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Index to Reviews, Comments, and Stories of the Films

Appended is a list of subjects covered by our reviews and comments and the synopses furnished by the manufacturers released for the three months ending December 31, 1917. This list of releases with dates is as accurate as it is possible to make it with the information that we have received from the companies whose productions are included. Should any of our readers detect errors, we shall be pleased to have our attention called to them so that we may correct our card index. The letter before the folio indicates the page where the review, comment, or synopsis can be found. "R" stands for review; "C" for comment; "S" for synopsis; and "A" for advertising aids. Where reference letter is omitted to either review or comment it signifies that none was published, and the omission of reference letter "S" indicates that synopsis was not furnished by the manufacturer. Of the later releases where any or all reference letters are omitted it may be said that the missing information, or part of it, will probably be published in the next volume.

(N. B.—Synopses, comments, or reviews of episodes of serials or series are indexed in connection with general title of such serial or series and not under title of each episode. Date shown for Pathe and Universal subjects indicates the week during which they were released.

A

Abandoned Mine, The (No. 6 of The Seven Pearls) (2 parts) (Pathe-Astra)—Oct. 20.
Adopted Son, The (6 parts) (Metro)—Oct. 29; S-1387; C-1341; R-1190.
Adrift (No. 3 of The Mystery Ship) (2 parts) (Universal Special)—Dec. 15.
Adventurer, The (2 parts) (Mutual Special Chaplin)—Oct. 22; S-577; C-881; R-876.
Adventures of Carol, The (5 parts) (World Film)—Nov. 12; S-1073; C-881; R-879.
Aerial Photography (Inter-Allied Films).
Afraid to Be False (2 parts) (Triangle-Keystone)—Dec. 23.
After the Matinee (General Film-Sparkle).
Air Lock, The (No. 5 of The Hidden Hand) (2 parts) (Pathe-Astra)—Dec. 23.
Aladdin and the Wonderful Lamp (8 parts) (Fox Standard)—Oct. 14; C-712; R-247.
Alias Mrs. Jessop (5 parts) (Metro)—Dec. 10; C-1961; R-1955.
Alimony (First National Exhibitors' Circuit) (6 parts)—C-1648; R-1646.
All Aboard (Pathe-Rolin)—Nov. 25; C-1342.
All at Sea (Triangle Komedy)—Oct. 7.
All for a Husband (5 parts) (Fox Special Feature)—Nov. 18; S-1386; C-1485; R-1480.
All That Triangle Stuff as Sized Up by the Meal Ticket (2 parts) (General Film-Essanay)—S-434; C-712.
Along the Vardar and a Fresh Water Pirate (Pathe)—Dec. 16; C-1961.
Almost a Bigamist (Christie)—C-880; R-709.
Almost Divorced (Christie)—C-1485; R-1477.
Ambition (General Film-Sparkle)—S-1070; C-1341.
Ambrose's Icy Love (2 parts) (Universal-L-KO)—Dec. 26; C-1962.
American Maid, The (5 parts) (Mutual Star-Goodrich)—Nov. 26; S-1384; C-1485; R-1483; A-1995.
American War News Weekly (General Film-Cinema War News Syndicate) (Issued Weekly-Discontinued Nov. 20).
American Widow, An (5 parts) (Metro)—Dec. 17.
Amid the Clouds (No. 4 of The Seven Pearls) (2 parts) (Pathe-Astra)—Oct. 7.
And Along Came Mary (Mutual-Strand)—Oct. 23; S-578; C-880.
Animalculae—The Infinitely Small (Brind Educational Pictures)—C-525; R-527.
Animals in Mid-Winter, The (Living Book of Nature) (Educational-Ditmars)—Oct. 22.
Animals in Mid-Summer (Living Book of Nature) (Educational-Ditmars)—Dec. 31.
Animals of Australia (Living Book of Nature) (Educational-Ditmars)—Nov. 19.
Animated Weekly No. 89 (Universal)—Sept. 12; C-74.
Animated Weekly No. 90 (Universal)—Sept. 19; C-253.
Animated Weekly No. 91 (Universal)—Sept. 27; S-434; C-402.
Animated Weekly No. 92 (Universal)—Oct. 4; S-435; C-526.
Animated Weekly No. 93 (Universal)—Oct. 11; S-577; C-713.
Animated Weekly No. 94 (Universal)—Oct. 18; S-753.
Animated Weekly No. 95 (Universal)—Oct. 25; S-912; C-1038.
Animated Weekly No. 96 (Universal)—Nov. 1; S-1071; C-1192.
Animated Weekly No. 97 (Universal)—Nov. 8; S-1222.
Animated Weekly No. 98 (Universal)—Nov. 14; S-1384; C-1342.
Animated Weekly No. 99 (Universal)—Nov. 21; S-1546; C-1486.
Animated Weekly No. 100 (Universal)—Nov. 28; S-1675; C-1649.
Animated Weekly No. 1 (Universal)—Dec. 5; C-1808; S-1841.
Animated Weekly No. 2 (Universal)—Dec. 12; S-1999; C-1962.
Animated Weekly No. 3 (Universal)—Dec. 19.
Animated Weekly No. 4 (Universal)—Dec. 26.
Antics of Ann (5 parts) (Paramount)—Nov. 12; S-1232; C-1191; R-1184.
Ant, My Friend, The (½-reel) (Brind Educational)—October; S-582; C-525; R-527.
Anything Once (5 parts) (Bluebird)—Oct. 8; S-584; C-401; R-398.
Apple Tree Girl, The (5 parts) (Kleine-Edison-Perfection)—Oct. 1; S-446; C-712; R-251.
Aquarium, The Fresh Water (½ reel) (Brind Educational)—October; S-760; C-525; R-527.
Are Waitresses Safe? (2 parts) (Paramount-Mack Sennett)—Nov. 18; C-1486; R-1483.
Argus Pictorial No. 1 (Pathe)—Nov. 18; S-1192; R-1320.
Argus Pictorial No. 2 (Pathe)—Dec. 2; C-1486; R-1490.
Argus Pictorial No. 3 (Pathe)—Dec. 16; C-1808.
Argus Pictorial No. 4 (Pathe)—Dec. 30; C-1961.
Arms and the Girl (5 parts) (Paramount)—Oct. 8; S-756; C-712; R-705.
Army, Feeding, and Cartoon Comedy (Pathe-International)—Sept. 30; C-253; R-370.
Ashes of Hope (5 parts) (Triangle)—Oct. 7; S-300; S-446; C-253; R-249.
As Others See Us (Metro-Drew)—Nov. 26; R-1647; C-1807.
At Bay (2 parts) (No. 14 of the Gray Ghost) (Universal Special)—Oct. 1.
Auction Block, The (6 parts) (Goldwyn Distributing Corp.)—Dec. 2; C-1961; R-1957.
Auld Lang Syne (2 parts) (Greater Vitagraph-Favorite)—Oct. 8.
Auntie's Triumph (2 parts) (Film D'Art Corp.)—S-1228; C-1191; R-1188.
Automaniacs (2 parts) (Century Comedies)—Oct. 1.
Avenging Trail, The (5 parts) (Metro)—Dec. 31.
Awakening, The (5 parts) (World)—Dec. 3; C-1486; R-1476; S-1846.
Awakening of Ruth, The (5 parts) (Kleine-Edison-Perfection)—Sept. 17; S-128.

B

Babes in the Wood (5 parts) (Fox Special Feature)—Dec. 2; S-1847.
Bab's Burglar (5 parts) (Paramount)—Oct. 29; C-1038; R-1035.
Bab's Diary (5 parts) (Paramount)—Sept. 24; C-525; R-520.
Bab's Matinee Idol (5 parts) (Paramount)—Nov. 26.
Baby Mine (6 parts) (Goldwyn)—Sept. 23; C-252; R-248.
Baby's Home at Porcehfontaine, and Japan Under Snow (Pathe)—Nov. 11.
Back Trackers from the Hot Sidewalks (General Film-Essanay)—S-1222; C-1485.
Bad Little Good Man, A (Universal-Nestor)—Oct. 29; S-752.
Bandmaster, The (2 parts) (King Bee Films Corp.)—Dec. 1; S-1677.
Bangs Renigs (General Film-Sparkle)—S-289; C-880.
Bargain, The (6 parts) (W. H. Productions).
Bargain, $37.60 (General Film-Sparkle)—S-1382; C-1648.
Barnyard Frolics (General Film-Jaxon)—S-1222; C-1341.
Bashful (Pathe-Rolin)—Dec. 23; C-1961.
Bathtub Bandit, The (General Film-Kalem)—C-73; R-68.
Beach Birds (2 parts) (Pyramid Comedies).
Bear Fact, A (2 parts) (K-E-S-E-Selig)—Oct. 1.

Beauties and Bombs (2 parts) (Pyramid Comedies).
Beautiful Adventure (5 parts) (Mutual Star-Empire)—Oct. 15; S-437; R-521.
Because of the Woman (7 parts) (Triangle)—Dec. 16; R-1805; C-1808; A-1977.
Bedroom Blunder, A (2 parts) (Paramount-Mack Sennett)—Oct. 7; C-1808.
Bees, All About (½ reel) (Brind Educational)—S-582.
Behind the Mask (5 parts) (Art Dramas Inc.-U. S. Amusement)—Sept. 3; S-127.
Belgian, The (8 parts) (U. S. Exhibitors Bkg. Corp.-Olcott)—C-881; R-877.
Beloved Jim (5 parts) (Universal Special)—Dec. 17; S-1999; C-1962; R-1953.
Benefactor, The (General Electric Co.)—R-854.
Beside the Glimmer Glass (Educational Films Corp.)—Dec. 26.
Best Man, The (4 parts) (General Film-Falcon)—S-288; C-880; R-872.
Best of a Bargain, The (General Film-Sparkle).
Betty Wakes Up (Christie)—C-1485; R-1477.
Betty's Big Idea (Christie)—C-880; R-709.
Betty and the Buccaneers (5 parts) (Mutual Star-American)—Nov. 12; S-1071; C-1191; R-1187.
Between Fire and Water (No. 5 of The Seven Pearls) (2 parts) (Pathe-Astra)—Oct. 14.
Birds of a Feather (2 parts) (Pathe-Rolin)—Oct. 7; C-253.
Birds, Our Game—The Wild Duck, and a Corner of Moravan, L'Yonne, France (Pathe)—Oct. 21; C-525.
Birthday Blunder, A (Triangle Komedy)—Dec. 3.
Bliss (Pathe-Rolin)—Oct. 14; C-402.
Blood-Stained Russia (8 parts) (Pathe-Donald C. Thompson)—R-1805.
Blue Jeans (7 parts) (Metro Special)—S-2003; R-1959.
Blundering Boobs (General Film-Jaxon)—C-1807.
Boarder Busters, and The Children's House (Pathe)—Oct. 21; C-713.
Boarding House Battle, A (General Film-Three C).
Bobby and Company (Greater Vitagraph—Oct. 29; S-919; C-880.
Bobby and the Helping Hand (Greater Vitagraph)—Oct. 1; S-295.
Bobby, Mayor of Kid City (Greater Vitagraph) Oct. 8.
Bobby of the Home Defenders (Greater Vitagraph)—Oct. 22; S-919; C-712.
Bobby Takes a Wife (Gtr. Vitagraph)—Nov. 19; C-1341; S-2002.
Bobby, The Magician (Gtr. Vitagraph)—Nov. 26; C-1485; S-2003.
Bobby's Fairy (Greater Vitagraph)—Oct. 15; C-812; S-919; C-712.
Bobby to the Rescue (Gtr. Vitagraph)—Nov. 5; C-1037; S-2003.
Bobby's Country Adventure (Gtr. Vitagraph)—Nov. 12; C-1191; S-2003.
Bobby's Secret (Greater Vitagraph)—Sept. 17; S-295.
Bond of Fear, The (5 parts) (Triangle)—Sept. 23; S-300.
Bondage (5 parts) (Bluebird)—Oct. 15; S-758; C-525; R-522.
Boomerang Frame-Up, A (Triangle Komedy)—Nov. 11.
Bottom of the Well, The (5 parts) (Greater Vitagraph)—Oct. 22; S-758; C-712; R-707.
Branded Soul, A (5 parts) (Fox Special Feature)—Nov. 25; S-1677.
Brand's Daughter (4 parts) (General Film-Falcon)—S-911; C-1485.
Breaking In (General Film-Jaxon)—S-1382; C-1648.
Bridge of Death, The (No. 9 of the Fighting Trail) (2 parts) (Greater Vitagraph)—Nov. 5.
Broadway, Arizona (5 parts) (Triangle)—Sept. 30; S-131; C-74; R-71.
Bucking Broadway (5 parts) (Universal Special)—Dec. 24; R-1801; C-1808.
Bullets and Boneheads (2 parts) (Universal-L-KO)—Dec. 19; S-1999.
Bullets and Bull (Cartoon) and Keeping the Camp Clean (Pathe-International)—Dec. 16.
Burglar, The (5 parts) (World)—Oct. 29; S-583; C-402; R-398.
Buried Alive (No. 12 of The Seven Pearls) (2 parts) (Pathe-Astra)—Dec. 2.
Burning Span, The (No. 4 of the Red Ace) (2 parts) (Universal-Special)—Dec. 29.
Busted Hearts and Buttermilk (Universal-Nestor)—Dec. 31.
By the Sad Sea Waves (Katzenjammer Cartoon) and Feeding an Army (Pathe-International)—Sept. 30.
By The Sea (2 parts) (General Film-Essanay-Chaplin)—S-911.

C

Calendar Girl, The (5 parts) (Mutual Star-American)—Oct. 15; S-437; C-401.
Call of the East (5 parts) (Paramount)—Oct. 15; S-756; C-712; R-707.
Camille (6 parts) (General Film-Hanover)—C-525; R-520.
Camille (6 parts) (Fox Standard)—Sept. 30; S-293; C-401; R-399.
Camping (Paramount-Klever)—Sept. 1; C-252.
Canada, Banff National Park. (General Film-Essanay)—S-1675.
Canada, Great Natural Industries of (General-Film-Essanay)—S-1840.
Canada, Lake Louise, (General Film-Essanay)—S-1544; C-1961; R-1937.
Canada, Through the Rockies (Educational Films Corp.)—R-228.
Canada, Through, From Coast to Coast (General Film-Essanay).
Canada, Water Powers of Western (General Film-Essanay).
Candy Kid, The (2 parts) (King Bee)—Oct. 15; S-295.
Canning Time in California (Paramount-Burton Holmes)—Dec. 9.
Captain Barnacle's Legacy (Greater Vitagraph-Favorite)—Nov. 5.
Case at Law, A (5 parts) (Triangle)—Nov. 18; S-1386; C-1192; R-1187.
Cassidy (5 parts) (Triangle)—Oct. 21; S-760; C-526; R-523.
Caught in the Draft (Universal-Nestor)—Nov. 5; C-1038.
Chain Gang, The (Educational Films Corp.)—Nov. 28.
Champion, The (2 parts) (General Film-Essanay-Chaplin).
Chief Cook, The (2 parts) (King Bee)—Oct. 1; S-131.
Children's House, The, and Boarder Busters (Pathe-Rolin)—Oct. 21; C-712.
Cinderella Man, The (6 parts) (Goldwyn)—Dec. 16; C-1485; R-1482.
Clarion Call, The (2 parts) (General Film-Broadway Star).
Clean Gun, The (4 parts) (General Film-Falcon)—S-434; C-880; R-872.
Cleopatra (10 parts) (Fox-Standard)—C-712; R-708.
Clever Mrs. Carfax (5 parts) (Paramount)—Nov. 12; S-1072; C-1038; R-1034.
Close Resemblance, A (Metro-Drew)—Nov. 19; C-1485; R-1484.
Clubs Are Trumps (2 parts) (Pathe-Rolin)—Nov. 18; C-1192.
Cold Deck, The (5 parts) (S. A. Lynch).
Conqueror, The (8 parts) (Fox-Standard)—Sept. 16; S-297.
Conquest Program No. 7 (7 parts) (Kleine-Edison)—Aug. 25; R-81.
Conquest Program No. 8 (7 parts) (Kleine-Edison)—Sept. 1; C-73; R-69.
Conquest Program No. 9 (7 parts) (Kleine-Edison)—Sept. 8; S-127; C-73; R-72; R-228.
Conquest Program No. 10 (Kleine-Edison)—Sept. 15; C-252; R-251.
Conscience (5 parts) (Fox Special Feature)—Oct. 7; S-297; C-252; R-251.
Contented Woman, A (2 parts) (Kleine-Selig-Hoyt)—Sept. 17; S-128.
Co-respondent, The (5 parts) (Jewel Productions)—C-712; R-708.
Corner Grocer, The (5 parts) (World Film)—Oct. 1; S-297; C-74; R-71.
Country Hero, A (2 parts) (Paramount-Arbuckle)—Dec. 10; C-1486; R-1483.
Counterfeit Faces (No. 2 of The Hidden Hand) (2 parts) (Pathe-Astra)—Dec. 2.
Counterfeit Scent, A (Triangle Komedy)—Dec. 23.
Courage of the Commonplace, The (5 parts) (Kleine-Perfection-Edison)—Nov. 12; S-1230; C-1191; R-1188.
Cousins (2 parts) (Film D'Art Corp.)—S-1228; C-1191; R-1188.
Cow Jumped over the Moon (Paramount-Klever Comedy)—Oct. 14; C-525.
Countess Charming, The (5 parts) (Paramount)—Sept. 24; C-73; R-70.
Crescent Scar, The (No. 1 of the Mystery Ship) (2 parts) (Universal-Special)—Dec. 1.
Counting Out the Count (2 parts) (Universal-L-KO)—Oct. 1; S-125.
Cricket, The (5 parts) (Butterfly Pictures)—Nov. 22; S-1223; C-1192; R-1189.
Crooked Romance, A (5 parts) (Pathe-Astra)—Sept. 30; C-73; R-68.
Cross-Eyed Submarine, The (2 parts) (Universal-Star Featurette)—Oct. 15; S-436.
Crystal Maze, The (No. 19 of The Fatal Ring) (2 parts) (Pathe-Astra)—Nov. 11.
Cupid's Camouflage (Christie)—S-2002.
Curse of Eve (6 parts) (Corona Cinema Co.)—C-525; R-522.
Cy Whittaker's Ward (5 parts) (Kleine-Perfection-Edison)—Oct. 22; S-1230.

D

Dagger Duel, The (No. 15 of The Fatal Ring) (2 parts) (Pathe-Astra)—Oct. 14.
Dakota Dan (2 parts) (W. H. Productions).
Damaged—No Goods (2 parts) (Fox-Sunshine)—Dec. 23; R-1483; C-1807.
Danger Signals (Pioneer Film Corp.).
Daring Death (No. 12 of The Lost Express) (2 parts) (Mutual-Signal)—Dec. 6.
Dash for Arabia, A (No. 13 of The Fatal Ring) (2 parts) (Pathe-Astra)—Sept. 30.
Daughter of Daring, A (The Race to the Drawbridge) (General Film-Kalem)—S-911; C-880; R-877.
Daughter of Daring, A (The Munitions Plot) (General Film-Kalem)—S-911; C-880; R-877.
Daughter of Daring, A (Railroad Smugglers) (General Film-Kalem)—S-1070; C-1037; R-1035.
Daughter of Daring, A (The Deserted Engine) (General Film-Kalem)—S-1070; C-1037; R-1035.
Daughter of Daring, A (The Detective's Danger) (General Film-Kalem)—S-1070; C-1037; R-1035.
Daughter of Destiny (6 parts) (First National Exhibitors-Petrova)—S-1845; A-1994.
Daughter of Maryland, A (5 parts) (Mutual Star-Goodrich)—Oct 29; S-913; C-881; R-874
Daughter of the Gods (8 parts) (Fox-Standard)—Dec. 2.
Day Off, A (General Film-Jaxon)—S-751.
David Garrick (2 parts) (Greater Vitagraph-Favorite)—Oct. 1.
Dead-Shot Baker (5 parts) (Greater Vitagraph)—Oct. 15; S-582; C-525; R-521.
Deal in Bonds, A (Grant, Police Reporter Series) (General Film-Kalem).
Death Weight, The (No. 17 of The Fatal Ring) (2 parts) (Pathe-Astra)—Oct. 28.
Deep Seas and Desperate Deeds (2 parts) (Universal-L-Ko)—Dec. 12; C-1649; S-1840.
Denizens of the Deep (Brind Educational)—S-760; S-527.
Denny from Ireland (5 parts) (W. H. Clifford Photofilm Co.).
Dentist, The (Metro-Drew)—Oct. 15; C-713.
Depot Romeo, A (General Film-Essanay)—Sversal-L-KO)—Dec. 12; C-1649; S-1840.
Der End of Der Limit (Katzenjammer Cartoon) and New Merchant Marine (Pathe-International)—Oct. 14; C-525.
Der Last Straw (Katzenjammer Kid Cartoon) and Making Shrapnel for the U. S. Army (Pathe-International)—Nov. 18; C-1192.
Desert Dust (5 parts) (Artcraft Pictures Corp.)—Nov. 26.
Deserted Engine, The (Daughter of Daring Series) (General Film-Kalem).
Desert of Torture, The (No. 12 of The Fighting Trail) (2 parts) (Greater Vitagraph)—Nov. 26.
Desire of the Moth, The (5 parts) (Bluebird)—Oct. 22; S-917; C-712; R-710.
Detective, The (General Film Sparkle)—S-1998.
Detective's Danger, The (Daughter of Daring Series) (General Film-Kalem).
Devil Dodger, The (5 parts) (Triangle)—Sept. 23; S-300.
Devil Stone, The (5 parts) (Artcraft)—Dec. 17; A-1996.
Devilled Crabs (General Film-Jaxon)—S-124; C-880.
Disappointed Love (General-Film- Jaxon)—C-1961.
Discordant Note, A (Triangle Komedy)—Dec. 16.
Doctor LaFleur's Theory (Greater Vitagraph Favorite)—Oct. 15.
Doing Their Bit, and Cartoon Comedy (Pathe International)—Oct. 28; C-713.
Door Between, The (5 parts) (Bluebird)—Dec. 10; C-1485; R-1477; S-1678; A-1994.
Dormant Power, The (5 parts) (World)—Oct. 22; S-582; C-526; R-520.
Double Cross (General Film-Sparkle).
Double Crossed (2 parts) (W. H. Productions).
Double Crossed (5 parts) (Paramouat)—Sept. 17; C-73; R-71.
Double Disguise, The (No. 16 of The Fatal Ring) (2 parts) (Pathe-Astra)—Oct. 20.
Double Dukes (2 parts) (Universal-L-KO)—Nov. 7; S-912; C-881.
Draft 258 (7 parts) (Metro Special)—Nov. 15; S-1682; C-1648; R-1644.
Dream Doll, The (5 parts) (Kleine-Perfection-Essanay)—Dec. 19; C-1341; R-1336; S-1678; A-1995.
Du Barry (7 parts) (Fox-Standard)—Dec. 30.
Duel, The (No. 15 of The Gray Ghost) (2 parts) (Universal Special)—Oct. 8.
Dummies and Deceptions (Gtr. Vitagraph)—Dec. 24.

E

Easy Money 5 parts) (World)—Nov. 19; S-1388; C-1192; R-1186.
Edge of the Law, The (5 parts) (Butterfly Pictures)—Sept. 24; S-131; C-73; R-69.
Empty Pockets (7 parts) (First National Exhibitors-Brenon).
Enchanted Kiss, The (2 parts) (General Film-Broadway Star)—C-1037; R-1032; S-1840.
End of the Run, The (3 parts) (Universal-Gold Seal)—Oct. 22; S-575; C-526.
End of the Trail (No. 20 of The Fatal Ring) (2 parts) (Pathe-Astra)—Nov. 18.
Enemies of the Garden (Living Book of Nature) (Educational-Ditmars)—Dec. 3.
England, Tonic Towns of; and Around Central Auvergne, France (Pathe)—Nov. 25.
Escape, The (No. 13 of The Lost Express) (2 parts) (Mutual-Signal)—Dec. 12.
Eternal Mother, The (5 parts) (Metro Pictures Corp.)—Nov. 26; S-1845; C-1648; R-1647.
Eternal Temptress, The (5 parts) (Paramount)—Dec. 3; S-1684; R-1803; C-1808; A-1994.
Even As Him and Her (2 parts) (Universal-L-Ko)—Oct. 31; S-751; C-713.
Exile (5 parts) (Paramount)—Sept. 17; S-298; C-73; R-71.
Eyes of the Artillery (Inter-Allied Films).

F

Fading of Local Color (Educational Films Corp.)—R-854.
Faint Heart and Fair Lady (Paramount-Klever Komedy)—Nov. 5; S-1232; C-1038.
Fair Barbarian, The (5 parts) (Paramount)—Dec. 17; S-2004; C-1952; R-1956.
Falcons of the Sea (Inter-Allied Films).
False Alarm, A (Triangle Komedy)—Nov. 25.
False Locket, The (No. 4 of The Hidden Hand) (2 parts) (Pathe-Astra)—Dec. 16.
False Pearl, The (No. 7 of The Seven Pearls) (2 parts) (Pathe-Astra)—Oct. 27.
False to the Finish (2 parts) (Triangle-Keystone)—Nov. 11.
Fanatics (5 parts) (Triangle)—Dec. 9; R-1644; S-1843; C-1649; A-1996.
Fat and Furious (2 parts) (Universal-L-KO).—Oct. 22; S-575; C-526.
Fat and Furious (Katzenjammer Cartoon) and Indiana Limestone (Pathe-International)—Dec. 23.
Fat and Foolish (General Film-Three C).
Fatal Ring, The (No. 13, A Dash for Arabia) (2 parts) (Pathe-Astra)—Sept. 30; C-73.
Fatal Ring, The (No. 14, The Painted Safe) (2 parts) (Pathe-Astra)—Oct. 7; S-132; C-253.
Fatal Ring, The (No. 15, The Dagger Duel) (2 parts) (Pathe-Astra)—Oct. 14; S-293; C-402.
Fatal Ring, The (No. 16, The Double Disguise) (2 parts) (Pathe-Astra)—Oct. 21; S-441; C-713.
Fatal Ring, The (No. 17, The Death Weight) (2 parts) (Pathe-Astra)—Oct. 28; S-578; C-881.
Fatal Ring, The (No. 18, The Subterfuge) (2 parts) (Pathe-Astra)—Nov. 4; S-762; C-1038.
Fatal Ring, The (No. 19, The Crystal Maze) (2 parts) (Pathe-Astra)—Nov. 11; S-918; C-1191.
Fatal Ring, The (No. 20, The End of the Trail) (2 parts) (Pathe-Astra)—Nov. 18; S-1076; C-1342.
Fatty at Coney Island (2 parts) (Paramount-Arbuckle)—Oct. 29.
Fear Not (5 parts) (Butterfly Pictures)—Nov. 26; S-1546.
Feeding an Army and Cartoon Comedy (Pathe-International)—Sept. 30; C-253; R-370.
Feet of Clay (4 parts) (General Film-Falcon)—S-751; C-1191.
Fettered Woman, The (5 parts) (Greater Vitagraph)—Nov. 5; S-1072; C-1037; R-1036.
Fibbers, The (5 parts) (Kleine-Perfection-Edison)—Oct. 15; S-298; C-252; R-248.
Fight for a Million (No. 11 of The Lost Express) (2 parts) (Mutual-Signal)—Nov. 29.
Fighting Back (5 parts) (Triangle Film Corp.)—Nov. 4; S-916; R-876; C-881.
Fighting Blood (No. 6 of The Red Ace) (2 parts); (Universal Special)—Nov. 23.
Fighting Odds (6 parts) (Goldwyn)—Oct. 7; S-294; C-401; R-389.
Fighting Trail, The (No. 1, The Priceless Ingredient) (2 parts) (Greater Vitagraph)—Sept. 10; S-448.
Fighting Trail, The (No. 2, The Story of Ybarra) (2 parts) (Greater Vitagraph)—Sept. 17; S-448; C-252.
Fighting Trail, The (No. 3, Will Yaqui Joe Tell) (2 parts) (Greater Vitagraph)—Sept. 24; C-252.
Fighting Trail, The (No. 4, The Other Half) (2 parts) (Greater Vitagraph); Oct. 1; S-579; R-396.
Fighting Trail, The (No. 5, Torrent Rush) (2 parts) (Greater Vitagraph)—Oct. 8; R-396; S-579.
Fighting Trail, The (No. 6, The Ledge of Despair) (2 parts) (Greater Vitagraph)—Oct. 15; S-919.
Fighting Trail, The (No. 7, The Lion's Prey) (2 parts) (Greater Vitagraph)—Oct. 22; S-919.
Fighting Trail, The (No. 8, The Strands of Doom) (2 parts) (Greater Vitagraph)—Oct. 29; S-919; C-880.
Fighting Trail, The (No. 9, The Bridge of Death) (2 parts) (Greater Vitagraph)—Nov. 5; S-919; C-1037.
Fighting Trail, The (No. 10, The Sheriff) (2 parts) (Greater Vitagraph)—Nov. 12; S-918; C-1191.
Fighting Trail, The (No. 11, Parched Trails) 2 parts) (Greater Vitagraph)—Nov. 19; S-1072; C-1342.
Fighting Trail, The (No. 12, The Desert of Torture) (2 parts) (Greater Vitagraph)—Nov. 26; C-1485.
Fighting Trail, The (No. 13, The Water Trap) (2 parts) (Greater Vitagraph)—Dec. 3; C-1648.
Fighting Trail, The (No. 14, The Trestle of Horrors) (2 parts) (Greater Vitagraph)—Dec. 10; C-1807.
Fighting Trail, The (No. 15, Out of the Flame) (2 parts) (Gtr. Vitagraph)—Dec. 17; C-1961; R-1960.
Fighting Mad (5 parts) (Universal Special)—Dec. 3; C-1649; R-1642; S-1840.
Film Fed Family, Fable of the (General Film-Essanay)—S-434; C-712.
Fire God, The (No. 5 of The Mystery Ship) (2 parts) (Universal Special)—Dec. 29.
Fire and Water (No. 10 of The Lost Express) (2 parts) (Mutual-Signal)—Nov. 21.
Fire Escape Finish, A (Universal-Nestor); Oct. 22; S-576.
Firefly of Tough Luck (5 parts) Triangle)—Oct. 21; S-762; C-526; R-523.
Firing Father (Mutual-Strand)—Oct. 9; S-437; C-401.
Fish, Denizens of the Deep (Brind Educational Pictures)—S-525; R-527.
Fishing for Fish (Educational Films Corp)—Dec. 12; R-1937.
Flaming Cross, The (No. 1 of Who Is Number One?) (2 parts) (Paramount)—Oct. 29.
Flaming Omen, The (5 parts) (Gtr. Vitagraph)—Oct. 29; S-919; C-880; R-873.
Flight of the Fury, The (No. 6 of Who Is Number One?) (2 parts) (Paramount)—Dec. 3.
Flirt, The (Pathe-Rolin)—Nov. 11; C-881.
Flirting with Death (5 parts) (Bluebird)—Sept. 24; S-296; C-73; R-72.
Flying Fortress,, The (No. 2 of Who Is Number One?) (2 parts) (Paramount)—Nov. 5.
Fool for Luck (5 parts) (Kleine-Perfection-Essanay)—Oct. 8; S-128.
For Valour (5 parts) (Triangle)—Nov. 25; S-1550; C-1342; R-1337.
For Sweet Charity (Mutual-Strand)—Oct. 16; S-440; C-525.
For the Freedom of the World (8 parts) (Goldwyn Dist. Corp.-Hesser)—S-1228.
Forty-Nine Seventeen (5 parts) (Butterfly)—Oct. 15; S-436; C-525; R-521.
Fourth in Salvador, The (2 parts) (General Film-Broadway Star).
Framing Framers (5 parts) (Triangle)—Dec. 30.
France, Around Central Auvergne, and Tonic Towns of England (Pathe)—Nov. 25.
France, A Corner of the Moravain, L'Yonne and Our Game Birds, The Wild Duck (Pathe)—Oct. 21; C-525; R-853.
France, Bairitz, and Warblers of France (Pathe)—Oct. 14; C-402.
France in Arms (5 parts) (Pathe)—Nov. 11; S-1227; C-1038; R-1034; R-1163.
France, Springtime in the Riviera, and the Mole Cricket (Pathe)—Oct. 28.
Frauds and Free Lunch (Gtr. Vitagraph)—Dec. 10.
Fresh Water Pirate and Along the Varda (Pathe)—Dec. 16.
Fringe of Society (7 parts) (Hoffman-Foursquare-Backer)—C-1191; R-1186.
From Bad to Worse (General Film-Jaxon)—S-434; C-880.
From London to Laramie (2 parts) (Pathe-Rolin)—Oct 21; C-525.
From Out the Past (No. 16 of The Gray Ghost) 2 parts) (Universal Special)—Oct. 15.
From Studio to Screen (Educational Films Corp.)—Oct. 24.
From Tree to Mill and Cartoon Comedy (Pathe-International)—Oct. 7; C-525.
Frozen Warning, The (6 parts) (Commonwealth Pictures Corp.)—R-1477; C-1807.
Fuel of Life, The (5 parts) (Triangle)—Nov. 18; S-1386; C-1192; R-1187.

G

Game of Wits, A (5 parts) (Mutual Star-American)—Nov. 5; S-913; C-1038; R-1036.
Game, Our Vanishing (Living Book of Nature) (Educational-Ditmars)—Oct. 1.
Gauntlet of Death, The (No. 1 of The Hidden Hand) (2 parts) (Pathe-Astra)—Nov. 25.
Gems of Jeopardy (No. 11 of The Seven Pearls) 2 parts) (Pathe-Astra)—Nov. 25.
General, The (General Film-Essanay)—S-1544; C-1807.
Getaway, The (2 parts) (Universal-Bison)—Oct. 22; S-575; C-526.
Ghost House, The (5 parts) (Paramount)—Oct. 1; S-444; C-401; R-397.
Ghosts (Ebony Film Corp)—R-1483; C-1648.
Gift o' Gab (5 parts) (Kleine-Perfection-Essanay)—Nov. 26; S-1230; C-1485; R-1481; C-1648; R-1642.
Girl Angle, The (5 parts) (Mutual Star-Horkheimer)—Oct. 8; C-401.
Girl By the Roadside (5 parts) (Bluebird)—Dec. 31.
Girl Who Took Notes and Got Wise and then Fell Down, Fable of the (2 parts) (General Film-Essanay)—S-751; C-1191.
Girl Who Won Out, The (5 parts) (Butterfly)—Oct. 8; S-294; C-401; R-396.
Glacier National Park (Pathe)—Sept. 30.
Glacier Park, Going to the Sun in (Paramount-Burton Holmes)—Dec. 24.
Glacier Park, In (Paramount-Burton Holmes)—Dec. 17.
Glacier Park, St. Mary's Lake and Big Bear Lake (Pathe)—Oct. 7.
Goldfish, Beautiful (½ reel) (Brind Educational)—S-582; C-525; R-527.
Good-for-Nothing, The (5 parts) (World)—Dec. 10; C-1649; R-1641; S-1846.
Gown of Destiny, The (5 parts) (Triangle)—Dec. 30.
Grain of Dust, A (Crest Pictures).
Grant, Police Reporter (The Man with the Limp) (General Film-Kalem)—S-433; C-401; R-400.
Grant, Police Reporter (Sign of the Scarf) (General Film-Kalem)—S-433; C-401; R-400.
Grant, Police Reporter (A Deal in Bonds)—S-288; C-252; R-248.
Grant, Police Reporter (Mystery of Room 422) (General Film-Kalem)—S-288; C-253; R-248.
Grave Undertaking, The (2 parts) (Triangle-Keystone)—Dec. 9.
Gray Ghost, The (No. 14, At Bay) (2 parts) (Universal Special)—Oct. 1; S-125.
Gray Ghost, The (No. 15, The Duel) (2 parts) (Universal Special)—Oct. 8; C-402.
Gray Ghost, The (No. 16, From Out the Past) (2 parts) (Universal Special)—Oct. 15; S-436; C-526.
Grell Mystery, The (5 parts)) (Gtr. Vitagraph)—Nov. 19; S-1387; C-1341; R-1338.
Grip of Hate, The (No. 2 of The Mystery Ship) (2 parts) (Universal Special)—Dec. 8.
Grit and Gratitude (Gtr. Vitagraph)—Nov. 19; C-1341.
Guy and the Geyser, The (Universal-Nestor)—Dec. 24; C-1962.

H

Half and Half (Triangle Komedy)—Oct. 7.
Halls of Hazard (No. 5 of Who Is Number One?) (2 parts) (Paramount)—Nov. 26.
Hand of the Hun (4 parts) (Raver)—C-1962; R-1957.
Happy Hooligan in Soft and From Tree to Mill (Pathe)—Oct. 7; C-525.
Happy Hooligan at the Circus (Cartoon) and Rotogravure Section) (Pathe-International)—Dec. 9; C-1808.
Happy Hooligan at the Picnic and Doing Their Bit (Pathe-International)—Oct. 28; C-713.
Hard Luck (General Film-Essanay)—S-1544; C-1648.
Harem Romance, A (General Film-Three C).
Hash House Romance (General Film-Three C).
Haunted by Himself (2 parts) (Triangle Keystone)—Nov. 4.
Hawaii, Flying Trip Through, No. 1 (Educational Films Corp)—Nov. 7; C-401; R-370.
Hawaii, Flying Trip Through, No. 2 (Educational Films Corp)—Nov. 14; C-401; R-528.
Hearst-Pathe News No. 75 (Pathe-International)—Sept. 15; S-132.
Hearst-Pathe News No. 76 (Pathe-International)—Sept. 19; S-132.
Hearst-Pathe News No. 77 (Pathe-International)—Sept. 19; S-292.
Hearst-Pathe News No. 78 (Pathe-International)—Sept. 23; S-292.
Hearst-Pathe News No. 79 (Pathe-International)—Sept. 23; S-440.
Hearst-Pathe News No. 80 (Pathe-International)—Sept. 30; S-440.
Hearst-Pathe News No. 81 (Pathe-International)—Sept. 30; S-578.
Hearst-Pathe News No. 82 (Pathe-International)—Oct. 7; S-578.
Hearst-Pathe News No. 83 (Pathe-International)—Oct. 7; S-762.
Hearst-Pathe News No. 84 (Pathe-International)—Oct. 14; S-762.
Hearst-Pathe News No. 85 (Pathe-International)—Oct. 14; S-917.
Hearst-Pathe News No. 86 (Pathe-International)—Oct. 21; S-917.
Hearst-Pathe News No. 87 (Pathe-International)—Oct. 21; S-1076.
Hearst-Pathe News No. 88 (Pathe-International)—Oct. 28; S-1076.
Hearst-Pathe News No. 89 (Pathe-International)—Oct. 28; S-1226.
Hearst-Pathe News No. 90 (Pathe-International)—Nov. 4; S-1226.
Hearst-Pathe News No. 91 (Pathe-International)—Nov. 4; S-1385.
Hearst-Pathe News No. 92 (Pathe-International)—Nov. 11; S-1386.
Hearst-Pathe News No. 93 (Pathe-International)—Nov. 11.
Hearst-Pathe News No. 94 (Pathe-International)—Nov. 18; S-1547.
Hearst-Pathe News No. 95 (Pathe-International)—Nov. 18; S-1676.
Hearst-Pathe News No. 96 (Pathe-International)—Nov. 25; S-1676.
Hearst-Pathe News No. 97 (Pathe-International)—Nov. 25; S-1842.
Hearst-Pathe News No. 98 (Pathe-International)—Dec. 2; S-1843.
Hearst-Pathe News No. 99 (Pathe-International)—Dec. 2; S-2000.
Hearst-Pathe News No. 100 (Pathe-International)—Dec. 9; S-2000.
Hearst-Pathe News No. 101 (Pathe-International)—Dec. 9.
Hearst-Pathe News No. 102 (Pathe-International)—Dec. 16.
Hearst-Pathe News No. 103 (Pathe-International)—Dec. 16.
Hearst-Pathe News No. 104 (Pathe-International)—Dec. 23.
Hearst-Pathe News No. 1 (Pathe-International)—Dec. 23.
Heart of Ezra Greer, The (5 parts) (Pathe-Thanhouser)—Oct. 7; S-292; C-253; R-246.
Heart of a Lion, The (6 parts) (Fox Standard)—Dec. 16.
Hearts and Clubs (Christie)—C-880; R-709.
Hearts of Steel (No. 10 of The Red Ace) (2 parts) (Universal Special)—Dec. 22.
Hearts in Torment (No. 7 of Who Is Number One?) (2 parts) (Paramount)—Dec. 10.
He's in Again (General Film-Jaxon).

Hell's Hinges (5 parts) (Triangle)—Sept. 16; S-300.
Help! Help! Police! (Christie)—R-1815; C-1807.
Helping Hand, The (Gtr. Vitagraph)—Oct. 1; C-252.
Her Bareback Career (2 parts) (Century Comedies)—Dec. 1.
Her Country's Call (5 parts) (Mutual Star-American)—Oct. 1; S-126; C-252; R-251.
Her Dog-Gone Dog (Mutual-Strand)—Nov. 13; S-1070; C-1191.
Her Hour (5 parts) (World Film)—Nov. 26; C-1342; R-1334; S-1679.
Her Naughty Choice (Universal-Joker)—Oct. 1; S-124; C-74.
Her Silent Sacrifice (5 parts) (Select Pictures)—R-1482; S-1677; C-1649.
Her Sister (5 parts) (Mutual-Star-Frohman)—Des. 24; S-1998.
Her Sister's Rival (5 parts) (Pathe-Russian Art)—Dec. 9; C-1649; R-1646; S-1843.
Hero for a Minute, A (2 parts) (Universal-L-KO)—Dec. 5; C-1486; S-1675.
Hero's Fall, A (Triangle Komedy)—Nov. 4.
Hidden Hand, The, No. 1 (The Gauntlet of Death) (2 parts) (Pathe-Astra)—Nov. 25; S-1386; C-1342; R-1333.
Hidden Hand, The, No. 2 (Counterfeit Faces) (2 parts) (Pathe-Astra)—Dec. 2; S-1548; C-1486.
Hidden Hand, The, No. 3 (The Island of Dread) (2 parts) (Pathe-Astra)—Dec. 9; S-1677; C-1649.
Hidden Hand, The (No. 4, The False Locket) (2 parts) (Pathe-Astra)—Dec. 16; C-1808; S-1843.
Hidden Hand, The (No. 5, The Air Lock) (2 parts) (Pathe-Astra)—Dec. 23; C-1808.
High Class Nonsense (2 parts) (Universal-L-KO)—Oct. 6; C-74.
High Cost of Hurry (2 parts) (Katherine F. Carter)—C-712; R-852.
High Sign, The (5 parts) (Universal-Herbert Rawlinson)—Dec. 31.
High Voltage (No. 6 of The Lost Express) (2 parts) (Mutual-Signal)—Oct. 25.
Hindo Hoodoo, A (2 parts) (Triangle-Keystone)—Oct. 21.
His Awful Downfall (Wholesome Films Corp.).
His Bad Policy (Triangle Komedy)—Dec. 16.
His Busy Day (Triangle Komedy)—Oct. 21.
His Crooked Career (2 parts) (Triangle-Keystone)—Oct. 7.
His Deadly Calm (Metro-Drew)—Nov. 4.
His Disguised Passion (2 parts) (Triangle-Keystone)—Oct. 28.
His Double Flivver (Triangle Komedy)—Dec. 30.
His Double Life (Metro-Drew)—Oct. 8.
His Fishy Footsteps (General Film-Jaxon).
His Household Butterfly (Triangle Komedy)—Nov. 11.
His Mother's Boy (5 parts) (Paramount)—Dec. 24; S-2005.
His Old-Fashioned Dad (4 parts) (General Film-Falcon)—S-1383; C-1648.
His Own People (5 parts) (Gtr. Vitagraph)—Dec. 31.
His Smashing Career (2 parts) (Fox Sunshine)—Dec. 9.
His Watery Waterloo (General Film-Three C)—C-73.
His Winning Way (General Film-Three C).
Hist! Spies! (Metro-Drew)—Oct. 22.
Hobo, The (2 parts) (King Bee)—Nov 1; S-760.
Hod Carrier's Million (General Film-Three C).
Home Defense (Paramount-Klever)—Oct. 23; C-712.
Honeymoon, The (5 parts) (Select Pictures)—R-1801; S-1844.
Horns and Hoofs (2 parts) (W. H. Productions).
Hot Applications (Universal-Nestor)—Oct. 8; S-289; C-253.
How Canada and the Farmer Co-operate in Grain Raising (General Film-Essanay).
How Fatty Made Good (Greater Vitagraph-Favorite)—Nov. 26.
How It Happened (General Film-Jaxon)—S-911.
How It Worked (General Film-Jaxon).
Hubby's Holiday (2 parts) (General Film-Selburn)—C-1341; R-1335.
Hula Hula Hughie (2 parts) (Universal-L-Ko)—Nov. 14; S-1222; C-1038.
Hungry Heart, The (5 parts) (Paramount)—Nov. 5; C-1486; R-1479.
Hustle and Harmony (Greater Vitagraph)—Nov. 12; C-1191.
Hygeia at the Solita (2 parts) (General Film-Broadway Star)—S-1382; C-1485.

I

Ice Man's Bride, An (Triangle-Keystone)—Dec. 2.
In the Wake of the Hun (3 parts) (Pathe Exchange, Inc.)—R-81.
I Quit (Universal-Joker)—Oct. 29; C-713.
I Will Repay (5 parts) (Greater Vitagraph)—Nov. 12; S-1228; C-1191; R-1186.
Indiana Limestone and Cartoon Comedy (Pathe-International)—Dec. 23.
In and Out (2 parts) (Pyramid Comedies).
In Bed—In Bad (Paramount-Kelever)—Sept. 24.
In Deep Water (No. 5 of the Lost Express) (2 parts) (Mutual-Signal)—Oct. 18.
Indian Summer of Dry Valley Johnson (4 parts) (General Film-Broadway Star)—S-433; C-1341; R-1335.
In the Balance (5 parts) (Gtr. Vitagraph)—Dec. 17; S-1003; C-1961; R-1954.
In High Speed (General Film-Sparkle)—S-1382; C-1341.
In Mid Air (No. 5 of the Red Ace) (2 parts) (Universal-Special)—Nov. 16.
In Soft (Happy Hooligan Cartoon,) and From Tree to Mill (Pathe-International)—Oct. 7.
In The Park (2 parts) (General Film-Chaplin).
In Wrong Wright (Triangle Komedy)—Dec. 30.
Indiscreet Corinne (5 parts) (Triangle Film Corp)—Nov. 11; S-1230; C-1038; R-1031.
Infinitely Small, The (Brind-Educational).
Innocent Vampire, An (Triangle Komedy)—Nov. 18.
Insects, Strange Fresh Water and Belle Isle (Pathe)—Dec. 23; C-1961; R-1937.
Installment Plan, The (Paramount-Klever)—Dec. 17.
International Sneak, An (2 parts) (Paramount-Mack Sennett)—Dec. 2; R-1803; C-1807; S-1848.
Italian Stand on the Piave (Fort Pitt Corp.).
Interrupted Honeymoon, An (Triangle Komedy)—Nov. 4.
Island of Dread, The (No. 3 of The Hidden Hand) (2 parts) (Pathe-Astra)—Dec. 9.

J

Jack and Jill (5 parts) (Paramount)—Nov. 12; S-138; C-1342; R-1335.
Japan, Around Fujiyama (Paramount-Burton Holmes)—Nov. 12.
Japan, Fishing in, and Along the Tagus, Portugal (Pathe)—Dec. 2.
Japan, Flying Trip Through, No. 1 (Educational Films Corp.)—Oct. 31; R-1163.
Japan, Flying Trip Through, No. 2 (Educational Films Corp.)—Dec. 19; R-1163.
Japan, Flying Trip Through, No. 3 (Educational Flms Corp.)—R-1163.
Japan, Kyoto, The Ancient Capital (Paramount-Burton Holmes)—Nov. 19.
Japan, Osaka to Nagasaki (Paramount-Burton Holmes)—Dec. 3.
Japan, The Marvelous Matsuris (Paramount-Burton Holmes)—Nov. 26.
Japan, Nikko in Snow Time (Paramount-Burton Holmes)—Oct. 29.
Japan, The Land of Madame Butterfly (Paramount-Burton Holmes)—Nov. 5; S-1550.
Japan, Tokyo, The Metropolis (Paramount-Burton Holmes)—Oct. 22; R-1319.
Japan, Under Snow, and Babies' Home at Porcehfontaine (Pathe)—Nov. 11.
Jerry and the Vampire (Mutual-Cub)—Nov. 7; S-913.
Jerry and the Burglar (Mutual-Cub)—Nov. 29; S-1384; C-1648.
Jerry and the Bully (Mutual-Cub)—Oct. 6; S-292; C-713.
Jerry and the Vampire (Mutual-Cub)—Nov. 7; C-1191.
Jerry in Yodel Land (Mutual-Cub)—Oct. 4; S-126; C-400.
Jerry's Double Cross (Mutual-Cub)—Dec. 2; S-1842.
Jerry Takes Gas (Mutual-Cub)—Dec. 6; S-1547; C-1807.
Jerry's Big Deal (Mutual-Cub)—Sept. 26; C-252.
Jerry's Boarding House (Mutual-Cub)—Dec. 12; S-1842; C-1961.
Jerry's Jam (Mutual-Cub)—Oct. 13; S-437; C-713.
Jerry's Lucky Day (Mutual-Cub)—Nov. 1; S-913; C-1038.
Jerry's Mother-in-Law (2 parts) (Greater Vitagraph-Favorite)—Nov. 12.
Jerry's Running Fight (Mutual-Cub)—Nov. 15; S-1070; C-1341.
Jerry's Soft Snap (Mutual-Cub)—Oct. 24; S-577; C-881.
Jerry's Uncle's Namesake (2 parts) (Greater Vitagraph-Favorite)—Oct. 15.
Jerry's Victory (Mutual-Cub)—Nov. 22; S-1223.
Jerry's Best Friend (Mutual-Cub)—Dec. 26; S-1998.
Jitney Romance, A (2 parts) (General Film-Essanay-Chaplin)—S-433.
John Ermine of the Yellowstone (5 parts) (Butterfly)—Nov. 5; S-911; C-1038; R-1031.
Jolly Tars, The (General Film-Jaxon)—S-124.
Joy of Freedom (Metro-Drew)—Oct. 1; C-401.
Joy Riders (2 parts) (Universal-L-KO)—Nov. 21; S-1383; C-1192.
Judgment House, The (5 parts) (Paramount-Blackton)—Nov. 19; S-1232; C-1486; R-1479.
Just a Woman (6 parts) (S. & S. Photoplays, Inc.).
Just Kidding (Mutual-Strand)—Dec. 4; S-1547.
Just Show Folks (Greater Vitagraph-Favorite)—Nov. 12.
Just What Bobby Wanted (Greater Vitagraph)—Sept. 10; S-295.

K

Keeping the Camp Clean and Cartoon Comedy (Pathe-International)—Dec. 16.
Kerensky in Russian Revolution of 1917 (M. S. Epstein).
Kicked in the Kitchen (Universal-Victor)—Oct. 1; S-124; C-74.
Kid Snatchers (2 parts) (Universal-L-Ko)—Nov. 28; S-1546; C-1342.
Kill Joy, The (5 parts) (Kleine-Perfection-Essanay)—Nov. 19; S-1075; C-880; R-874.
Kingdom of Love, The (5 parts) (Fox Special Feature)—Dec. 23.
Knight of the Trail, A (2 parts) (W. H. Productions).
Korea and Manchuria (Paramount-Burton Holmes)—Oct. 1.
Korea, Singular City of Seoul (Paramount-Burton Holmes)—Oct. 8.
Korean Customs, Queer (Paramount-Burton Holmes)—Oct. 15.

L

Lace Making and Cartoon Comedy (Pathe-International)—Nov. 11; C-1038; R-1164.
Lady in the Library, The (4 parts) (General Film-Falcon)—S-434; C-1037.
Lair of the Beast, The (No. 8 of the Red Ace) (2 parts) (Universal-Special)—Dec. 8.
Lakes, St. Mary's and Big Bear (Glacier Park) (Pathe)—Oct. 7.
Lamb, The (5 parts) (Triangle)—Sept. 2; S-298.
Land of Enchantment, Yosemite Valley (Educational Films Corp.)—Dec. 5; R-1489.
Land of Promise, The (5 parts) (Paramount)—Dec. 10; C-1962; R-1953.
Lash of Power (5 parts) (Bluebird)—Nov. 5; S-1228; C-1037; R-1034.
Last Card, The (2 parts) (W. H. Productions).
Last Leaf, The (2 parts) (General Film-Broadway Star)—S-1675.
Last of the Troubadours (2 parts) (General Film-Broadway Star)—C-73.
Law and Order (2 parts) (General Film-Broadway Star)—S-751; C-880.
Law, The, North of 65 (General Film-Selig)—S-124; C-73.
Learnin' of Jim Benton (5 parts) (Triangle)—Dec. 9; C-1649; S-1844; A-1996.
Leap for Liberty, The (No. 3 of the Red Ace) (2 parts) (Universal-Special)—Nov. 5.
Ledge of Despair, The (No. 6 of the Fighting Trail) (2 parts) (Greater Vitagraph)—Oct. 15.
Les Miserables (10 parts) (Fox-Standard)—R-1800; C-1807.
Life's Whirlpool (5 parts) (Metro)—Oct. 8; S-674; C-713; R-706.
Lion's Claws, The (No. 7 of the Red Ace) (2 parts) (Universal-Special)—Dec. 1.
Lion's Lair, The (2 parts) (Universal-Bison)—Oct. 1; S-289; C-74.
Lion's Prey, The (No. 7 of the Fighting Trail) (2 parts) (Greater Vitagraph)—Oct. 22.
Little Marianna's Triumph (2 parts) (Universal Star Featurette)—Oct. 22; S-576.
Little Miss Fixer (Mutual-Strand)—Dec. 18; C-1807; S-1998.
Little Patriot, A (5 parts) (Pathe-Diando)—S-1548; C-1486; R-1333.
Little Princess, The (5 parts) (Artcraft)—Nov. 5; C-1341; R-1332.
Little Red Riding Hood (4 parts) (Wholesome Films Corp.).
Living Book of Nature (Kangaroos) (Educational-Ditmars)—R-228.
Living Book of Nature (Animals of Australia) (Educational-Ditmars)—Nov. 19; C-401; R-528.
Living Book of Nature (Animals in Mid-Winter) (Educational-Ditmars)—Oct. 22.
Living Book of Nature (Our Vanishing Game) (Educational-Ditmars)—Dec. 10.
Living Book of Nature (Nature's Songsters) Educational-Ditmars)—Dec. 24.
Living Book of Nature (Enemies of the Garden) (Educational-Ditmars)—Dec. 3; C-1037; R-1163.
Living Book of Nature (The Smaller Monkeys) (Educational-Ditmars)—Nov. 26; R-853.
Living Book of Nature (Animals in Mid-Summer) (Educational-Ditmars)—Dec. 31.
Living Book of Nature (Nature's Weavers) (Educational-Ditmars)—Dec. 17.
Local Color (Christie)—Oct. 1; S-760; C-712; R-709.
Lonesome Luke from London to Laramie (Pathe-Rolin)—Oct. 21.
Lonesome Luke in Love Laughs and Lather (2 parts) (Pathe-Rolin)—Nov. 4.
Lonesome Road, The (Broadway Star Feature). (2 parts).
Looters, The (No. 9 of the Lost Express) (2 parts) (Mutual-Signal)—Nov. 14.
Lost Express, The (No. 3, The Wreck at the Crossing) (Mutual-Signal)—Oct. 1.
Lost Express, The (No. 4, The Oil Well Conspiracy (2 parts) (Mutual-Signal)—Oct. 8; S-126; C-525.
Lost Express, The (No. 5, In Deep Water) (2 parts) (Mutual-Signal)—Oct. 18; C-713.
Lost Express, The (No. 6, High Voltage) (2 parts) (Mutual-Signal)—Oct. 25; S-437; C-881.
Lost Express, The (No. 7, The Race with the Limited) (2 parts) (Mutual-Signal)—Nov. 1; S-577; C-881.
Lost Express, The (No. 8, The Mountain King) (2 parts) (Mutual-Signal)—Nov. 7; S-913; C-1807.
Lost Express, The (No. 9, The Looters) (2 parts) (Mutual-Signal)—Nov. 14; S-913; C-1191.

Lost Express, The (No. 10, Secret of the Mine) (2 parts) (Mutual-Signal)—Nov. 21; C-1312.
Lost Express, The (No. 11, A Fight for a Million) (2 parts) (Mutual-Signal)—Nov. 28; C-1485.
Lost Express, The (No. 12, Daring Death) (2 parts) (Mutual-Signal)—Dec. 5; S-1384; C-1807.
Lost Express, The (No. 13, The Escape) (2 parts) (Mutual-Signal)—Dec. 12; S-1547; C-1807.
Lost Express, The (No. 14, Unmasked) (2 parts) (Mutual-Signal)—Dec. 19; S-1675.
Lost Express, The (No. 15, Return of the Lost Express) (2 parts) (Mutual-Signal)—Dec. 26. S-1842.
Love and Locksmiths (Christie)—Oct. 8; S-760; C-712; R-709.
Love and Lunch (2 parts) (Pyramid Comedies).
Love Doctor, The (5 parts) (Greater Vitagraph)—Oct. 8; S-448; C-401; R-396.
Love, Laughs and Lather (2 parts) (Pathe-Rolin)—Nov. 4; C-713.
Love Letters (5 parts) (Paramount)—Dec. 24; A-1996.
Loyalty (6 parts) (Oro Film Productions)—C-881; R-873.
Lunch (General Film-Essanay); S-1998.
Lure of the Unattainable, The (No. 2 of the Red Ace) (2 parts) (Universal-Special)—Oct. 29.

M

Madam Who? (7 parts) (Paralta Plays, Inc.).
Magda (5 parts) (Select Pictures)—S-584; C-526; R-522.
Magic Jazz-Bo, The (Universal-Joker)—Oct. 15; S-435; C-402.
Maid of Belgium, The (5 parts) (World)—Nov. 5; S-920; C-713; R-710.
Maid to Order, A (Mutual-Strand)—Nov. 20; S-1226; C-1341.
Make Your Eyes Behave (General Film-Essanay)—S-1840.
Man from Montana (5 parts) (Butterfly Pictures)—Nov. 19; S-1383; C-1342; R-1334.
Main from Painted Post, The (5 parts) (Artcraft)—Oct. 1; C-401; R-400.
Man's Man, A (7 parts) (Paralta Plays, Inc.).
Man Hater, The (5 parts) (Triangle)—C-713; R-709.
Man Trap, The (5 parts) (Bluebird)—Oct. 29; S-1074; C-880; R-877.
Man Trap, The (No. 8 of The Seven Pearls) (2 parts) (Pathe-Astra)—Nov. 4.
Man with the Limp, The (Grant, Police Reporter Series)) (General Film-Kalem).
Manchuria, Across to Korea (Paramount-Burton Holmes)—Oct. 1.
Man's Law, A (5 parts) (Overland Film Co.)—S-446; C-401; R-307.
Manxman, The (8 parts) (Goldwyn Dist. Corp.)—S-916.
Marine Miracle, A (No. 4 of Who Is Number One?) (2 parts) (Paramount)—Nov. 19.
Marked Man, A (5 parts) (Butterfly)—Oct. 29; S-752; C-881; R-875.
Mark of Cain, The (5 parts) (Pathe-Astra)—Nov. 4; C-764; C-525; R-519.
Marriage Speculation (5 parts (Gtr. Vitagraph) Dec. 10; R-1802; C-1807; S-1844.
Married in Name Only (6 parts) (Ivan Film Productions, Inc.)—S-293; C-252; R-251.
Mary's Boomerang (Mutual-Strand)—Dec. 25; S-1998.
Mary's Merry Mix-up (Mutual-Strand)—Nov. 6; S-916; C-1038.
Masked Marvels, The (Universal-Joker)—Oct. 1; S-125; C-74.
Mate of the Sally Ann (5 parts) (Mutual Star-American)—Nov. 26; S-1384; C-1485; R-1480.
Maternal Spark, The (5 parts) (Triangle)—Dec. 16; R-1805; C-1808; A-1997.
Me and My Dog (Educational)—Nov. 21.
Medicine Man, The (5 parts) (Triangle)—Nov. 11; S-1232; C-1038; R-1031.
Merchant Marine, New, and Cartoon Comedy (Pathe-International)—Oct. 14.
Mickey (7 parts) (Western Import Film Co.).
Milk-Fed Vamp, A (2 parts) (Fox Sunshine)—Nov. 25; C-1648; R-1643.
Miss Jackie of the Army (5 parts) (Mutual-Star-American)—Dec. 10; R-1806; C-1807; S-1842.
Miss U. S. A. (5 parts) (Fox Special Feature)—Nov. 4; S-1075; C-1191; R-1188.
Modern Lorelei (6 parts) (Rankin-Lee, Inc.).
Modern Musketeer, A (5 parts) (Artcraft)—Dec. 31; A-1996.
Modern Sherlock, A (Triangle Komedy)—Oct. 21.
Mole Cricket and Springtime in The Riviera (Pathe)—Oct. 28.
Molly Entangled (5 parts) (Paramount)—Nov. 19; C-1486; R-1482; S-1848.
Momi's Dream (5 parts) (Itala Film Corp.)—R-1321.
Monkey-Maid-Man (General Film-Sparkle)—S-1544; C-1807.
More Haste, Less Speed (Christie)—C-880; R-709.
More Truth Than Poetry (5 parts) (Metro)—Oct. 22; S-1072; C-1191; R-1187.
Moth, The (7 parts) (Select Pictures).
Mother (5 parts) (McClure Pictures Corp.).
Mother Love and the Law (5 parts) (Crystal Photoplays Corp.)—S-758.
Mothers of Men (5 parts) (Robard Players)—C-526; R-523.
Mountain King, The (No. 8 of The Lost Express) (2 parts) (Mutual-Signal)—Nov. 7.
Move On (Pathe-Rolin)—Dec. 9; C-1649.
Munition Worker's Curse, A (Universal-Nestor)—Dec. 10; C-1649; S-1840.
Munition's Plot, The (Daughter of Daring Series) (General Film-Kalem).
Mutual Weekly No. 140 (Mutual)—Sept. 5; S-1071; C-73.
Mutual Weekly No. 143 (Mutual)—Sept. 26; S-126; C-252.
Mutual Weekly No. 144 (Mutual)—Oct. 3; S-291; C-401.
Mutual Weekly No. 145 (Mutual)—Oct. 10; S-440; C-525.
Mutual Weekly No. 146 (Mutual)—Oct. 17; S-753.
Mutual Weekly No. 147 (Mutual)—Oct. 24; S-756; C-881.
Mutual Weekly No. 148 (Mutual)—Oct. 28; S-916.
Mutual Weekly No. 149 (Mutual)—Nov. 4.
Mutual Weekly No. 150 (Mutual)—Nov. 11; S-1223; R-1490.
Mutual Weekly No. 151 (Mutual)—Nov. 18; S-1385; R-1490.
Mutual Weekly No. 152 (Mutual)—Nov. 25; S-1547.
Mutual Weekly No. 153 (Mutual)—Dec. 2; S-1675; C-1649.
Mutual Weekly No. 154 (Mutual)—Dec. 9; C-1807; S-1842.
Mutual Weekly No. 155 (Mutual)—Dec. 16; S-1998; C-1961.
Mutual Weekly No. 156 (Mutual)—Dec. 23.
Mutual Weekly No. 157 (Mutual)—Dec. 30.
My Little Boy (5 parts) (Bluebird)—Dec. 17; R-1802; C-1807; A-1994.
My Unmarried Wife (5 parts) (Bluebird)—Jan. 7, 1918; C-1961; R-1954. 1841.
Mysterious Iron Ring, The (3 parts) (Universal Gold Seal)—Oct. 29; S-752.
Mysterious Yarn (Cartoon) and Lace Making (Pathe-International)—Nov. 11; C-1038.
Mystery of Room 422 (Grant, Police Reporter Series) (General Film-Kalem).
Mystery Ship, The (No. 1, The Crescent Scar) (2 parts) (Universal Special)—Nov. 16; S-1544; C-1038.
Mystery Ship, The (No. 2, The Grip of Hate) (2 parts) (Universal Special)—Dec. 8; S-1676; C-1486.
Mystery Ship, The (No. 3, Adrift) (2 parts) (Universal Special)—Dec. 15; C-1649; S-1841.
Mystery Ship, The (No. 4, The Secret of the Tombs) (2 parts) (Universal Special)—Dec. 22; C-1808; S-2000.
Mystery Ship, The (No. 5, The Fire God) (2 parts) Universal Special)—Dec. 29; C-1962.

N

Nan of Music Mountain (5 parts) (Paramount)—Dec. 17; S-2004; R-1958.
Narrow Trail, The (5 parts) (Artcraft)—Oct. 15 (except in New York); R-1959.
Natural Law, The (7 parts) (France Films)—S-1073; C-1037; R-1032.
Nature's Songsters (Living Book of Nature) (Educational-Ditmars)—Dec. 24.
Nature's Weavers (Living Book of Nature) (Educational-Ditmars)—Dec. 17.
Nearly a Baker (Paramount-Black Diamond)—Oct. 15; C-881.
Nearly a Papa (Christie); S-2002.
Nearly Married (6 parts) (Goldwyn)—Nov. 18; S-1075; C-1648; R-1645.
Neptune's Naughty Daughter (2 parts) (Century Comedies)—Nov. 1.
Never Again (2 parts) (Greater Vitagraph-Favorite)—Nov. 19.
New York, Fifth Avenue (Pathe-Moore)—Nov. 4.
New York Luck (5 parts) (Mutual Star-American)—Dec. 17; S-1842; C-1961; R-1958.
New York, Seeing, with Hy Mayer (Universal Special)—Oct. 15.
Niagara Falls (Educational Films Corp.)—R-1009.
Night in New Arabia, A (2 parts) (General Film-Broadway Star)—S-751; C-1037; R-1032.
Ninth Day, The (3 parts) (Universal-Gold Seal)—Oct. 8; S-290; C-253.
Noisy Naggers and Nosey Neighbors (Gtr. Vitagraph)—Dec. 17.
North of Fifty-Three (5 parts) (Fox Special Feature)—Sept. 23; S-130; C-252; R-247.
Nurse of An Aching Heart (2 parts) (Universal-L-KO)—Oct. 8; S-290; C-253.
Nutty Knitters (Paramount-Klever Komedy)—Nov. 19; S-1385; C-1342; R-1226.

O

Officer's Mess, An (Triangle Komedy)—Dec. 2.
Oh! Doctor (2 parts) (Paramount-Arbuckle)—Sept. 30; C-1808.
Oil Well Conspiracy, The (No. 4 of The Lost Express) (2 parts) (Mutual-Signal)—Oct. 8; S-126.
On the Love Line (General Film-Sparkle)—S-1840; C-1961.
One Dollar's Worth (2 parts) (General Film-Broadway Star)—S-1675; C-1807.
One Good Turn (Christie)—S-1844.
One Hour (6 parts) (Hoffman-Foursquare).
One-Shot Ross (5 parts) (Triangle)—Oct. 14; S-446; C-402; R-398.
Onion Magnate's Revenge, The (General Film-Kalem)—C-73; R-68.
On the Farm Where the Food Comes From (Paramount-Burton Holmes)—Dec. 31.
Other Half, The (No. 4 of The Fighting Trail) (2 parts) (Greater Vitagraph)—Oct. 1.
Other Stocking, The (Universal-Nestor)—Dec. 3; S-1840.
O U Boat (Paramount-Klever Komedy)—Dec. 31.
Our National Parks, Yellowstone, and the Grand Canyon (Pathe-Ralph Earl)—Dec. 9; C-1192; R-1938.
Our Vanishing Game (Living Book of Nature)—(Educational-Ditmars)—Dec. 10.
Out of the Flame (No. 15 of The Fighting Trail) (2 parts) (Gtr. Vitagraph)—Dec. 17.
Outsider, The (6 parts) (Metro)—Nov. 5; S-1387; C-1341; R-1338.
Outwitted (5 parts) (Metro)—Nov. 12; S-1549; C-1485; R-1339.
Outwitting His Rival (Cartoon) and Making Steel Rails for the Allies (Pathe-International)—Sept. 23; C-73.
Over Here (2 parts) (World Film-Special)—C-1342; R-1336; R-1489.
Over the Hill (5 parts) (Pathe-Astra)—Dec. 30; R-1478; S-2001; C-1962.
Over the Falls (No. 13 of The Seven Pearls) (2 parts) (Pathe-Astra)—Dec. 9.
Over There (5 parts) (Select Pictures Corp.)—C-526; R-524.

P

Painted Doll, The (5 parts) (Pathe-Russian Art)—Oct. 14; S-441; C-253; R-246.
Painted Madonna, The (5 parts) (Fox Special Feature)—Nov. 11; S-1232; C-1485; R-1339.
Painted Safe, The (No. 14 of The Fatal Ring) (2 parts) (Pathe-Astra)—Oct. 6; S-132.
Pals (General Film-Sparkle)—S-911.
Paradise Garden (7 parts) (Metro-Yorke)—Oct. 5; S-579; C-525; R-519.
Paramount-Bray Pictograph No. 85 (Paramount-Bray)—Sept. 18; R-81.
Paramount-Bray Pictograph No. 86 (Paramount-Bray)—Sept. 25; R-228.
Paramount-Bray Pictograph No. 87 (Paramount-Bray)—Oct. 1.
Paramount-Bray Pictograph No. 88 (Paramount-Bray)—Oct. 8; R-687; R-370.
Paramount-Bray Pictograph No. 89 (Paramount-Bray)—Oct. 15.
Paramount-Bray Pictograph No. 90 (Paramount-Bray)—Oct. 22; R-687.
Paramount-Bray Pictograph No. 91 (Paramount-Bray)—Oct. 29; R-853.
Paramount-Bray Pictograph No. 92 (Paramount-Bray)—Nov 4; S-1232; R-1009
Paramount-Bray Pictograph No 93 (Paramount-Bray)—Nov 11; S-1385; R-1164
Paramount-Bray Pictograph No 94 (Paramount-B ray)—Nov. 18; S-1550; R-1319.
Paramount-Bray Pictograph No. 95 (Paramount-Bray)—Nov. 25; S-1682.
Paramount-Bray Pictograph No. 96 (Paramount-Bray)—Dec. 2.
Paramount-Bray Pictograph No. 97 (Paramount-Bray)—Dec. 9.
Paramount-Bray Pictograph No. 98 (Paramount-Bray)—Dec. 16; R-1937.
Paramount-Bray Pictograph No. 99 (Paramount-Bray)—Dec. 23.
Paramount-Bray Pictograph No. 100 (Paramount-Bray)—Dec. 30.
Parched Trails (No. 11 of The Fighting Trail) (2 parts) (Greater Vitagraph)—Nov. 19; S-1072.
Pearl of the Atlantic, Belle Isle, Brittany and Strange Fresh Water Insects (Pathe)—Dec. 23; C-1961; R-1937.
Pearls and Perils (2 parts) (Triangle-Keystone)—Oct. 14.
Peggy Leads the Way (5 parts) (Mutual Star-American)—Oct. 29; S-913; C-1037; R-1036.
Pelicans and Seals in Their Native Haunts (Educational Films Corp.)—Oct. 15; C-401; R-370.
Pendleton Ore. Round Up (3 parts) (Pathe)—Dec. 30; C-1961.
Penny Philanthropist (5 parts) (Wholesome Films Corp.)—Sept. 24; S-130.
Persuasive Peggy (6 parts) (Mayfair Film Corp.)—S-1073; C-1037; R-1033.
Pest, The (2 parts) (King Bee Film Corp.)—Nov. 15.
Pete, the Prowler (Universal-Nestor)—Oct. 1; S-289; C-74.
Phantom Husband, A (5 parts) (Triangle)—Oct. 7; S-300.
Physical Culture Screen Magazine No. 1 (General Film-Physical Culture Photoplay Co.)—R-1010.
Physical Culture Screen Magazine No. 2 (General Film-Physical Culture Photoplay)—C-1961; R-1938.
Plagues and Puppylove (Greater Vitagraph)—October; C-252.
Planter, The (7 parts) (Mutual Special)—Nov. 12.
Plates, Making Steel, and (Cartoon Comedy)—(Pathe Astra)—Oct. 14; C-525.
Please Help Emily (5 parts) (Mutual-Star)—Nov. 7; S-1071; C-1341; R-1339.

Politician's Dream, The (Greater Vitagraph-Favorite)—Oct. 1.
Porters, The (Ebony Film Corp.)—R-1483; C-1648.
Portugal, Along the Tagus, and Fishing in Japan (Pathe)—Dec. 2.
Portrait, The (2 parts) (Greater Vitagraph)—Nov. 26.
Prairie Heiress, A (Triangle Komedy)—Oct. 14.
Prairie Romeo, A (2 parts) (Universal Star Featurette)—Oct. 1; S-125; C-74.
Pride of New York, The (5 parts) (Fox Special Feature)—Dec. 9; S-1847.
Price Mark, The (5 parts) (Paramount)—C-881; R-875.
Price of a Good Time, The (Jewel Productions, Inc.)—C-1191; R-1184.
Price for a Day (2 parts) (Universal Star Featurette)—Oct. 8; S-290; C-253.
Prince Fortunatus, He Moved Away from Easy Street and Silas the Saver Who Moved In, The Fable of (General Film-Essanay)—S-289.
Princess of Park Row, The (5 parts) (Greater Vitagraph)—Oct. 1; S-295; C-252; R-249.
Princess Virtue, The (5 parts) (Bluebird)—Nov. 12; S-1074; C-1037; R-1033.
The Prospector (2 parts) (King Bee)—Dec. 29; S-2004.
Public Defender, The (6 parts) (Harry Raver)—C-402; R-399.
Pullman Bride, A (2 parts) (Paramount-Mack Sennett)—Nov. 4.
Putting One Over (Mutual-Strand)—Dec. 11; S-1998.

Q

Queen of Spades, The (5 parts) (Pathe-Russian Art)—Nov. 18; S-1076; C-713; R-706.
Queen X (5 parts) (Mutual Star-Goodrich)—Oct. 1; S-126; C-1485; R-1480.

R

Race with the Limited, The (No. 7 of The Lost Express) (2 parts) (Mutual-Signal)—Nov. 1.
Race to the Drawbridge, A (Daughter of Daring Series) (General Film-Kalem).
Raffles, the Amateur Cracksman (7 parts) (Hiller and Wilk)—S-1682; C-1648; R-1645.
Rag, a Bone and a Hank of Hair (2 parts) (Fun-Art Films, Inc.).
Raggedy Queen, The (5 parts) (Bluebird)—Dec. 3; S-1678; C-1648; R-1641.
Railroad Smugglers, The (Daughter of Daring Series) (General Film-Kalem).
Rails, Steel, Making for the Allies, and Cartoon Comedy (Pathe-International)—Sept. 23; C-73; R-228.
Rainbow Island (Pathe-Rolin)—Oct. 28; S-713.
Rainstorms and Brainstorms (Universal-Joker)—Oct. 8; S-289; C-253.
Rasputin, the Black Monk (8 parts) (World)—Oct. 8; S-441.
Reaching for the Moon (5 parts) (Artcraft)—Nov. 18; C-1485; R-1478.
Recruit, The (2 parts) (Twede Comedy Co.).
Ready to March, and Cartoon Comedy (Pathe)—Dec. 2.
Rebellion of Mr. Minor (Metro-Drew)—Nov. 12; C-1341.
Red Ace, The (No. 1, The Silent Terror) (2 parts) (Universal Special)—Oct. 22; S-436; C-402; R-526.
Red Ace, The (No. 2, The Lure of the Attainable) (2 parts) (Universal Special)—Oct. 29; S-575; C-402.
Red Ace, The (No. 3, The Leap for Liberty) (2 parts) (Universal Special)—Nov. 5; S-752; C-713.
Red Ace, The (No. 4, The Undercurrent) (2 parts) (Universal Special)—Nov. 9; S-912; C-881.
Red Ace, The (No. 5, In Mid-Air) (2 parts) (Universal Special)—Nov. 16; S-1223; C-1038.
Red Ace, The (No. 6, Fighting Blood) (2 parts) Universal Special)—Nov. 23; S. 1383; C-1192.
Red Ace, The (No. 7, The Lion's Claws) (2 parts) (Universal Special)—Dec. 1; S-1544; C-1342.
Red Ace, The (No. 8, The Lair of the Beast) (2 parts) (Universal Special)—Dec. 8; S-1676; C-1486.
Red Ace, The (No. 9, A Voice from the Past) (2 parts) (Universal Special)—Dec. 15; C-1649; S-1841.
Red Ace, The (No. 10, Hearts of Steel) (2 parts) (Universal Special)—Dec. 22; C-1808; S-2000.
Red Ace, The (No. 11, The Burning Span) (2 parts) (Universal Special)—Rec. 29; C-1962.
Red, White and Blue Blood (5 parts) (Metro)—Dec. 24.
Reel Life, No. 74 (Mutual-Gaumont)—Sept. 27; C-252; R-228.
Reel Life, No. 75 (Mutual-Gaumont)—Oct. 4; S-126; C-252; R-370.
Reel Life, No. 76 (Mutual-Gaumont)—Oct. 11; S-291; C-401; R-528.
Reel Life, No. 77 (Mutual-Gaumont)—Oct. 25; S-291; C-401; R-371.
Reel Life, No. 78 (Mutual-Gaumont)—Oct. 25; S-440; C-713; R-853.
Reel Life, No. 79 (Mutual-Gaumont)—Nov. 1; S-577; C-713; R-852; R-688.
Regenerates, The (5 parts) (Triangle)—Nov. 25; S-1550; C-1342; R-1337.
Renaissance at Charleroi, The (4 parts) (General Film-Broadway Star)—S-1222; C-1341; R-1335.
Return of the Lost Express (No. 15 of The Lost Express) (Mutual-Signal) (2 parts)—Dec. 26.
Rich Man's Playing, A (5 parts) (Fox Special Feature)—Oct. 7; S-446; C-880; R-873.
Rifles, Making, and Cartoon Comedy (Pathe-International)—Nov. 4; C-881; R-1009.
Rim o' the World (Educational Films Corp.)—R-81.
Rise of Jennie Cushing, The (5 parts) (Artcraft)—Nov. 19; C-1341; R-1332.
Risks and Roughnecks (Greater Vitagraph)—Sept. 17.
Roaring Lions and Wedding Bells (2 parts) (Fox Sunshine Comedy)—Nov. 11; C-1191; R-1188.
Romeo and Juliet (Educational Films Corp.)—C-1037; R-1164.
Roping Her Romeo (2 parts) (Paramount-Mack Sennett)—Oct. 21; C-1808.
Rose of Blood, The (6 parts) (Fox-Standard)—Nov. 4; S-1232; C-1191; R-1189.
Rotogravure Section and Cartoon Comedy Pathe-International)—Dec. 9; C-1808; R-1937.
Rough Toughs and Roof Stuff (Greater Vitagraph)—Nov. 5; C-1037.
Runaway Romany (5 parts) (Pathe-Ardsley)—Dec. 23; S-2001; C-1916; R-1954.
Rustler's Vindication, The (2 parts) (General Film-Selig).

S

Sadie Goes to Heaven (5 parts) (Kleine-Perfection-Essanay)—Dec. 24; S-1844; A-1995.
Salmon Fishing in New Brunswick (General Film-Essanay)—S-1544; C-1341; R-1489.
Sands of Sacrifice (5 parts) (Mutual Star-American)—Sept. 24; C-73; R-69.
Sanitarium Scandal, A (2 parts) (Triangle-Keystone)—Dec. 16.
Sauce for the Goose (Triangle Komedy)—Dec. 2.
Savage, The (5 parts) (Bluebird)—Nov. 19; S-1230; C-880; R-875.
Saving the Fast Mail (2 parts) (Universal-Bison)—Oct. 8; S-290; C-253.
Scandal (5 parts) (Select Pictures)—S-1075; C-1038; R-878.
Scarlet Car, The (5 parts) (Bluebird)—Dec. 24; C-1648; R-1643.
Scarlet Pimpernel, The (5 parts) (Fox Special Feature)—Oct. 28; S-917; C-1037; R-1032.
Sea Monster, The (5 parts) (Mutual Star-American)—Oct. 22; S-577; C-713; R-709.
Seals and Pelicans in Their Native Haunts (Educational)—Oct. 1; C-401; R-370.
Secret Game, The (5 parts) (Paramount)—Dec. 3; S-1684; R-1643; C-1808; A-1995.
Secret Man, The (5 parts) (Butterfly)—Oct. 1; S-293; C-252; R-247.
Secret of the Storm Country, The (5 parts) (Select Pictures)—C-1342; R-1190.
Secret of the Tomb, The (No. 4 of The Mystery Ship) (2 parts) (Universal Special)—Dec. 22; C-1808.
Secret Servants (Universal-Nestor)—Dec. 17; C-1808; S-1999.
Sea Crawler, The (No. 3 of Who Is Number One?) (2 parts) (Paramount)—Nov. 12.
Selig World Library No. 18 (General Film-Selig)—R-81.
Selig World Library No. 19 (General Film-Selig)—C-252; R-372; S-124.
Selig World Library No. 20 (General Film-Selig).
Selig World Library No. 21 (General Film-Selig)—R-687.
Selig World Library No. 22 (General Film-Selig).
Selig World Library No. 23 (General Film-Selig)—S-1037; R-1163.
Selig World Library No. 24 (General Film-Selig).
Selig World Library No. 25 (General Film-Selig).
Selig World Library No. 26 (General Film-Selig).
Selig World Library No. 27 (General Film-Selig).
Seven Keys to Baldpate (5 parts) (Artcraft)—Aug. 12; S-582.
Seven Pearls (No. 4, Amid the Clouds) (2 parts) (Pathe-Astra)—Oct. 7; C-73.
Seven Pearls (No. 5, Between Fire and Water) (2 parts) (Pathe-Astra)—Oct. 14; S-293.
Seven Pearls (No. 6, The Abandoned Mine) (2 parts) (Pathe-Astra)—Oct. 21; S-441; C-525.
Seven Pearls (No. 7, The False Pearl) (2 parts) (Pathe-Astra)—Oct. 28; C-525.
Seven Pearls, The (No. 8, The Man Trap) (2 parts) (Pathe-Astra)—Nov. 4; S-764; C-713.
Seven Pearls, The (No. 9, The Warning on the Wire) (2 parts) (Pathe-Astra)—Nov. 11; S-919; C-881.
Seven Pearls, The (No. 10, The Hold-Up) (2 parts) (Pathe-Astra)—Nov. 18; S-1226; C-1191.
Seven Pearls, The (No. 11, Gems of Jeopardy) (2 parts) (Pathe-Astra)—Nov. 25; S-1227; C-1342.
Seven Pearls, The (No. 12, Buried Alive) (2 parts) (Pathe-Astra)—Dec. 2; S-1548; C-1486.
Seven Pearls, The (No. 13, Over the Falls) (2 parts) (Pathe-Astra)—Dec. 9; S-1676; C-1649.
Seven Pearls, The (No. 14, The Tower of Death) (2 parts) (Pathe-Astra)—Dec. 16; S-1843; C-1808.
Seven Pearls, The (No. 15, The Seventh Pearl) 2 parts) (Pathe-Astra)—Dec. 23; C-1808; S-2000.
Seventh Pearl (No 15 of The Seven Pearls) (2 parts) (Pathe-Astra)—Dec. 23.
Shadowing Henry (Metro-Drew)—Dec. 31.
Shall We Forgive Her (5 parts) (World)—Oct. 15; S-444; C-402; R-397.
Shame (7 parts) (Jules Bernstein-Duplex Films)—C-1341; R-1337.
Seven Swans (5 parts) (Paramount)—Dec. 31.
Shame of the Bullcon, The (Universal-Nestor)—Nov. 12; S-1222; C-1038.
Shells, Making Big, and Cartoon Comedy (Pathe-International)—Nov. 26; C-1486.
Sheriff, The (No. 10 of The Fighting Trail) (2 parts) (Greater Vitagraph)—Nov. 12; S-919.
Ship of Doom, The (5 parts) (Triangle)—Dec. 2; S-1679; C-1486; R-1481.
Shirley Kaye (5 parts) (Select Pictures)—R-1804; C-1808; S-2005.
Shrapnel Making for the U. S. Army, and Cartoon Comedy (Pathe)—Nov. 18; C-1192; R-1319.
Sign of the Scarf, The (Grant, Police Reporter Series) (General Film-Kalem).
Silence Sellers, The (5 parts) (Metro)—Sept. 24; S-296; C-252; R-246.
Silent Lady, The (5 parts) (Universal Special Production)—Dec. 10; C-1486; R-1478.
Silent Man, The (5 parts) (Artcraft)—C-1648; R-1641.
Silent Terror, The (No. 1 of The Red Ace) (2 parts) (Universal Special)—Oct. 15.
Sins of Ambition (Ivan Film Productions).
Sisters All (Greater Vitagraph-Favorite)—Nov. 19.
Skylight Room, The (4 parts) (General Film-Broadway Star)—S-1382; C-1648; R-1646.
Slave Mart, The (6 parts) (Victoria Feature Films).
Slave, The (2 parts) (King-Bee Films Corp.)—Dec. 15; S-1844.
Sleeping Memory (7 parts) (Metro)—Oct. 15; S-920; C-880; R-875.
Slips and Slackers (Greater Vitagraph)—Sept. 10.
Small Town Guy, The (5 parts) (Kleine-Perfection-Essanay)—Dec. 3; S-1550; C-1485; R-1476; A-1994.
Smaller Monkeys, The (Living Book of Nature) (Educational-Ditmars)—Nov. 26.
Smashing the Plot (General Film-Sparkle).
Snap Judgment (5 parts) (Mutual Star-American)—Nov. 19; S-1223; C-1341; R-1339.
Society Scrimmage, A (Paramount-Black Diamond)—Nov. 12; S-1684.
Society's Driftwood (5 parts) (Butterfly)—Oct. 22; S-583; C-712; R-705.
Soldiers of the Sea (On Conquest Program, No. 5) (Kleine-Edison)—Aug. 11; C-73.
Somebody's Wife (Triangle Komedy)—Oct. 28.
Some Nurse (Mutual-Strand)—Oct. 2; S-126; C-252.
Some Baby (Ebony Film Corp)—R-1483; C-1648.
Soul of a Plumber, The (2 parts) (Triangle-Keystone)—Nov. 18.
Soul for Sale, A (6 parts) (Renowned Pictures Corp.)—C-1342; R-1338.
Southern Pride (5 parts) (Mutual Star-American)—Oct. 8; C-401.
Spain, Here and There in (Pathe)—R-1489.
Speedy Sprite, Fable of the (2 parts) (General Film-Essanay)—S-289.
Spreading Dawn, The (6 parts) (Goldwyn Pictures Corp.)—Oct. 14; S-582; C-880; R-872.
Some Nurse (Mutual Comedy)—Oct. 2.
Son of His Father, The (5 parts) (Paramount)—Oct. 22; R-706.
Southern Pride (5 parts) (Mutual Star-American)—Oct. 8; S-291.
Spirit of Merry Christmas, The (Metro-Drew)—Dec. 15.
Sports and Splashes (Greater Vitagraph)—C-401.
Spotted Lily, The (5 parts) (Bluebird)—Oct. 1; S-448; C-252; R-250.
Square Deal, A (2 parts) (W. H. Productions).
Square Deceiver, The (5 parts) (Metro)—Dec. 3; R-1801; C-1807; S-1845.
Stainless Barrier, The (5 parts) (Triangle)—Oct. 28; S-916; C-713; R-709.
Stealing a Sweetheart (General Film-Three C).
Stepping Out (Christie)—C-1485; R-1477.
Still Voice, The (2 parts) (Greater Vitagraph Favorite)—Oct. 22.
Stolen Honor (5 parts) (Fox Special Feature)—Dec. 30.
Storm Woman, The (3 parts) (Universal-Gold Seal)—Oct. 1; S-125; C-74.
Story of Ybarra (No. 2 of The Fighting Trail) (2 parts) (Greater Vitagraph)—Sept. 17.
Stowaways and Strategy (Gtr. Vitagraph)—Dec. 31.

Stranded in Arcady (5 parts) (Pathe)—Oct. 14; S-293; R-249.
Strands of Doom, The (No. 8 of The Fighting Trail) (2 parts) (Greater Vitagraph)—Oct. 29.
Strength of Men (2 parts) (Greater Vitagraph-Favorite)—Nov. 5.
Strike One (Universal-Nestor)—Nov. 19; S-1383.
Struck Down (No. 9 of Who Is Number One?) (2 parts) (Paramount)—Dec. 24.
Struggle Everlasting, The (7 parts) (High Art Film Corp.).
Submarine Life (Educational Films Corp.)—R-81.
Subterfuge, The (No. 18 of The Fatal Ring) (2 parts) (Pathe-Astra)—Nov. 4.
Sudden Gentleman, The (5 parts) (Triangle)—Dec. 2; S-1679; C-1486; R-1481.
Sultan's Wife (The) (2 parts) (Triangle-Keystone)—Sept. 30; C-713; R-250.
Sunlight's Last Raid (5 parts) (Greater Vitagraph)—Oct. 6; S-130; C-73; R-69.
Sunset Trail (5 parts) (Paramount)—Sept. 17; S-298; C-252; R-249.
Sunshine Alley (6 parts) (Goldwyn)—Nov. 4; S-758; C-1191; R-1185.
Susie Slips One Over (Paramount-Black Diamond)—Oct. 7; C-712.
Sylvia of the Secret Service (5 parts) (Pathe-Astra)—Nov. 25; S-1227; C-1342; R-1185.

T

Tale of a Fish (Happy Hooligan Cartoon) and Making Rifles (Pathe-International)—Nov. 4; C-881.
Tale of a Monkey, (Happy Hooligan Cartoon) and Making Big Shells (Pathe-International)—Nov. 25; C-1486.
Taming of Lucy, The (3 parts) (Universal-Gold Seal)—Oct. 15; S-436.
Taming Target Center (2 parts) (Paramount-Mack Sennett)—Dec. 30.
Tar-Heel Warrior, The (5 parts) (Triangle)—Sept. 30; S-131; C-73; R-71.
Tempest in a Teapot (Katzenjammer Cartoon) and Ready to March (Pathe)—Dec. 2.
Temple of Terror, The (2 parts) (Universal-Bison)—Oct. 15; S-435; C-402.
Tenderfoot, The (5 parts) (Greater Vitagraph)—Dec. 3; S-1679; C-1648; R-1642.
Tenth Case, The (5 parts) (World)—Dec. 17; R-1802; C-1808.
Thais (6 parts) (Goldwyn)—Dec. 30; A-1997.
That Doggone Dog (Strand-Mutual)—Nov. 13.
That Night (2 parts) (Paramount-Mack Sennett)—Dec. 17; R-1647; C-1808; S-2004.
Their Compact (7 parts) (Metro Pictures Corp.)—Sept. 17; S-130; C-73; R-68.
Their Husband (Triangle Komedy)—Oct. 28.
Their Love Lesson (Triangle Komedy)—Oct. 14.
Their Model Careers (General Film-Jaxon).
Their Seaside Tangle (Christie)—R-1815; C-1807; S-1844.
Their Straying Feet (Triangle Komedy)—Dec. 9.
This is the Life (5 parts) (Fox Special Feature)—Oct. 21; S-758; C-1191; R-1189.
Thou Shalt Not Steal (5 parts) (Fox Special Feature)—Oct. 14; S-584; C-712; R-707.
Thirty Days (Christie)—S-2001.
Those Who Pay (7 parts) (U. S. Exhibitors' Bkg. Corp.)—R-1805; C-1808.
Tinkelbottom Passes Through (Educational Films Corp.)—R-1163.
Tight Wad, The (Universal-Joker)—Oct. 22; S-575; C-526.
Toilsome Ascent and The Shining Table Land, Fable of the (General Film-Essanay)—S-1222; C-1341.
Tom, Dick and Harry (Mutual-Strand)—Nov. 27; S-1384; C-1485.
Tom Sawyer (5 parts) (Paramount)—Dec. 10; R-1803; C-1808; S-1848; A-1995.
Too Much Alike (General Film-Jaxon)—S-1070; C-1341.
Too Much Elephant (General Film-Selburn)—C-1961.
Too Much Henry (Metro-Drew)—Dec. 3; R-1806; C-1807.
Toothaches and Heartaches (Paramount-Klever)—Dec. 3; C-1808.
Torrent Rush (No. 5 of the Fighting Trail) (2 parts) (Greater Vitagraph)—Oct. 8.
Torture of Silence, The (5 parts) (Pathe-Gold Rooster)—Oct. 14; C-401; R-396.
Tough Luck and Tin Lizzies (Greater Vitagraph)—Oct. 22; C-712.
Tough Turkey Trot, A (Triangle-Komedy)—Nov. 25.
Tower of Death, The (No. 14 of The Seven Pearls) (Pathe-Astra)—Dec. 16.
Training Our Khaki-Clad Heroes (2 parts) (General Film-Selig)—C-73.
Treasure Island (6 parts) (Fox-Standard)—Nov. 18; C-1648; R-1484; S-1847
Trestle of Horror, The (No. 14 of The Fighting Trail) (2 parts) (Gtr. Vitagraph)—Dec. 10.
Triple Cross, The (General Film-Jaxon)—C-712.
Trouble Buster, The (5 parts) (Paramount)—Oct. 8; S-579; C-525; R-519.
Troublemakers, The (5 parts) (Fox Standard)—Dec. 9; C-1341; R-1333; S-2002.
Twelve Good Hens and True (Metro-Drew)—Oct. 29; C-1037.
Two-Bit Seats (5 parts) (George Kleine-Essanay)—S-1230; C-712; R-705.
Two-Cylinder Courtship, A (Mutual-Strand)—Oct. 30 S-756; C-881.
Two Renegades (2 parts) (General Film-Broadway Star)—S-1997; C-1961; R-1958.

U

Undercurrent, The (No. 4 of the Red Ace) (2 parts) (Universal-Special)—Nov. 9.
Under False Colors (5 parts) (Pathe)—Oct. 6; S-132.
Under the Stars and Stripes in France (2 parts) (Pathe-Special)—S-1227; C-881; R-975; R-1009.
Understudy, The (General Film-Falcon)—C-880; S-288.
Uneasy Money (6 parts) (Kleine-Essanay)—Jan. 1, 1918; C-1961; R-1955.
Unforeseen, The (6 parts) (Mutual Star-Frohman)—Oct. 22; S-577; C-713.
Universal Current Events No. 19 (Universal)—Sept. 30; S-125; C-74.
Universal Current Events No. 20 (Universal)—Oct. 7; S-291; C-253.
Universal Current Events No. 21 (Universal)—Oct. 13; S-435; C-402.
Universal Current Events No. 22 (Universal)—Oct. 12; S-576; C-526.
Universal Current Events No. 23 (Universal)—Oct. 19; S-753; C-713.
Universal Current Events No. 24 (Universal)—Oct. 24; S-912; C-881.
Universal Current Events No. 25 (Universal)—Nov. 2; S-1077; C-1038.
Universal Current Events No. 26 (Universal)—Nov. 9; S-1223; C-1192.
Universal Current Events No. 27 (Universal)—Nov. 16; S-1383; C-1342.
Universal Current Events No. 28 (Universal)—Nov. 23; S-1544; C-1486.
Universal Current Events No. 29 (Universal)—Nov. 30; C-1649; S-1840.
Universal Current Events No. 30 (Universal)—Dec. 8; S-1841; C-1808.
Universal Current Events No. 31 (Universal)—Dec. 15; S-1999; C-1962.
Universal Current Events No. 32 (Universal)—Dec. 22.
Universal Current Events No. 33 (Universal)—Dec. 29.
Universal Screen Magazine No. 36 (Universal)—R-81.
Universal Screen Magazine No. 39 (Universal)—Oct. 1; S-124.
Universal Screen Magazine No. 40 (Universal)—Oct. 8.
Universal Screen Magazine No. 41 (Universal)—Oct. 15; S-435; R-228.
Universal Screen Magazine No. 42 (Universal)—Oct. 22; S-576; R-370.
Universal Screen Magazine No. 43 (Universal)—Oct. 29; S-752; R-528.
Universal Screen Magazine No. 44 (Universal)—Nov. 9; S-912; R-687.
Universal Screen Magazine No. 45 (Universal)—Nov. 16; R-852.
Universal Screen Magazine No. 46 (Universal)—Nov. 23; R-1009.
Universal Screen Magazine No. 47 (Universal)—Nov. 30; S-1546; R-1164.
Universal Screen Magazine No. 48 (Universal)—Dec. 7; C-1320.
Universal Screen Magazine No. 49 (Universal)—Dec. 14; R-1489; S-1841.
Universal Screen Magazine No. 50 (Universal)—Dec. 22; S-1999.
Universal Screen Magazine No. 51 (Universal)—Dec. 29; S-1999.
Universal Screen Magazine No. 52 (Universal)—Jan. 5, 1918; R-1937.
Unknown 274 (5 parts) (Fox Special Feature)—Dec. 16; A-1997.
Unmarried Look, The (Metro-Drew)—Dec. 24.
Until They Get Me (5 parts) (Triangle)—Dec. 23; R-1804; C-1808.
Up or Down (5 parts) (Triangle Film Corp.)—Nov. 4; S-916; C-876.
Uplifter, The, and His Dandy Little Opus, Fable of (General Film-Essanay)—S-1382; C-1037.

V

Vamping Reuben's Millions (2 parts) (Universal-L-KO)—Oct. 15; S-435; C-713.
Vengeance is Mine (5 parts) (Pathe-Astra)—Dec. 16; R-1645; C-1808.
Vengeance vs. Mercy (General Film-Selig)—S-124; C-73.
Vengeance and The Woman (No. 1) (2 parts) Gtr. Vitagraph)—Dec. 24.
Vengeance and the Woman (No. 2) (2 parts) (Gtr. Vitagraph)—Dec. 31.
Victim, The (Multiple Reel eFature) (Catholic Art Association)—C-1962; R-1954.
Voice of Conscience (5 parts) (Metro Pictures Corp.)—Nov. 19; S-1549; C-1485; R-1481.
Voice from the Past, A (No. 9 of the Red Ace) (2 parts) (Universal-Special)—Dec. 15.
Volunteer, The (5 parts) (World) (Dec. 24; C-1962; R-1956.

W

Wages No Object (Metro-Drew)—Dec. 10; R-1960.
Walloping Time, A (Universal-Victor)—Oct. 8; S-290; C-253.
Walls of Gas (No. 8 of Who Is Number One?) (2 parts) (Paramount)—Dec. 17.
War and Matrimony (Triangle Komedy)—Nov. 18.
Warblers of France, and Bairitz, France (Pathe)—Oct. 14; C-402; R-528.
Warning of the Wire (No. 9 of The Seven Pearls) (2 parts) (Pathe-Astra)—Nov. 11.
Warrior, The (7 parts) (General Enterprise, Inc.-Itala)—S-128.
Wart on the Wire, The (Universal-Joker)—Oct. 8; S-289; C-253.
Wasp, The (5 parts) (World)—Dec. 31.
Water on the Brain (Universal-Nestor)—Nov. 26; S-1546; C-1342.
Water Trap, The (No. 13 of the Fighting Trail) (2 parts) (Gtr. Vitagraph)—Dec. 3.
Weavers of Life (6 parts) (Renowned Pictures Corp.—Warren)—C-1038; C-878.
Wedding Bells and Lunatics (General Film-Selburn).
Week End Shopping (General Film-Sparkle)—S-751; C-1037.
We Never Sleep (2 parts) (Pathe-Rolin)—Dec. 2.
Welcome Home (2 parts) (Triangle-Keystone)—Dec. 30.
What the Best People Are Not Doing, Fable of (General Film-Essanay)—S-288.
What Transpires After the Wind Up, Fable of (General Film-Essanay)—S-288.
What'll We Do with Uncle (Universal-Victor)—Oct. 22; S-575; C-526.
When a Man Sees Red (7 parts) (Fox-Standard)—Oct. 7; C-1037; R-878.
When Bobby Broke His Arm (Gtr. Vitagraph)—Sept. 14; S-295.
When Liz Lets Loose (Universal-Victor)—Oct. 15; S-437; C-402.
When Men Are Tempted (5 parts) (Gtr. Vitagraph)—Dec. 24.
When War Meant Peace (Triangle Komedy)—Dec. 9.
Whistling Dick's Christmas Stocking (2 parts) General Film-Broadway Star)—S-1997; C-1961; R-1958.
Who Done It? (Universal-Victor)—Oct. 15; S-435; C-402.
Who Goes There? (5 parts) (Gtr. Vitagraph)—Nov. 26; S-1549; C-1485; R-1477.
Who Knows (5 parts) (Oro Pictures Corp.).
Who Is Number One? No. 1 (The Flaming Cross) (2 parts) (Paramount)—Oct. 29; R-524.
Who Is Number One? No. 2 (The Flying Fortress) (2 parts) (Paramount)—Nov. 5; R-524.
Who Is Number One? No. 3 (The Sea Crawler) (2 parts) (Paramount)—Nov. 12; C-712; R-708.
Who Is Number One? No. 4 (A Marine Miracle) (2 parts) (Paramount)—Nov. 19; C-712; R-708.
Who Is Number One? No. 5 (Halls of Hazard) (2 parts) (Paramount)—Nov. 26.
Who Is Number One? No. 6 (The Flight of the Fury) (2 parts) (Paramount)—Dec. 3; C-1486.
Who Is Number One? No. 7 (Hearts in Torment) (2 parts) (Paramount)—Dec. 10.
Who Is Number One? No. 8 (Walls of Gas) (2 parts) (Paramount)—Dec. 17; C-1962; R-1958.
Who Is Number One? No. 9 (Struck Down) (2 parts) (Paramount)—Dec. 24.
Who Is Number One? No. 10 (Wires of Wrath) (2 parts) (Paramount)—Dec. 31.
Whose Hosiery? (Gen. Film-Sparkle)—S-289; C-712.
Who Shall Take My Life? (7 parts) (William N. Selig)—R-1800.
Wild Girl, The (5 parts) (Select Pictures).
Wild and Woolly Women (Universal-Nestor)—Oct. 15; S-435; C-402.
Wild Injuns (General Film-Jaxon)—S-911.
Wild Sumac (5 parts) (Triangle)—Oct. 14; S-446; C-402; R-399.
Will Yaqui Joe Tell? (No. 3 of The Fighting Trail) (2 parts) (Greater Vitagraph)—Sept. 24; C-252.
Winged Mystery, The (5 parts) (Bluebird)—Nov. 26; S-1388; C-1341; R-1334.
Wires of Wrath (No. 10 of Who Is Number One?) (2 parts) (Paramount)—Dec. 31.
Wise Dummy, A (Universal-Joker)—Oct. 22; S-575; C-526.
Without Honor (5 parts) (Triangle)—Dec. 23; C-1962; R-1956.
Witness for the State, The (General Film-Selig).
Woman God Forgot, The (5 parts) (Artcraft)—Oct. 22; C-1037; R-1035.
Won By a Fowl (Triangle Komedy)—Nov. 25.
Work (2 parts) (General Film-Essanay-Chaplin).
Wreck at the Crossing (No. 3 of The Lost Express) (2 parts) (Mutual-Signal)—Oct. 1.
Wrong All Around (Ebony Film Corp.).—R-1483; C-1648.
Wrong Wrights, The (Gen. Film-Sparkle)—S-434; C-880.

Y

Yankee Way (5 parts) (Fox Special Feature)—Sept. 16; C-73; R-70.
Yellowstone Park and Grand Canyon (Pathe-Ralph Earl)—Dec. 8; R-1163.
Young Mother Hubbard (5 parts) (Kleine-Perfection-Essanay)—Oct. 29; S-758; C-525; R-520.
Yosemite Valley, The Land of Enchantment (Educational Films Corp.)—Dec. 5; R-853.

Z

Zeppelin's Last Raid, The (5 parts) (U. S. Exhibitors Booking Corp.)—C-1192; R-1185.
Zollenstein (4 parts) (General Film-Falcon)—S-1383; C-1648; R-1646.

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There are only three titles announced but there will be more like

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"A Bedroom Blunder"
"A Pullman Bride"

Tuck these away on your *booking sheet* for the coming season—don't put it off, tomorrow never comes.

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *Pres.*, JESSE L. LASKY, *Vice-Pres.*, CECIL B. DEMILLE, *Director General*

Paramount
Picture

On thousands of 24-sheet stands in 150 cities throughout the nation - this mysterious face will soon announce *Paramount's* first serial -

Who is *"Number One"?*

In the strongest newspapers in all the large cities - the same announcement will appear.

A new record will be set by the advertising and publicity behind

Anna Katharine Green's

most powerful story of mystery and dark intrigue. Star - plot - production - promotion - are all *Paramount*

Ready in October

Paramount Pictures

ADOLPH ZUKOR presents

Marguerite Clark in "Babs Diary"

One of the Famous Sub-Deb Stories
By Mary Roberts Rinehart ... Directed by J. Searle Dawley

A Paramount Picture

A Sub-Deb

is a "flapper." That is American for an engaging youngster of one year before the debutante age—"coming out," you know.

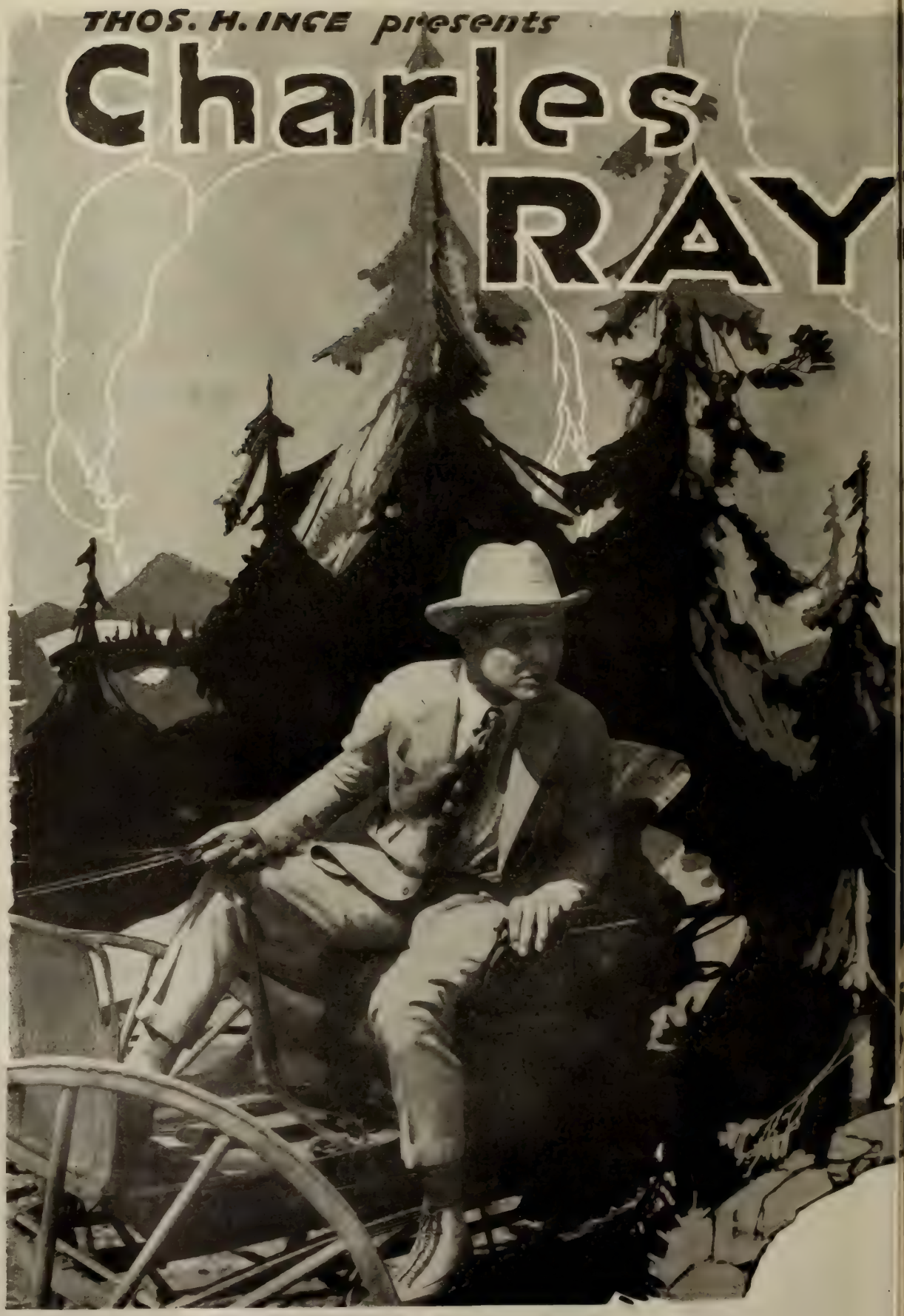
Marguerite Clark plays Mary Roberts Rinehart's wonderful character of Saturday Evening Post fame to perfection. She is the popular ideal of young and old America.

"Bab's Diary" will be the first of three "Sub-Deb" story pictures.

Directed by J. SEARLE DAWLEY

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE FORTY-FIRST ST
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION

Paramount Pictures


THOS. H. INCE presents
Charles
RAY

"The Son of His Father"
A Chip Of the Old Block
That's Charles Ray in his latest Thomas H. Ince production; he makes 'em sit up and take notice at every stage of the game as the "governor" did before him.
The picture's a "chip of the old block," too. A regularly ordained member of the Ince family of hits. Full of the spice and "pep" that distinguishes the extraordinary from the ordinary.
If you put as much punch in your advertising as we've put into the picture, its success in your theatre is a foregone conclusion.
From the famous novel by Ridgwell Cullum.
Supervised by Thomas H. Ince
Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
A Paramount Picture
Paramount Pictures

JULIAN ELTINGE

in The Countess Charming

Everybody says, "It's Great"

"Appearing on the screen at the Rialto Theatre for the first time in motion pictures, Julian Eltinge gave sure evidence that he is going to jump into the front rank of motion picture stars in popular demand." (New York Herald)

Picturized by Gelett Burgess and Carolyn Wells
Directed by Donald Crisp

Paramount Pictures Corporation
FOUR-EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Adolph Zukor, *Pres.* Jesse L. Lasky, *Vice-Pres.*
Cecil B. DeMille, *Director General*

A Paramount Pictures

Paramount Pictures

VICTOR MOORE

"Early to bed, early to rise,
Make a man healthy, wealthy and wise"
Benjamin Franklin

IT'S been a long, long time since Vic's been home, and we won't say he hit the hay early and he doesn't get wealthy, but he rose early—too early—and he's a whole lot wiser.

"In Bed—In Bad"

By Thos. J. Gray

Released Sept. 24

It's been a long, long time since you've had as good a show as this Vic Moore offers you.

The Single Reel Comedies With a Story

Consistency's a jewel—so be consistent and book all of them.

Paramount Pictures

Klever Pictures, Inc.

220 WEST 42d St., NEW YORK CITY

Released in Canada by REGAL FILMS, LIMITED, 37 Yonge St., Toronto, Canada

KK

CENTURY COMEDIES Present

"AUTOMANIACS"

featuring

ALICE HOWELL

Directed by

J. G. BLYSTONE

"AUTOMANIACS" is going to sweep this country from end to end with convulsions of laughter. "AUTOMANIACS" is going to still more firmly establish the tremendous prestige of CENTURY COMEDIES as FEATURE PRODUCTIONS, now leading the Comedy world. ALICE HOWELL is featured in "AUTOMANIACS" as well as in all of the following CENTURY COMEDY releases, released as follows—

"Balloonatics," Sept. 1
"Automaniacs," Oct. 1
"Neptune's Naughty Daughter" Nov. 1
"Her Bareback Career"
DECEMBER 1.

CENTURY COMEDIES with ALICE HOWELL have been booked for the entire Marcus Loew circuit. Perhaps you understand what that signifies. If you do YOU'LL BE FIRST IN YOUR TERRITORY to contract for all CENTURY COMEDIES featuring ALICE HOWELL. CENTURY COMEDIES now being distributed exclusively throughout the United States and Canada by the LONGACRE DISTRIBUTING CO., who have Branch Offices in all the principal cites and rapidly opening offices all over the country. For complete particulars on biggest money-making Comedies now on the market, communicate with any LONGACRE Dis. Co. Office or write direct to the LONGACRE DISTRIBUTING CO., Mecca Bldg., New York.

BLUEBIRD Photo Plays

Announce

RUTH CLIFFORD

With

RUPERT JULIAN and MONROE SALISBURY in

"THE DESIRE OF THE MOTH"

From The Saturday Evening Post Story by
Eugene Manlove Rhodes

A Romantic Drama of Love and Adventure

Directed by RUPERT JULIAN

Book Thru Your Local BLUEBIRD Exchange, or

BLUEBIRD Photoplays, Inc.
1600 Broadway, New York

PHOTOPLAY MAGAZINE SCREEN SUPPLEMENT

A Magnificent Attraction—

Search the world over—secure the best attractions from half a dozen of the leading film exchanges—and still you will find it impossible to duplicate the box-office drawing-power of a single issue of Photoplay Magazine Screen Supplement. Half a score of such stars as Douglas Fairbanks, Mary Miles Minter, Viola Dana, Charlie Chaplin, Bessie Love, the Sidney Drews, Lucille Lee Stuart, Henry Walthall, Mabel Taliaferro, Warren Kerrigan, Charles Ray, Louise Glaum, Antonio Moreno and a host of others, all in single reels of

PHOTOPLAY MAGAZINE SCREEN SUPPLEMENT

"The Stars as They Are"

These twelve single-reel subjects—released one each month—are now offered to state rights buyers and exhibitors of stability who control chains of theatres. They are staged in a de luxe manner, sub-titled by an expert, assembled by one of filmdom's foremost notables, developed and printed by the most approved methods.

Special Trade Showings

Special trade showings will shortly be held in New York, Chicago and other cities. Ask when and you will be advised. Territory is going fast. To secure state rights for these super-features make YOUR application without delay. Wire or write

JAMES R. QUIRK, PUBLISHER
PHOTOPLAY MAGAZINE
CHICAGO, ILLINOIS

DOUGLAS FAIRBANKS
ANITA LOOS AND
JOHN EMERSON

Perfection Pictures

"The Highest Standard In Motion Pictures"

Advanced Motion Photography

¶ Simultaneously with the coming of Perfection Pictures, a new era of advanced motion photography is announced. Not content with attaining PERFECTION in stories, casts, and productions, the makers of Perfection Pictures have set out to establish new high standards of advanced motion photography.

¶ A new method of laboratory procedure has been evolved. A huge machine, weighing fifteen tons and costing $100,000.00, has been invented. It bears the same relation to the motion picture film as the great printing press of the day bears to modern printed literature. It insures to Perfection Pictures unexcelled clearness, brilliancy, and ease of viewing.

¶ This advanced motion photography, exemplified only in Perfection Pictures, is instantly perceptible on the screen. It indicates that in *every* detail, stories, casts, staging, photography—Perfection Pictures are all that their name suggests—"The Highest Standard in Motion Pictures." Exhibitors may obtain complete details of the Perfection Policy at the Exchanges of the George Kleine System throughout America. A new Perfection Picture in five or six reels is released each week.

GEORGE KLEINE SYSTEM

Distributors

EXECUTIVE OFFICES: 63 EAST ADAMS ST., CHICAGO, ILL.

Branches In All Principal Cities

Perfection Pictures

"The Highest Standard In Motion Pictures"

"Humor–Good, Wholesome Comedy In A Brilliant Play"

GEORGE K. SPOOR *Presents*

"THE FIBBERS"

James W. Adams'
Sparkling Comedy Drama

Featuring

BRYANT WASHBURN

The brilliant young star of the "Skinner" Pictures in a play that fairly bristles with laugh-provoking situations. Released Oct. 15th. Screen time: 65 minutes.

PRODUCED BY
EFFICIENCY

GEORGE KLEINE SYSTEM
DISTRIBUTORS

Perfection Pictures

Perfection Pictures

"The Highest Standard In Motion Pictures"

"A Charming Heart-Interest Story"

GEORGE K. SPOOR *Presents*

"PANTS"

Featuring
The Child-Wonder

LITTLE MARY McALISTER

The youthful prodigy of the "Do Children Count?" series in a splendid feature that charms and entertains while it points a moral. Now playing at the best theatres to capacity business. Screen time: 65 minutes.

PRODUCED BY
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GEORGE KLEINE SYSTEM
DISTRIBUTORS

Perfection Pictures

THE SURPRISE STAR

What the Critics Say:

"'Efficiency Edgar's Courtship' is the best comedy of the year."
S. A. Rothapfel, Rialto Theatre, N. Y.

"Taylor Holmes took the film world by storm. There was no dissenting voice. His success is assured and it is probable that if he chooses he can make all the screen comedians look to their laurels."
—*New York Tribune.*

"Certainly no screen star, even those idolized by large followings, ever won an audience more completely than did Mr. Holmes at the Rialto last night."—*New York American.*

Perfection Pictures
"The Highest Standard In Motion Pictures"

GEORGE K. SPOOR PRESENTS

TAYLOR HOLMES

IN Proclaimed by exhibitors and film critics as *America's foremost comedy star.*

"EFFICIENCY EDGAR'S COURTSHIP"

Clarence Budington Kelland's Saturday Evening Post story re-created in films. Doubly attractive. A proven success at the Rialto Theatre, New York, and the best theatres in metropolitan centres all over the country. Screen time 65 minutes. Now available.

Coming:

"FOOLS FOR LUCK"

Second of the Taylor Holmes vehicles. A comedy-drama from the Saturday Evening Post story "Talismans"—by Kennett Harris. Offers this new million-candle-power star even more opportunities for creating laughter. Released Oct. 8th. Screen time: 65 minutes.

PRODUCED BY
PERFECTION

GEORGE KLEINE SYSTEM
DISTRIBUTORS

Perfection Pictures
The Highest Standard In Motion Pictures

Perfection Pictures

"The Highest Standard In Motion Pictures"

"A Production That Should Establish New Box-Office Records"

Thomas A. Edison, Inc.,

Presents

"THE APPLE-TREE GIRL"

FROM THE LADIES' HOME JOURNAL STORY

by George Weston

Featuring

SHIRLEY MASON

Screenland's daintiest ingenue in a role that seems made-to-measure for her. A comedy-drama in five acts. Directed by Alan Crosland. Released Oct. 1st.

PRODUCED BY

Thomas A. Edison, INC.

GEORGE KLEINE SYSTEM

DISTRIBUTORS

Perfection Pictures

Thomas A Edison, Inc., *Presents*

"YOUR OBEDIENT SERVANT"

A FASCINATING DRAMA
ADAPTED FROM THE FAMOUS STORY

"BLACK BEAUTY"

ONE OF THE FEATURES OF

CONQUEST PROGRAM №10

Everyone has read or heard of Anna Sewell's famous story "Black Beauty"— the horse with the soul of a hero. Millions have laughed and cried over it. Now in Conquest Program No. 10 Black Beauty is going to live anew. Don Fulano, the famous equine star of the circus ring, enacts the title role in this feature.

In addition to this celebrated story Conquest Program No. 10 will feature a two-reel comedy entitled "A Duke for a Day," the legendary tale of "The Pied Piper of Hamelin," a glimpse of "Ostrich Farming in Central Africa" and "Angling for Trout," a bit that will delight the hearts of fishermen.

PRODUCED BY
Thomas A Edison, INC.

GEORGE KLEINE SYSTEM
DISTRIBUTORS

Coming!!
THE NEW
QUO VADIS
GEORGE KLEINE
MASTER FILM CLASS
TO BE RELEASED SOON!
DETAILS AT KLEINE EXCHANGE

You saw her in *The Soul of a Woman*

You saw her in *The House of Tears*

You saw her in *The Wager*

You saw her in *The Slacker*

and each was a bigger success than the one it followed—

but you never saw

Wonderful

EMILY STEVENS

at the height of her tremendous dramatic power which she displays in the E. Phillips Oppenheim master play

A SLEEPING MEMORY

Directed by George D. Baker

Soon to be released by METRO

HAROLD

in the second of his
BIG STAR PRODUCTIONS
in the METRO *de Luxe* SERIES·

PARADISE

Seven Amazing Acts

METRO

Yorke Film Corporation presents
LOCKWOOD
GEORGE GIBBS the celebrated novelist wrote it · —
FRED. J. BALSHOFER directed it ·
GARDEN
A triumph of action and power
METRO

Soon to be released

Draft 258

Greater as a box office attraction than "The Slacker"

It stars

MABEL TALIAFERRO

and was directed by

Wm. Christy Cabanne

Story by June Mathis and Mr. Cabanne

SELECT SP PICTURES

JOSEPH M. SCHENCK

Presents

Norma Talmadge

in

"The Moth"

A Scene from "The Moth"

A screen version de luxe of a famous story of passion and intrigue in a fast social set—showing the brilliant star of "Poppy" and "Panthea" as a young wife whose loveless marriage has set her cruising in dangerous waters. Beautifully presented, with a brilliant cast.

Directed by Edward José

From the novel of William Dana Orcutt

Distributed by

SELECT PICTURES CORPORATION

729 Seventh Avenue

New York City

SELECT SP PICTURES

Exhibitors:

the whole nation
is rooting for you

when you play

"THE PUBLIC BE DAMNED!"

In every section of the country citizens' committees and other patriotic organizations are meeting and urging the conservation of food-stuffs, and the necessity for action to keep down prices.

That is the message of this great six-part picture. Be quick to show it, and benefit from the nation-wide agitation on this subject. By so doing you will help yourself, and help your community, too!

DISTRIBUTED BY

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City

SELECT SP PICTURES

LEWIS J. SELZNICK

PRESENTS

RITA JOLIVET

THE INTERNATIONAL STAR

IN

"LEST WE FORGET"

Directed by LEONCE PERRET

The renowned star Rita Jolivet

More than a photoplay—a spectacular screen presentation of the drama of the war nations—this tremendous production has been six months in the making. ***"Lest we forget" is the greatest screen spectacle ever filmed!***

The French nurse suffers at the hands of the German officers

Goldwyn Pictures

This Is Madge Kennedy Day in America

A DAY of smiles and laughter and happiness in the motion picture theatres of this country and the neighboring Dominion of Canada.

At this moment a young and beautiful girl—already the greatest comedienne of the American stage—has begun to win the liking and affection of the millions of persons who comprise the motion picture audiences of the nation.

Hundreds of thousands of film patrons *in more than eighty cities* are laughing today without restraint at

MADGE KENNEDY
in
BABY MINE
From the famous stage success
by Margaret Mayo

and these eighty odd exhibitors—*and all other exhibitors* — will quickly discover that this unusual girl introduced to your public by GOLDWYN will be one of the most amazing box-office successes in motion pictures. Already she has made a fortune for her theatrical managers in "Twin Beds," "Fair and Warmer" and other great farces. She will make big profits henceforth for *you*.

Goldwyn Pictures Corporation
16 East 42nd St., New York City

Advisory Board:
SAMUEL GOLDFISH
Chairman
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MARGARET MAYO
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE

First Screen Appearance of a Noted Beauty

Goldwyn presents MAXINE ELLIOTT in FIGHTING ODDS

By Roi Cooper Megrue and Irvin S. Cobb

A Story of a Wife's Loyalty and "Big Business"

Exhibitors throughout the world will do a tremendous business with this celebrated star, who is beyond question the most widely exploited woman in America and England.

Goldwyn Pictures Corporation

16 East 42nd St., New York City

Goldwyn pictures

America's greatest emotional actress—A famous and nationally-popular author—A powerful and widely advertised story —The Goldwyn standard of production—What a combination !

Goldwyn presents

Jane Cowl

in

The Spreading Dawn

The heroine and creator of the famous role of Mary Turner in "Within The Law;" the heroine of "Common Clay" and the star whose drawing power and popularity with the American public grows greater with each new stage triumph. This remarkable star's first Goldwyn Picture is released throughout America October 21.

Goldwyn Pictures Corporation

16 East 42nd. St. New York City

Goldwyn Pictures

Already being signed for under a policy of open bookings by the biggest exhibitors of America.

The production that played to capacity business for a month's run at the Criterion Theatre. New York.

Goldwyn presents George Loane Tucker's remarkable production of

Hall Caine's Greatest Story

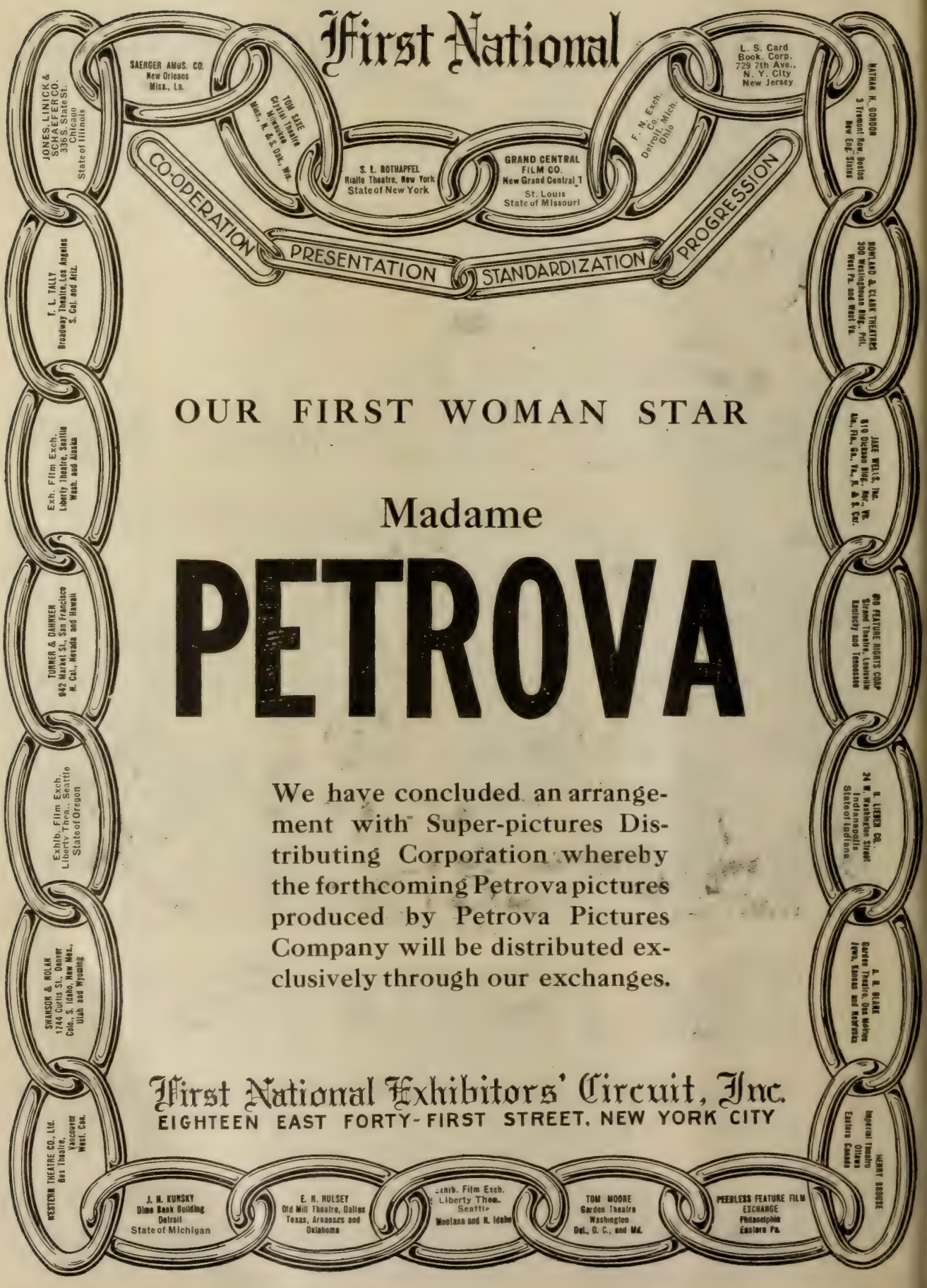
The Manx-Man

Featuring

Elisabeth Risdon, Henry Ainley, Fred Groves

For booking information and dates apply at once to our twenty-five offices throughout the United States and Canada.

Goldwyn Distributing Corporation
16 East 42nd. St. New York City


First National
SAENGER AMUS. CO. New Orleans Miss., La.
TOM SAYE Capitol Theatre Milwaukee Wisc., N. & S. Dak., Wis.
S. L. ROTHAFFEL Rialto Theatre, New York State of New York
GRAND CENTRAL FILM CO. New Grand Central T St. Louis State of Missouri
F. N. Exch. Co. Detroit, Mich. Ohio
L. S. Card Book. Corp. 729 7th Ave., N. Y. City New Jersey
JONES, LINICK & SCHAEFER CO. 336 S. State St. Chicago State of Illinois
NATHAN H. GORDON 3 Tremont Row, Boston New England States
CO-OPERATION
PRESENTATION
STANDARDIZATION
PROGRESSION
T. L. TALLY Broadway Theatre, Los Angeles S. Cal. and Ariz.
ROWLAND & CLARK THEATRES 300 Westinghouse Bldg., Pitt. West Pa. and West Va.
Exh. Film Exch. Liberty Theatre, Seattle Wash. and Alaska
JAKE WELLS, Inc. 810 Dickson Bldg., Knox., Tn. Ala., Fla., Ga., Va., N. & S. Car.
TURNER & DAHNKEN 942 Market St., San Francisco N. Cal., Nevada and Hawaii
GO FEATURE RIGHTS CORP Strand Theatre, Louisville Kentucky and Tennessee
Exhib. Film Exch. Liberty Thea., Seattle State of Oregon
H. LIEBER CO. 24 N. Washington Street Indianapolis State of Indiana
SWANSON & NOLAN 1744 Curtis St., Denver Colo., S. Idaho, New Mex., Utah and Wyoming
A. H. BLANK Garden Theatre, Des Moines Iowa, Kansas and Nebraska
WESTERN THEATRE CO., Ltd. Box Theatre, Vancouver West. Can.
HENRY BROOKE Imperial Theatre, Ottawa Eastern Canada
J. H. KUNSKY Dime Bank Building Detroit State of Michigan
E. N. HULSEY Old Mill Theatre, Dallas Texas, Arkansas and Oklahoma
Exhib. Film Exch. Liberty Thea. Seattle Montana and N. Idaho
TOM MOORE Garden Theatre Washington Del., D. C., and Md.
PEERLESS FEATURE FILM EXCHANGE Philadelphia Eastern Pa.

OUR FIRST WOMAN STAR

Madame

PETROVA

We have concluded an arrangement with Super-pictures Distributing Corporation whereby the forthcoming Petrova pictures produced by Petrova Pictures Company will be distributed exclusively through our exchanges.

First National Exhibitors' Circuit, Inc.

EIGHTEEN EAST FORTY-FIRST STREET, NEW YORK CITY

MME.
PETROVA
in her first Petrova Picture
CO.
INC.

PETROVA PICTURES

will be distributed through
the exchanges of

First National Exhibitors' Circuit

Petrova Picture Company
Frederick L. Collins.. President
25 West 44th Street.. New York

MR. FOREIGN BUYER

THE WAR OF WARS IS NOT STOPPING US FROM DOING BUSINESS IN YOUR PARTICULAR TERRITORY

"WE OPERATE EVERYWHERE"

OUR FACILITIES FOR SHIPPING ARE ADEQUATE
OUR SERVICE IS WITHOUT A FLAW
OUR PRODUCTIONS ARE STANDARD
OUR DEALINGS AT ALL TIMES SQUARE

REMEMBER THIS "WE OPERATE EVERYWHERE"

INTER-OCEAN FILM CORPORATION

HENRY J. BROCK, Pres. PAUL H. CROMELIN, Vice Pres.

220 W. 42nd St. NEW YORK CITY

Largest Distributors of Films in Foreign Fields

SCHLES

Mary Pic

Prophecies Fulfilled

The temptation to boast "I told you so" is great, but the critics are so generous in their praise that we realize that the wisest course we can pursue is to merely transmit to you their words of disinterested praise, rather than our own words of exultant acclaim.

Telegraph (New York), September 3.

One of the most elaborate, beautiful and appealing film offerings ever presented. "Little Mary," with her effervescent youth, her genuine comedy and her knowledge of dramatic technique, is the ideal person to immortalize the little girl of the New England village.

Journal (New York), September 5.

Mary Pickford's presentation of "The Poor Little Rich Girl" will live long in the hearts of American picture patrons. However, even greater than "The Poor Little Rich Girl" is "Rebecca" . . . the crowning achievement of her wonderful career.

Tribune (New York), September 3.

Now, along comes "Rebecca," and all must capitulate. Miss Pickford is quite irresistible and never has she had such wonderful opportunities. The story is delightful.

Herald (New York), September 3.

Probably no other actress could even approach her in suitability to this role.

Sun (New York), September 3.

Mary Pickford is big hit at Strand. . . . It gives Miss Pickford another chance to play a small girl who, as she puts it herself, is only "the beginnings of a young lady," and to reveal that her winsome vein of comedy has not suffered arrested development through being subdued in her previous pictures to the more important purposes of making folks shiver and gasp.

It doesn't take much showmanship to put across a Mary Pickford picture, but that doesn't mean that good showmanship and progressive advertising won't make it a *still greater* success.

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY
Controlled by **FAMOUS PLAYERS-LASKY CORPORATION**
ADOLPH ZUKOR, *Pres.* JESSE L. LASKY, *Vice Pres.* CECIL B. DEMILLE, *Director General*

ARTCRAFT PICTURES

DOUGLAS
IN THE MAN FROM
PAINTED POST

FAIRBANKS

100 per cent.

That's what this picture is. 100% "there."

All of the Fairbanks "kick," ALL of the "pep" and power that makes a Fairbanks picture; ALL of the punch and personality that made "Wild and Woolly" and "In Again, Out Again" the greatest drawing cards ever released by any producing company.

A 100% picture because EVERY EXHIBITOR IN ON IT is going to draw 100% audiences —plus.

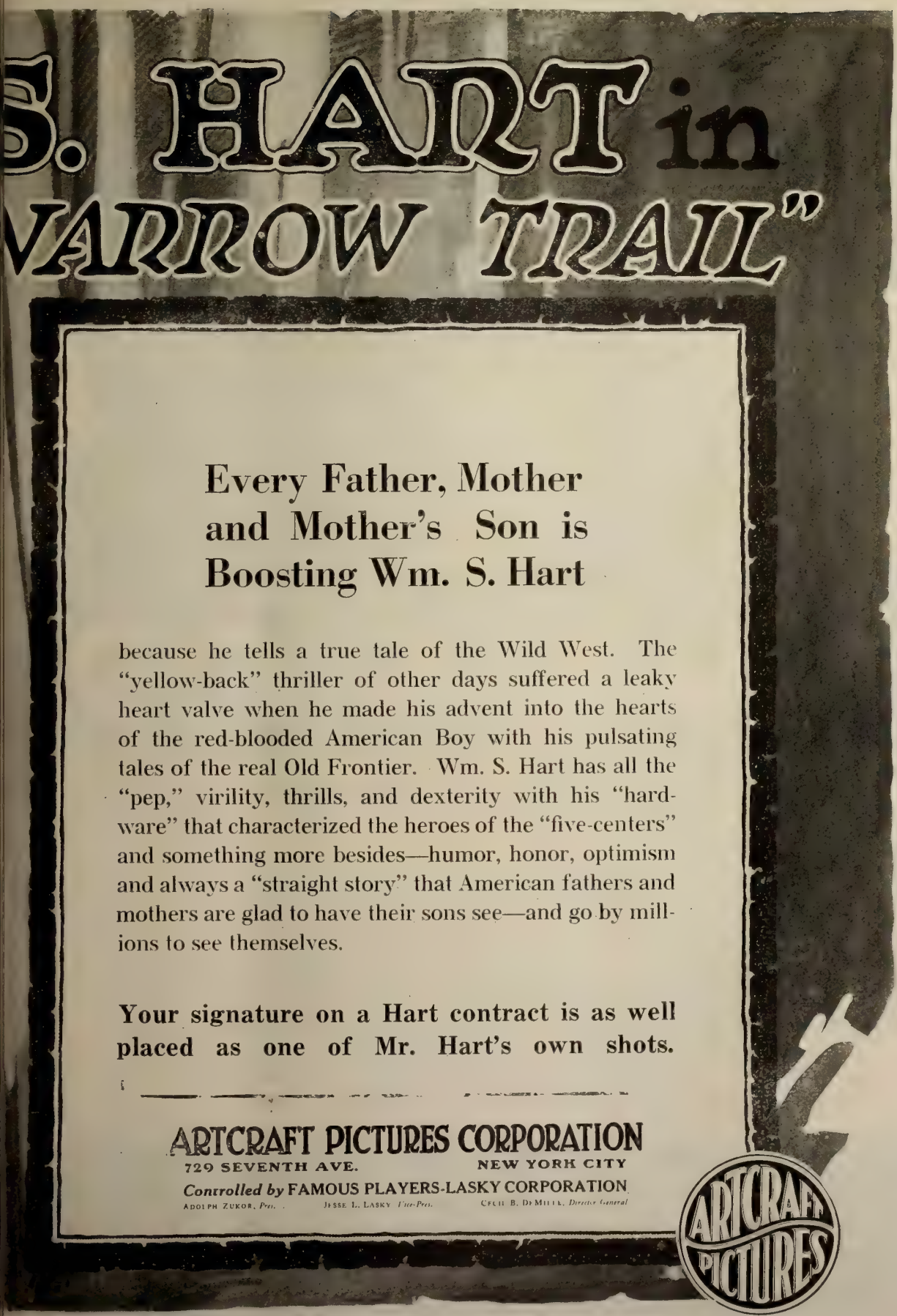
Are you IN?—Are you boosting?

Photoplay by Douglas Fairbanks from the story by Jackson Gregory.
Directed by Joseph Henaberry.

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *Pres.* JESSE L. LASKY, *Vice-Pres.* CECIL B. DEMILLE, *Director General*

ARTCRAFT PICTURES

Thos. H. Ince presents
WM.
"THE



Every Father, Mother and Mother's Son is Boosting Wm. S. Hart

because he tells a true tale of the Wild West. The "yellow-back" thriller of other days suffered a leaky heart valve when he made his advent into the hearts of the red-blooded American Boy with his pulsating tales of the real Old Frontier. Wm. S. Hart has all the "pep," virility, thrills, and dexterity with his "hardware" that characterized the heroes of the "five-centers" and something more besides—humor, honor, optimism and always a "straight story" that American fathers and mothers are glad to have their sons see—and go by millions to see themselves.

Your signature on a Hart contract is as well placed as one of Mr. Hart's own shots.

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *Pres.* JESSE L. LASKY *Vice-Pres.* CECIL B. DEMILLE, *Director General*

ARTCRAFT PICTURES

MACISTE

The Marvelous giant of "Cabiria"

in the big

S.R.O.

attraction

THE WARRIOR

The Motion Picture News tells the story in a nutshell-

"The Warrior has one feature which will be difficult to duplicate in any other dramatic picture that the war produces—good comedy. Maciste is a giant, all of seven feet in height, and when he grabs husky soldiers by the heels and tosses them laughingly over precipices—sure enough precipices—the tragedy of high explosives is considerably diluted. Maciste pushes full grown horses and trees over as if they were so much papier mache. He is the 'original and only genuine' strong man of the movies."

Write, wire or phone

GENERAL ENTERPRISES, INC.

1600 BROADWAY Telephone BRYANT 5692

STATE RIGHTS

Pathé

Mollie King

Mollie King
is the star of the 5 part
Gold Rooster Play
The On-the-Square Girl

Produced by Astra
Directed by Geo. Fitzmaurice

A sensational, splendidly acted and directed play that is way above the average in quality. A prominent exhibitor says Mollie King packs his house;

"'Blind Man's Luck' with fascinating, beautiful Mollie King packed our house to the doors. Many of our prominent men after seeing the star on the screen are talking about moving to New York."—*R. M. Chisholm, President American Amusement Co., operating the Diamond Theatre, New Orleans.*

The one and only Baby Marie Osborne is
The Star of the five part Gold Rooster Play
Captain Kiddo

Produced by Lasalida

This tiny five year old child positively ranks among the very greatest drawing stars of the screen.
"There is an unconscious charm about the performance of this five year old star which sets her apart from the usual child actress and creates in her pictures an uncommon illusion of reality "—
"Zit" in the New York Journal.

Baby Marie Osborne

Pathé

-thrills!

There never was a serial that contained half the thrills of

The FATAL RING with PEARL WHITE

In every episode they are keeping the people on the edges of their seats!

Pearl White

is the world's greatest serial star. "The Fatal Ring" is worthy of her greatness. Ask the exhibitor who is showing it!

Produced by Astra
Directed by Geo. B. Seitz

Written by Fred Jackson
Scenarios by B. Millhauser

Pathé

Pathé makes it easy for the exhibitor to do big business on

The SEVEN PEARLS

WITH MOLLIE KING AND CREIGHTON HALE

In addition to the list recently published of Sunday newspapers that will carry the novelization and advertising of this serial are the following;

The Cincinnati Commercial Tribune
The St. Louis Globe Democrat
The Dayton (O.) Journal (Evening)
The Cleveland Leader
The Pittsburg Post
The Buffalo Courier
The Kansas City Post
The Des Moines Register and Tribune

The names of other papers will follow later.

Pathé serials are always the most extensively advertised of all pictures. They have a definite box office value derived not only from quality production and cast but also from big advertising.

Produced by Astra
Written by Charles W. Goddard, the famous playwright

Pathé
Gladys Hulette
whose pictures are like a ray of sunshine in every community is the star of
A Crooked Romance
a five part Gold Rooster Play, coming soon.
Produced by Astra
Directed by Wm. Parke
A real two star play is
Under False Colors
with Frederick Warde and Jeanne Eagels
Unusual story, unusually fine acting and unusually interesting.
Produced by Thanhouser
Directed by Emile Chautard

Pathé

If you were to offer a trip through that part of France recently evacuated by the Germans how many persons would refuse?

That is what you are offering when you show the great three reel Pathé special

IN THE WAKE OF THE HUNS

Your audiences see sights which very few civilians are priviliged to see and then only with the greatest difficulty. All that you have read in the papers of German destruction and wanton malice is shown in this picture and then some. It's a fine box office attraction.

Booking Now

Photographed by the Cinematographic Division of the French War Office.

Pathé

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS FIRST VICE PRESIDENT

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check number of words this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

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BUSINESS MANAGER

PATHE EXCHANGE INC 25 WEST 45 ST NEW YORK CITY NY

WE HAVE AN OFFER OF TWO THOUSAND DOLLARS FROM THE REX THEATRE SEATTLE FIRST RUN ON TODAY IF THIS OFFER M[illegible]R APPROVAL KINDLY ADVISE US ALSO WHEN WE WIL[illegible]

PATHE QUIMBY.

When pictures receive bids like this, Mr. States Rights Buyer they are worthy of your earnest and early attention!

TODAY feature extraordinary in seven parts, with

Florence Reed

Adapted from the play by Geo. Broadhurst and Abraham Schomer; Produced by Harry Rapf; Directed by Ralph Ince.

THE MAD LOVER with Robert Warwick

Six parts; Written and directed by Leonce Perret; Produced by Harry Rapf.
Territory now sold on these pictures; New York, California, Arizona and Nevada

TRIANGLE

"Never So Good"

S. L. BAXTER, Proprietor

THE ISIS AMUSEMENT CO.
of Colorado
1632 CURTIS STREET
DENVER. COLORADO

Mr. A. E. Fair, Branch Manager,
Triangle Distributing Corporation,
1435 Champa Street,
Denver, Colorado.

Dear Mr. Fair:

The TRIANGLE pictures that I have had during the past two months have been really wonderful productions, and I want to express my satisfaction to you.

They have never been so good during the two years THE ISIS has shown TRIANGLE. It seems that no expense is being spared by the producer, who has been quick to catch the public taste for a GOOD BIG STORY with a PUNCH.

THE ISIS will always continue to hold its present place in the Moving Picture Business of this country just as long as there are pictures like these, and stories so pleasing.

Granting you permission to use this letter, I am,

Very truly yours,

S. L. BAXTER

TRIANGLE

STOLEN—A GIRL

The story of a cowboy
who kidnapped a queen
of the Gay White Way

Olive Thomas

in

"BROADWAY ARIZONA"

A box-office prize
for the week of
September 30

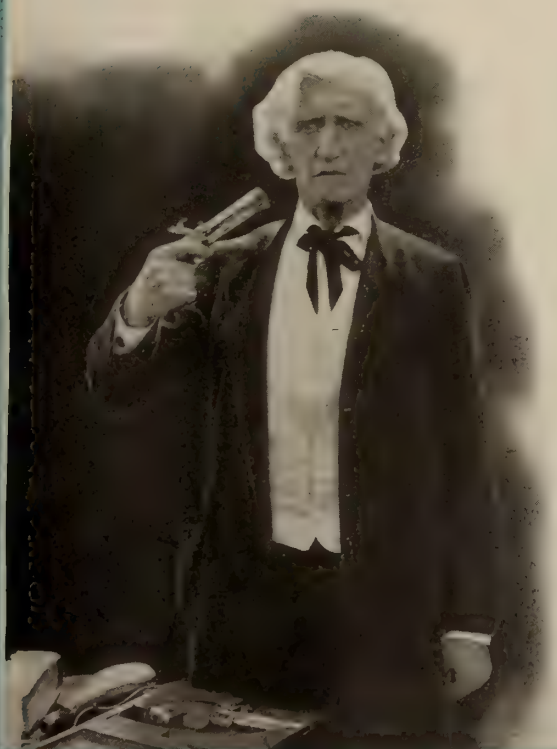
TRIANGLE

HE FACED DISHONOR

A drama from the life of
a Southern Colonel who
fought a proud fight to
save a good name

Walt Whitman
in
"THE TAR HEEL WARRIOR"

A powerful character
play for the week
of September 30



TRIANGLE

The Keystone Bathing Girls
become veiled beauties
of a harem in—

"THE SULTAN'S WIFE"

These famous girls will summon the crowds to theatres everywhere after September 30

PARALTA PLAYS

PICK OF THE PICTURES

PARALTA PLAYS WILL NOT

Be Distributed by Triangle Distributing Corporation!

THE contract between Paralta Plays, Inc., and Triangle Distributing Corporation has been abrogated by mutual consent.

In this agreement it was provided that should Stephen A. Lynch sell his interest in the Triangle Distributing Corporation, the contract with Paralta should terminate.

On September 10, Mr. Lynch notified Carl Anderson, president of Paralta Plays, Inc., that he was about to dispose of his interest in the Triangle Distributing Corporation. All contractual relations between the two corporations were then annulled by consent of both parties.

THIS situation in no way affects the activities of the Paralta organization, which has expended over ONE MILLION DOLLARS since it was organized in March last and now has ready to release six big star feature pictures—"A MAN'S MAN," "MADAM WHO," "ROSE O' PARADISE." TURN OF A CARD," "ALIMONY" and "THE GOLDEN THREAD"—with which to demonstrate the value of its original idea. Exhibitors may secure Paralta Plays under the Paralta Plan exactly in the manner previously advertised.

Five companies are now engaged in work on productions at the Paralta studios at Hollywood, Cal., and in sixty days Paralta will have five more big star feature attractions ready for distribution.

EVERY exhibitor owes it to himself to wait and see all these Paralta pictures before booking his time solidly for the season. Do not lock your doors against such obviously big money-drawing propositions as these photo-plays by entirely filling your time.

Paralta's plans are now completed and work is in progress on an output of fifty-two big star feature attractions to be completed before the first anniversary of the organization of its studios, June 4, 1918.

PARALTA PLAYS INC.

729 SEVENTH AVENUE
NEW YORK CITY

PARALTA PLAYS

PICK OF THE PICTURES

The Following Brains, Talents and Personalities Are Combined In Making PARALTA PLAYS:

Stars

Bessie Barriscale, who has brought the purest delight to the hearts of countless millions the world over.

J. Warren Kerrigan, the first big screen star, and his popularity growing vaster day by day.

Henry B. Walthall, the master genius of poetic romance; whose rank in photoplay is that of Edgar Allan Poe in literature.

Rhea Mitchell, unequalled in portrayal of intense emotions. At her bidding you weep, you hate, you love.

Howard Hickman, a lovable old man to-day, a dashing young blood to-morrow. His art so great, you like him even as a scheming villain.

Clara Williams, always human, sympathetic, and impulsive. The embodiment of all that is sweet and tender.

Lois Wilson, whose fascinating personality and superb skill have earned her the epithet: "The Splendid Girl."

Stories

PARALTA PLAYS, Inc., has made a definite and conclusive arrangement whereby the exclusive optional screen rights of all books and stories, present and future, by the following well-known authors are reserved for PARALTA PLAYS:

Thus the following are a few of the authors from now on working with PARALTA:

MRS. WILSON WOODROW
CHARLES NEVILLE BUCK
LARRY EVANS
ETHEL S. and JAMES F. DORRANCE
FREDERICK ARNOLD KUMMER
"TEX" O'REILLY
RUPERT HUGHES

In addition, the Paralta scenario department is headed by Monte Katterjohn under whose supervision are sixteen writers and dramatists engaged in originating screen plays and adapting material accepted by the board of directors.

Studios

PARALTA PLAYS are directed by

Reginald Barker, whose unforgetable productions such as "Shell 43"—"The Bugle Call"—"Sweetheart of the Doomed"—"The Sign of the Rose"—"The Typhoon"—etc., have made fortunes for exhibitors and distributors.

Oscar Apfel, with an enviable record of super production turned out by him for Metro, Fox, Paramount, and his masterpiece of direction, "A MAN'S MAN," the first PARALTA PLAY starring J. WARREN KERRIGAN.

Raymond B. West, an ardent disciple of Thomas Ince, outgrowing his environs—his genius surely outdistancing even his former master. One of the fourteen really great directors of motion pictures.

These men have produced great photoplays in the past, under difficulties, fighting their way to the top. Now they are arrived, and it is by way of under-statement to say that their past records vouch for the excellence of PARALTA PLAYS.

And there is

ROBERT BRUNTON, in the capacity of Manager of Productions. It was only while HE was general art director in the Culver City studios that Triangle pictures reached their zenith. His achievements in the motion picture field are too well known to warrant recital. Suffice it to say that PARALTA PLAYS, Inc., considers it a stroke of good fortune to have secured the services of this art master.

We are naming only the very mountain tops of the organization in whose hands rests the production of PARALTA PLAYS. These men have gathered around them a most complete executive and working personnel. Admitted by all, our organization is the finest on the Coast.

It was conceived and accomplished by

ROBERT T. KANE,
Vice-President and General Manager,
Paralta Plays, Inc.

PARALTA PLAYS, INC.

The Exhibitor Knows

BRENON PRODUCTIONS
Personally · Directed · By · Mr. Brenon

Supplies and Equipment Furnished.
Main Office
Regent Theatre Bldg
303 Lacka. Ave.

M. E. Comerford AMUSEMENT ENTERPRISES

Bell Phone 6460
Consolidated 1007

Scranton, Pa. Sept. 12, 1917.

Herbert Brenon Film Corp.,
729 Seventh Avenue,
New York City, N. Y.

Attention: Mr. Herbert Brenon.

Gentlemen:-

Your letter of Sept. 3rd, received and noted, and in reply would state that "The Lone Wolf" to the writer's way of thinking was one of the best productions that we have ever shown at our Strand Theatre, and pictures of this kind would certainly make the picture game a better proposition if the producers would feature the titles and eliminate the stars so as to make the production go over without stars.

The patrons of our Strand appreciated your endeavors in this production very much and hope you will continue to keep producting pictures of this class.

Yours very truly,
M. E. COMERFORD AMUSE. CO.

M:G

PROCTORS

F. F. Proctor's Theatrical Enterprises

NEW THEATRE

F. F. PROCTOR, GENERAL MANAGER

Sept. 14th, 1917.

Herbert Brenon,
729 Seventh Ave.,
New York City.

Dear Mr. Brennon:-

In answer to your letter of recent date, relative to "The Lone Wolf," played at Proctor's Griswold, we wish to say that it was an exceptional feature and apart from the beaten path.

Our patrons enjoyed it because it kept them continually guessing as to what the climax would be and there were also enough thrills in it to hold one's attention for the entire seven reels. Our patrons like stories of this kind and we have found that features like these are our best money-getters.

Mr. Lytell's work was well liked. If his first attempt in pictures can be judged by "The Lone Wolf," he surely ought to have a splendid future.

More features like "The Lone Wolf" would be a God-send to exhibitors.

More power to you.

Very truly yours,
F. F. Proctor,
Resident Manager.

T. L. TALLY, PROP. AND MGR. — TELEPHONES BDWY. 4801 HOME A6990 — SEYMOUR TALLY, ASST. MGR.

MEMBER OF THE FIRST NATIONAL EXHIBITORS' CIRCUIT, Inc.

TALLY'S BROADWAY THEATRE
831-3-5 SOUTH BROADWAY
LOS ANGELES, CAL.

Sept. 3, 1917

Mr. Herbert Brennon,
Herbert Brennon Film Corp.,
729 Seventh Ave., New York, N. Y.
My dear Mr. Brennon:

Replying to your favor of Aug. 23d with reference to your production "The Lone Wolf" we want to express our sincere appreciation of your very unusual picture

From a box office standpoint it proved a great success and apparently pleased everyone who saw it. We liked the picture so much that we intend showing it another week in this theatre next month.

"The Lone Wolf" was a mighty good picture from every angle and hope you will make others of the same variety.

With kindest regards, I am
Very truly yours,
Tally's Broadway Theatre.
ST/T

JACK F. TRUITT PRESIDENT — JOHN R. CORBETT V. PRES. & GEN. MGR.

GRAND AMUSEMENT AND ADVERTISING CO.
INCORPORATED
OPERATING THEATRES AND POSTER ADVERTISING PLANTS
VALID VALE MOTION PICTURES ROAD ATTRACTIONS
ALL CLASS A-1 PLANTS EXCEPTIONAL LOCATIONS UNEXCELLED SERVICE

OFFICE OF THE SEDALIA THEATRE
SEDALIA, MO.

Sept 14th
2-9-1-7

Mr. Herbert Brenon
New York, N.Y.

My dear Mr. Brenon:-

Replying to yours of Sept. 2nd, in re-to LONE WOLF am indeed glad to state that the picture gave excellent satisfaction and personally I reviewed it twice myself, my patrons expressed the same delight in my bringing it to Sedalia, the story was intense and one could not tell what the ending was to be until the very last of the picture, stories of this nature are liked at this time as I think the picture, stories of this etc. are on the wane, one reason why the HART pictures are so popular is for the fact that he has something different and done in a finished way, he always has a little simple love story, as well as thrills and lots of human interest interwoven.

Your Lone Wolf, had all that, you also had the Automobile, Aeroplane, and other modern thrillers, the direction as well as acting and photography was good indeed.

Mr. Lytell is sure to be a favorite, is my prediction.

As to what is liked in Sedalia, I think I am safe in saying that plays with what I have outlined above will always make good, as the "old stuff of wronged girl and society" is about done for.

Thanking you for your inquiry and interest, I am

Very truly yours
Jack F. Truitt
Sedalia Theater

THE CIRCLE THEATRE COMPANY

The Circle

PRINCIPAL DIRECTION H. BARRETT MCCORMICK

INDIANAPOLIS

Aug. 31,1917

Mr. Herbert Brenon,
729 Seventh Ave.,
New York, N.Y.

Dear Sir:-

Replying to your letter of August 23rd relative to "The Lone Wolf" which was played at the Circle Theatre the week of August 12th.

I take pleasure in advising that the picture got over in splendid shape and was quite a sensational success, creating much talk. The Circle's clientelle as exclusive and intelligent as the most utopian could desire and it will therefore be of interest to you to know that the picture, even as melodramatic as this is, appeals so widely. Personally, I think it is a splendid production, quite one of the best things you have done and while I would not like to see you devote your entire artistic genius to stories of this type, I believe that at frequent intervals you will find that similar stories will enjoy the success of "The Lone Wolf".

I have been familiar with your productions from the earliest days of the motion picture, always admiring your artistic prospective and dramatic concention and trust that the future will provide even greater opportunity for a fuller expression of your work. Very truly yours.

S. Barrett McCormick

BEM/AF

Now in Course of Production "EMPTY POCKETS" *by* Rupert Hughes

HERBERT BRENON'S

gigantic picturization of the greatest national drama in the history of the world

THE FALL OF THE ROMANOFFS

with **ILIODOR**

is now ready for *immediate* delivery to buyers of territorial rights, together with challenging lithographs and all necessary accessories

THIS panoramic production of a nation's dissolution is *the history of the day and the moment* —bigger than any melodrama ever written.

Its principals are the rulers of the world's great nations lifted bodily out of history in the making and portrayed by famous men and women of the screen.

The story is a picturization of *the front pages of every newspaper in the world* each day for the past six months and will continue to be for months to come.

Fifty million dollars in cash could not have bought the publicity already obtained for this production.

It is the only picture that will be shown in America with THE REAL ILIODOR as one of its principals, as we have taken legal action under our contract to prevent the imitation of our title or any use whatever of Iliodor's fame and reputation by promoters seeking to market another picture on the strength of Herbert Brenon's remarkable campaign in behalf of his own master-work.

Read the opposite page.

ILIODOR

ILIODOR PICTURE CORPORATION

16 EAST 42ND St. [Telephone: Vanderbilt 11] New York City

HERBERT BRENON

WHEN you figure the power of "THE FALL OF THE ROMANOFFS" in filling theatres because of its gripping appeal to the imagination of people in all lands, remember also that your greatest asset for popularity with the public is HERBERT BRENON'S NAME AND REPUTATION.

He is the genius of the screen who never makes a weak production.

He is the master who appealed to the world's love of beauty with "A Daughter of the Gods."

He is the daring director who challenged the world's conscience with his "War Brides."

He is the director of the most remarkable screen melodrama ever made, "The Lone Wolf."

He is the maker of stars and the creator of publicity and exploitation that is the envy of the trade.

Buyers of territorial rights to "THE FALL OF THE ROMANOFFS" therefore are obtaining as their biggest of all exploitation elements behind this mighty picturization of world history THE POWER OF HERBERT BRENON'S REPUTATION as the director of profit-making productions.

Telegraph or write at once for territory.

ILIODOR PICTURE CORPORATION
16 EAST 42ND St. [Telephone: Vanderbilt 11] New York City

Cosmofotofilm Co Inc.

Announces

To State Right Buyers

that they are offering for immediate sale the territorial rights for

George Loane Tucker's

Sensational Production

"I BELIEVE"

With the exception of

Greater New York
Northern New Jersey
and the State of Illinois

the rights for which have already been disposed of, all territories are open to offers.

Of "I Believe," Mr. Tucker says:
"IT IS MY MOST IMPORTANT PRODUCTION"

"Wid" says:

"Exceptionally forceful drama registering tremendous thought with swinging action, and very human characterizations. Hits hard and impresses.

"A Box Office Winner."

Address all communications to

Cosmofotofilm Co Inc.
CANDLER BLDG.
220 West 42nd St.

Cosmofotofilm Co Inc.

Announces

to the Trade that they have disposed of
the exclusive rights to the United States and Canada for

George Loane Tucker's

Feature Production

"The Mother"

featuring

ELISABETH RISDON

to

THE McCLURE PUBLICATIONS, INC.
25 West 44th St., N. Y. C.

to whom all communications regarding
"The Mother" should be addressed.

We further announce in course of preparation

George Loane Tucker's

Feature Production

of

Henry Arthur Jones'

"The Hypocrites"

featuring

Elisabeth Risdon

Henry Arthur Jones wrote The Middleman, the sensational screen success of 1915. George Loane Tucker produced it.

Address all communications to

Cosmofotofilm Co Inc.
CANDLER BLDG.
220 West 42nd St.

Crowds Smash Doors to See "RASPUTIN" at Park Theatre

(Headline in New York Evening World)

New York Evening World:—

"It is not often that a Broadway playhouse has its front door smashed by a crowd of late comers who cannot get even standing room, but that is what happened last night at the Park Theatre. The occasion for the demonstration was the first showing of 'Rasputin, The Black Monk,' which proved to be one of the most elaborate moving picture productions that has ever been offered."

New York Tribune:—

"No coupon seats were sold, and the management fondly imagined that roping off a portion of the theatre would secure it for their guests and for the newspaper critics the opening night. ABOUT 10,000 PERSONS CLAMORED FOR ADMISSION, however, and a third that number swarmed into the theatre and helped themselves to the best seats without any assistance from the ushers.

"The picture runs for two hours, but at no time does it fail to entertain."

New York Times:—

"The first public exhibition of Rasputin, The Black Monk,' a motion picture dealing with the Russian revolution, drew so huge a crowd to the vicinity of the Park Theatre last night that it finally became necessary to call out the police reserves. The film, which depicts interestingly the rise to power and subsequent downfall of Russia's celebrated monk, is remarkable."

New York Sun:—

"The Park Theatre HAS NOT IN YEARS HAD SUCH A LARGE THRONG FLOCK TO IT AS THAT WHICH BESIEGED ITS DOORS LAST NIGHT TO VIEW 'RASPUTIN, THE BLACK MONK.' The crowd became so unruly THE POLICE RESERVES HAD TO BE CALLED OUT."

New York Herald:—

"'Rasputin,' William A. Brady's mad monk, was projected at the Park Theatre last night as the chief character in a photoplay founded on the Russian revolution. The crowd that surged about the entrance and struggled for admission was as interesting as the picture. The house was filled before half the crowd could get up to the entrance, and it took twenty minutes to clear the lobby and the street of the overflow."

New York Journal:—

"Montagu Love arises to the heights of his splendid career in his portrayal of the greatest imposter the world has ever known—the man who tumbled over the Russian throne. His acting in the title role in 'Rasputin, The Black Monk,' the World-Picture Brady-Made, which is being presented at the Park Theatre, is a masterpiece.

"Unquestionably it is the best so far seen and is sure to create a sensation everywhere as it is doing at the Park Theatre, where the Brady picture was presented for the first time on Wednesday night before an enormous crowd.

"'Rasputin, The Black Monk' was produced under the personal direction of Mr. Brady. The photography is consistently good, many of the scenes being wonderfully beautiful. It is a picture well worth seeing and will undoubtedly enjoy a long run."

Important to World Exhibitors:

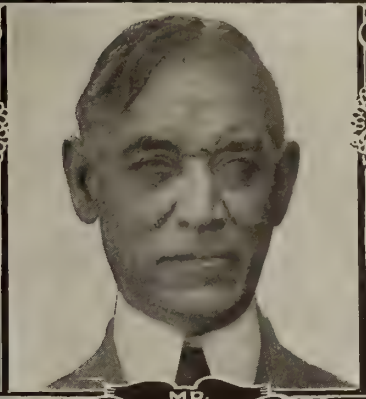
Demands for extended bookings break all records. MAKE YOUR RESERVATIONS FOR "RASPUTIN" NOW! We want EVERY World customer to CASH IN BIG ON THIS TREMENDOUS WORLD SUCCESS.

HR

COMING

A "BIG BUSINESS" PRODUCTION

BACKED BY THE POWER OF THE PRESS



MR. FRANK KEENAN

CLOSE TO THE HEARTS OF THE MASSES

THE PUBLIC DEFENDER

BY MAYER C. GOLDMAN AND FRANK W. HARRIS OF THE NEW YORK BAR

INSPIRED BY MR GOLDMAN'S FAMOUS BOOK

SCENARIO BY FREDERICK RATH

ALMA HANLON

A POWERFUL PLEA FOR JUSTICE TOLD IN VIVID MOTION TABLEAUX BY A SUPERLATIVE COMPANY OF ARTISTS HEADED BY MR. FRANK KEENAN

STAGED BY BURTON KING

HANDSOME BOOKLET FOR THE ASKING

ROBERT EDESON

HARRY RAVER FOURTEEN-TWO BROADWAY, N.Y.

JOHN W. NOBLE PRODUCTION

READY FOR IMMEDIATE RELEASE

JOHN W. NOBLES FIRST BIG SPECIAL STATE RIGHTS PRODUCTION

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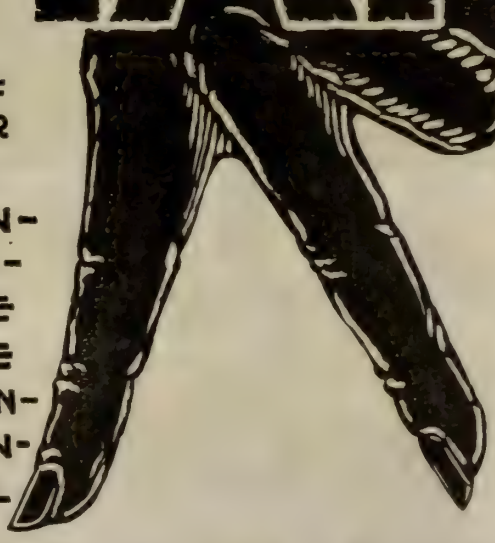

A STARTLING LOVE DRAMA OF THE HOUR CONSTITUTING A MIGHTY ARRAIGNMENT OF THE CONDEMNATION OF THE INNOCENT BY THE SLAVES OF CONVENTION WHO CONVICT WITHOUT TRIAL

FEATURING

ZENA KEEFE

SUPPORTED BY NILES WELCH AND A CAREFULLY BALANCED CAST OF WELL KNOWN PLAYERS

THE SUPREME EFFORT OF THE FAMOUS DIRECTOR GENIUS

JOHN W. NOBLE

WHO STAGED

FRANCIS X. BUSHMAN & BEVERLY BAYNE IN ROMEO & JULIET

VALLI VALLI IN THE HIGH ROAD

ETHEL BARRYMORE IN THE AWAKENING OF HELENE RITCHIE

FRANCIS X. BUSHMAN IN THE WALL BETWEEN

FRANCIS X. BUSHMAN IN MAN & HIS SOUL

HENRY KOLKER IN THE BRIDE

JULES BURNSTEIN GENERAL REPRESENTATIVE 1457 B'WAY, N.Y.

JOHN W. NOBLE PRODUCTION

MUTUAL FILM CORPORATION

Presents

Edna Goodrich

in "Queen X"

Second of the Edna Goodrich Series of Mutual Pictures—"BIG STARS ONLY." By Assistant United States District Attorney Edwin M. Stanton. Directed by John B. O'Brien. Released October 1st.

Edna Goodrich's first Mutual Picture—"Reputation" is being widely proclaimed a tremendous box-office drawing-card. Exhibitors have written that it took their patrons by storm. Arrange now for two big Mutual features every week.

Coming Edna Goodrich Features:
"A Daughter of Maryland"
"American Maid"

BIG STARS ONLY

MUTUAL FILM CORPORATION
JOHN R. FREULER, President
Exchanges Everywhere

SAMUEL S. HUTCHINSON, *President*
AMERICAN FILM COMPANY, INC.
presents

MARY MILES MINTER
"HER COUNTRY'S CALL"
in

—An unusually timely photoplay bubbling over with patriotism. In five acts. By Charles T. Dazey. Directed by Lloyd Ingraham. Released the week of October 1st. For big box-office receipts arrange now to play the entire Minter Series of American Pictures.

Reservations can be made at any Mutual Exchange.

Produced by
AMERICAN FILM COMPANY, INC.
SAMUEL S HUTCHINSON, President

Distributed by
MUTUAL FILM CORPORATION
JOHN R. FREULER, President

Other Minter Features Now Available at Mutual Exchanges

"Charity Castle"
"Melissa of the Hills"
"Periwinkle"
"Annie-for-Spite"
"Environment"
"The Gentle Intruder"
"The Innocence of Lizette"
"A Dream or Two Ago"
"Faith"
"Dulcie's Adventure"
"Youth's Endearing Charm"

BIG STARS

HELEN HOLMES

in

THE LOST EXPRESS

SIGNAL'S STUPENDOUS NEW MYSTERY SERIAL

BOOKED FOR FIRST RUN BY THE BIGGEST AND BEST THEATRES IN EVERY LEADING COMMUNITY. A FEW ARE ILLUSTRATED ABOVE. PROFIT BY THEIR JUDGMENT! GET THIS RECORD-SMASHING, FIFTEEN-CHAPTER, MYSTERY SERIAL FOR YOUR THEATRE. WIRE YOUR MUTUAL EXCHANGE.

BIG STARS ONLY

HELEN HOLMES
IN
THE LOST EXPRESS

MYSTERY - SUSPENSE
IN EVERY CHAPTER OF
THE LOST EXPRESS

CHARLES FROHMAN
SUCCESSES in Motion Pictures

Empire All-Star Corporation
Presents

JULIA SANDERSON
in
The RUNAWAY"

By MICHAEL MORTON

—The same talented and beautiful star of the speaking stage who scored a country-wide triumph in such attractions as "The Siren," "The Arcadians" and "The Sunshine Girl." In the same Frohman Play that drew houses of $10,000, $12,000 and $15,000 per week at the finest metropolitan theatres in America. An *established* success! In six acts. Directed by Dell Henderson.

Available now at all Mutual Exchanges

BEST PICTURES — EMPIRE — BEST SERVICE

Produced by
EMPIRE ALL-STAR CORPORATION
JAMES M. SHELDON, *President*

Distributed by
MUTUAL FILM CORPORATION
JOHN R. FREULER, *President*

BIG STARS ONLY

TWO CUB COMEDIES

Featuring

GEORGE OVEY

"JERRY'S BIG DEAL"

Released September 27th

In which Jerry impersonates a clergyman, unmasks some elderly hypocrites and compels them to contribute to the Red Cross.

"JERRY IN YODEL LAND"

Released October 4th

In which Jerry visits the Tyrol with a trick bicycle and defeats a gang of bandits, rescuing beauty in distress.

Book through any exchange of the

MUTUAL FILM CORPORATION

DAVID HORSLEY PRODUCTIONS

Eastern and Foreign Sales Representative
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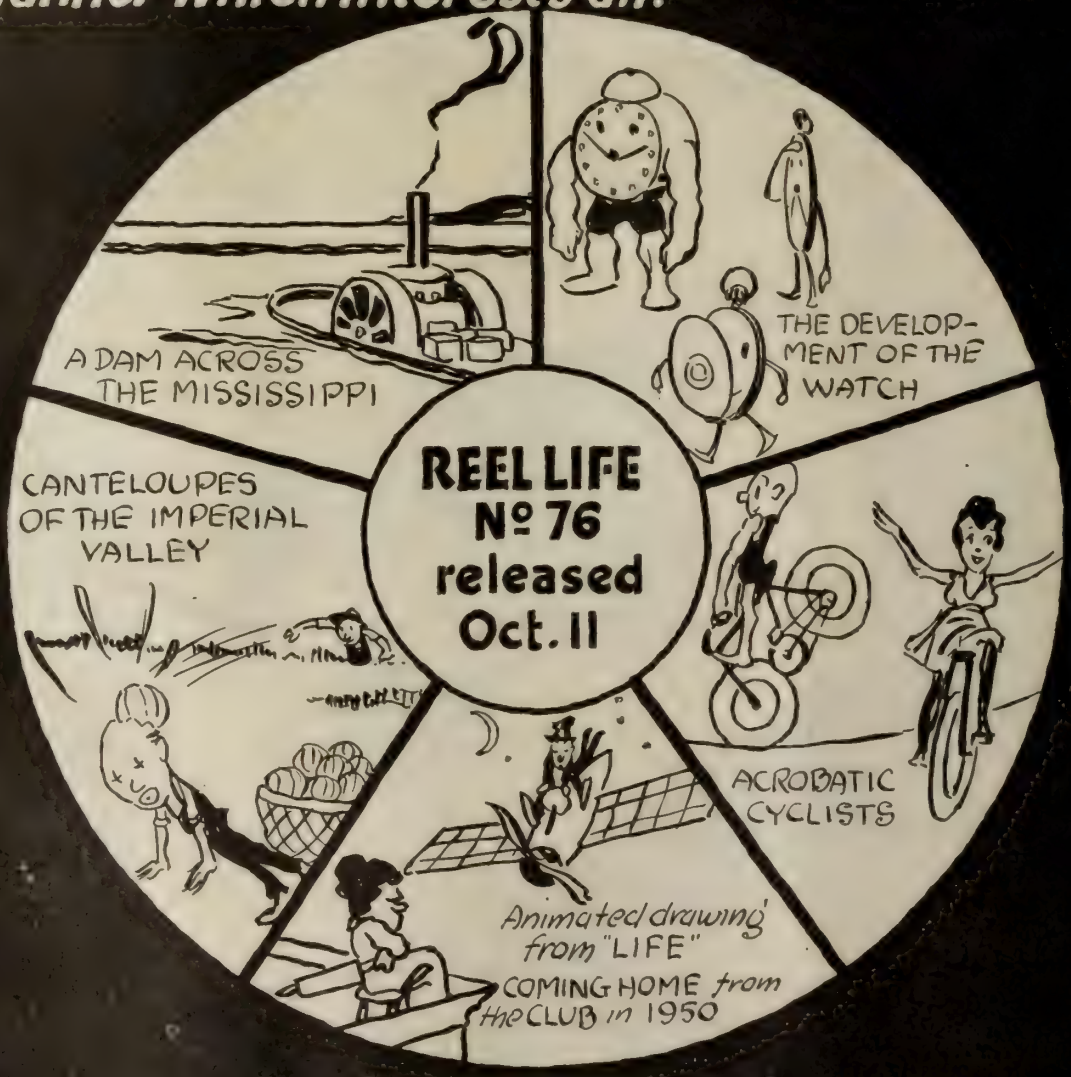
HORKHEIMER BROS.

MUTUAL

REEL LIFE

THE BEST SINGLE REEL ON THE MARKET

The Wonderful Mutual Film Magazine. The one release you need. Instructive subjects presented in a manner which interests all.



The most pleasing of all features. It will make any "bill" a success. No dull topics. Even the children enjoy this screen magazine.

NATIONAL ASSOCIATION MOTION PICTURE INDUSTRY

Gaumont Co.

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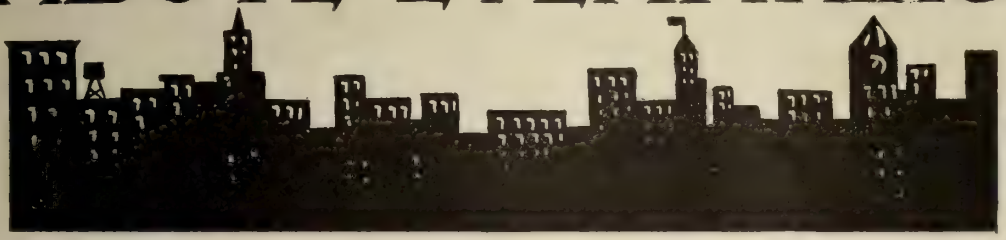

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Sept.13,1917.

Paragon Film Co.
New York.

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J. J. Quinn

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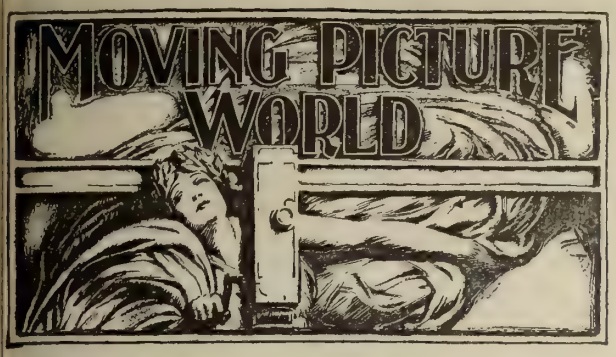

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(The INDEX to this issue is on page 134.)

Saturday, October 6, 1917

Facts and Comments

WHILE it is necessary to keep pointing out the faults and indicating lines of improvement along every possible angle, we would not overlook the wonderful strides that the whole industry has made within the past year or two. Few of us stop long enough to compare the productions of today with those of yesterday, although we are vaguely conscious of marked differences. A few months since or at most a year or two ago, we were raving over the improvement in photography, or settings, or lighting effects, or continuity, or some other forward steps in a new production, most of which would be more or less crude, judged by the standards of today. Most of our producers are spending great care and thought and much money to secure the best brains and the best results possible. We claim they are getting great results too, notwithstanding the croaking of those who have not been able to break into the game for lack of ability.

* * *

SPEAKING of improvements reminds us that all of the forward steps have not been taken by the producers or manufacturers only. The finer points of the exhibiting end are by no means being overlooked. Manager Rothapfel of the New York Rialto, for instance, keeps bringing out new ideas and improvements and seems just as dissatisfied with present achievements as he was with those of seven or eight years ago. It is this attitude on the part of all our live managers and exhibitors throughout the country that has resulted in the many improvements and new wrinkles we now find in our theaters and their management and it is this same ingenuity which is going to result in improvements and ideas for comfort, convenience, enlightenment and entertainment not yet dreamed of.

* * *

A QUESTION or complaint box or mail receptacle in the theater is an excellent plan and one that might be followed to advantage in every theater, certainly in many more houses than at present. A loss to our picture theater audiences that we particularly deplore, and one that is of greater magnitude than many of our theater managers seem to realize, are the people who have been patrons and friends of the pictures, but whose sensibilities have been outraged by one or more productions they unfortunately have seen, and who, as a consequence, have simply decided to stay away altogether or who only go once in two or three months, when they used to see the pictures at least once or twice every week. How often do we hear remarks about as follows: "Oh, I used to like the pictures at the ——— theater, but the last few times I was there I felt it was a waste of time or I felt insulted by the portrayal on the screen. Consequently, I hardly ever see a picture nowadays." Keep in touch with your audience and in case they do not feel like criticizing openly or in person, get their viewpoint even if from an anonymous note dropped into a convenient receptacle in the theater. Keep your patrons, do not lose them!

* * *

WILL the management of the two theaters on Fourteenth street, just west of Broadway, New York City, never pass into the hands of those possessing a modicum of pride in the industry? What an eyesore; what an offense against ordinary intelligence; what a glaring example of "frightfulness" is the advertising on the front of these two theaters and it has been the same for all these years, as far as we can recall. That this outrage called advertising has done more to prejudice thousands of passersby, and especially people in this city who never go to see pictures, against the films and their influence is a fact that cannot be challenged. The writer has spoken with friends on many occasions, whose sole opinion of moving pictures and of moving picture theaters had quite evidently been gleaned from these two horrible examples. Occasional visits to smaller towns and cities hereabout reveals picture theater managers who have the same wrong ideas as to advertising their shows. It must be said, in justice to these smaller cities, however, that such houses are usually in side streets and out of the way locations, and quite evidently cater to a low order of intelligence. While the New York theaters are evidently controlled by and cater to the same order of intelligence, unfortunately they are located on a most prominent thoroughfare and in full view of all Broadway traffic, hence the greater amount of harm to the whole industry.

Fictitious Standards

By Louis Reeves Harrison

MANY of the "Get-Rich-Quick" producers are now ruefully contemplating half-deserted studios, where once were scenes of tremendous activity, where the yards were filled with costumed actors in ghostly makeup, with cynical cameramen and disdainful directors with automobiles scurrying back and forth, a picturesque Vanity Fair. Behind all this life and movement was the Get-Rich-Quick Corporation, a fine commercial organization, with plenty of capital, capable employees, business system, ripened experience and an established name. Why should such a modern concern, with prospects as bright as a peacock's crest, falter and fall down? .

It is is easy enough to account for the wreckage of small concerns by the regular formula, "poor management," a general term to cover a multitude of inanities, but it is contrary to all rules and regulations in the commercial world that good financial methods, care in the conduct of trade and close attention to the principles and purposes of business should fail to produce the desired result, even put a strong concern out of the running. It is more puzzling than the carefully watched fire which refuses to burn.

It can be fairly suspected that men who do not get rich in the wonderful chances afforded by motion picture production, who have all the resources of wealth, experience and good judgment in commercial affairs at their disposal, limit their activities to those mastered in ordinary business training and are blinded by the restraints of sagacious business method to the boundless opportunities freely offered by the most beautiful and comprehensive art of expression the world has ever known. The situation of no concern is hopeless. There is involved a readjustment, greater breadth of view in some directions, and a reduction of extravagance in others.

"By way of illustration," as the after-dinner speakers say when about to tell a story—only this is a true one—there was once a manager who had a magnificent studio at his command, a fine company of actors at his beck and call, and established brand, fine distributive outlet and plenty of money in the background. Like a good business man he started out by digesting and assimilating the judgment and experience of men who had opportunity to observe all the shifting changes in motion picturedom. Among others he called two members of the MOVING PICTURE WORLD staff into conference. He welcomed us with open armed cordiality.

By this very sagacious method Mr. Manager obtained a lot of information for nothing. He read the columns of our paper and paid close attention to what was there noted of progress and improvement in production. He succeeded in a large way, but having, as he thought, milked us dry, he began to grow indifferent. We could cool our heels on the outside after that—he knew it all. He read only that part of the paper which directly pertained to himself personally, or to his studio, meanwhile assuming the attitude of an authority on a subject he had really never studied.

Every conceivable advantage was in Mr. Manager's hands to do a volume of profitable business amounting to millions, and he rose as far as his scant information on the subject permitted, but he then stood still, while others passed him by. He is completely out of the game today, though he has made ineffectual attempts to return. His fine company is scattered; his business organization is demolished; there remains simply, so far as he is concerned, a monument to the super-egotism of those men who fail to realize the marvelous opportunities within their reach, who have not got it in them to attain a high standard.

The case of Mr. Manager illustrates that of others. He took himself lightly at first and his work seriously. He reached his limit when he began to take himself seriously and his work lightly. He failed to grasp the proper relation of three branches of artistry in motion picture production and could not readjust himself to those new tendencies which move forward toward a finer standard of production. Motion picture theaters throughout the country can only remain vital when they keep pace with the growth of our times. To do this they must have screen stories which keep pace with that growth. They must have something vital to show.

Men early in the game fattened on its novelty. They made money because the medium itself was new, fresh and original. They placed a fictitious value on the medium on that account and did not respond to the changing character of audience demand. Instead of appealing to public fondness for what was new, fresh and original, they depended on repetition and imitation, even upon perverting the medium to suit diseased taste. Their standards were false.

One reason why so many producing concerns fail is because the men in charge of them start with one idea and attempt some outworn system which no amount of subsequent bolstering can carry on to high success. They become bewildered when they collapse, cannot realize that they have done themselves and others harm in not giving first consideration to the fact that they are dealing with a delicate art, one almost impalpable—they can feel the medium itself, but its purposes and influences are beyond the rough hand of hard commercialism to touch.

Take any theme, that of "misplaced affection," for instance. Picture a cottage dining room. A clean cloth is laid, and a bright little table is set for dinner, a tiny bunch of flowers to give it sweetness and color, the work of willing hands and a fond heart. The clock shows the dinner hour has passed. At the window, holding up the curtain and gazing sadly out is a young wife. On her face is the strained expression of one who has waited in miserable silence and in vain. The greatest heartaches come to those who love and have to endure careless lack of appreciation. Impress her drooping figure on the mind and turn to another picture.

There he is, in the corner of the bar, taking just one more drink. He is a man to the core, yet a man diseased by habit. He smiles in a sickly recognition that he is not doing the right thing by the little wife with an aching heart, but his will is enslaved by mastering habit. Having no longer a dominating will over himself, he is no longer a real man, but a poor weakling in whose hands has been placed the life and happiness of a loving woman. Brutality wins, and there is tragedy in the air.

Just two pictures, and the story is clearly indicated, but it takes the mind of an artist to conceive the effect and the hand of an artist to impress it. All this is beyond the reach of the unimaginative and methodical mind. So are all the undreamed of dramas of human existence on which we must depend in the future for what is fresh, new and original. The standard of motion picture production which we must attain to hold progressive public favor does not depend upon the supporting accessories of good business management, not upon dramatic platitudes, but upon genius, upon the creative artist who is and has been regarded as a mere tributary to the business manager's bank account.

"The Right Dope" By Sam Spedon

DO YOU know that idea set forth by the "Producers Protective Association" is just what is needed to engender confidence in the film industry? We have in mind the compilation of screen statistics and information for the use of banking interests, keeping the banks posted concerning market conditions, cost of production, etc., etc.

It would also give prospective investors some much needed data. Besides it would prove a great boon to those who are seeking for credit ratings. This would do more to clear up the industry and put it on a sound basis than anything else we know of. It would go a long way, too, towards putting an end to the "fly by night" concerns which the association deplores and says infect the independent producing branch.

A Long Felt Want.

We have wondered why the National Association of the Motion Picture Industry hasn't established a department of this kind and the name of a gentleman well qualified to conduct such a bureau occurs to us. It would fill a much needed want. It might lead to the founding of a reference and information bureau where prospective employers could get a line on prospective employees, who would be well recommended and vouched for. We have just learned that the N. A. M. P. I. is about to start some such bureau.

Nothing Like Getting Acquainted.

Judging from the number of film men who are and have been swinging round the moving picture theater circuit they are rapidly introducing themselves to the managers. The question that disturbs our mind is—do they go to see or be seen? To get at real conditions and learn all about them would it not be better to go unadvertised and incognito just like an ordinary patron? The uniformed clergyman never gets next to human nature because when people see him coming they are on their guard and never show themselves as they really are. To be forewarned is to be forearmed. One is apt to exclaim "Cheese it! Here comes the minister!" To impress others with a sense of our own importance and superiority is to suppress the very intimacy we desire.

"They Know Not That They Know Not."

We know that we know that there are a whole lot of people in the industry who don't know that they don't know half as much as they pretend to know. There are just two reasons why some persons in the industry are making a "bull" of it in their several endeavors. One is they know too much and the other is they don't know. Both lead to one and the same thing. "He who knows that he knows he is wise—follow him;" "he who knows and knows not that he knows, he is asleep—wake him." "He who knows not and knows not that he knows not, he is a fool—shun him." "He who knows not and knows that he knows not, he is a child—teach him."

He who knows not that most people are from Missouri, and he has got to show us, is coveted by the squirrels—they are wise to him.

Motion Pictures at War Convention.

Last week we attended the War Convention of American Business at Atlantic City, N. J., held under the auspices of the Chamber of Commerce of the United States of America. You know that the National Association of the Motion Picture Industry was recently admitted to membership in the Chamber of Commerce; this led us to attend the convention. We expected to see a large and impressive representation from the N. A. M. P. I., but ye humble scribe and Executive Secretary Elliott were the only members present. We endeavored to make ourselves as noticeable as possible, by registering our names and wearing the badges of the Chamber, presented to us after inscribing our "John Henries." We were duly recognized and the freedom of the convention hall was given us after being introduced to those in authority. We listened to the many eminent speakers from all parts of the world and came home with much enlightenment on matters of national importance, brought about by the present war crisis. We could not help but think what a golden opportunity was lost by some of our able and silver tongued orators who might have given that vast assemblage of business men some idea of the work the motion picture industry is doing in behalf of the world, in upholding the hands of the President during the mighty struggle now in progress. Do not think for a moment that motion pictures were lost sight of. Everywhere throughout the building the lenses of the news weekly cameras were focused on the speakers or taking a panorama of the crowded hall. Again as the people left the hall they were confronted by the man at the crank and no one escaped him. These pictures will be seen all over the world and speak more eloquently for the industry than the words of tongue or pen. Much credit is due the Secretary of the N. A. M. P. I. for securing the services of these news weeklies and having them at the convention.

Not So Bad

By Sam Spedon.

WE do not pretend to know it all, but in the course of our meditations on business conditions we are led to believe our conclusions are worth printing with the hope they may lead others to think along the same lines, helping get at facts that may bring about a solution of the whys and wherefores of business conditions. From our viewpoint it isn't such a bad business after all. There must be something radically wrong with some of those engaged in it and not with the business. We heard a man declare: "Today the motion picture industry is a stable business." To which someone replied, "Yes. It is full of 'stalls,' but I never saw anything but the rear ends of their occupants."

A Basis.

For the sake of argument let us say there are 16,000 motion picture theaters in America, each one using a service costing on an average $35 a day, which would amount to $174,720,000 a year. If you think this is too much let us reduce the amount expended by each of the 16,000 theaters for service to an average of $25 a day, which would amount to $124,800,000.

Just an Idea.

This gives us some idea of the amount of money in circulation for which the producers of pictures are struggling each year. Figuring on a basis of fifty established producers, each producer would have an income of $3,494,400 a year, computing $35 as the cost of daily service of each of the sixteen hundred theaters. At an average of $25 a day each of the fifty producers would have an income of $2,496,000 a year. Assuming that each of the fifty producers produced 10,000 feet a week at two dollars a foot, aggregating 520,000 feet a year, he

would expend $1,400,000 a year, which leaves each of the fifty producers a net profit of $2,434,400 a year, figuring from the thirty-five dollars a day service, and figuring from the twenty-five dollar a day service he would have a net profit of $1,456,000 a year.

What's the Trouble?

Our deductions from this basis of calculation leads us to believe there must be a great amount of waste in production or in excessive expenditures in salaries, mismanagement or something. Or else there must be too many producers of one kind and another who are getting a slice here and there which make it impossible for the standard producers to secure their proportionate and deserved share of the vast amount of money in circulation.

It also leads us to believe there is great need of concentration and standardization of productions and prices for which there seems to be an earnest drive on the part of some producers to establish. We must not forget, however, that this must be done on an equitable and just basis with the exhibitors, according to their circumstances and the conditions under which they have to do business. The trinity of success is the producer, the exhibitor and the public; three in one and one in three.

Only Scratched.

"The surface of the motion picture art and industry has only been scratched." How often have we heard this and how true it is. It has been battered and abused but after all it has only been scratched. It has lived and triumphed over all obstacles and objections. Its future grows brighter and larger every day. From the despised "movies" it has become the educator and emancipator of the masses. It is the exponent of democracy and aid to the Allied Governments in the present struggle for universal peace and happiness. Add to what has been done the educational, industrial and advertising possibilities of the screen and you will be convinced that to the making of moving pictures there is no end.

"Comic Relief" in the Photoplay

By Edward Weitzel.

THE classification of the photoplay has not kept pace with its development in almost all its other phases, but a factor is slowly creeping in that is bound to effect the graduation of the product of the screen. This is the so-called "comic relief" that has had such a long and honorable career in the spoken school and without which aid to success no dramatist of the old school would have attempted to lay out his plots. At its lowest estate this "comic relief" was a direct descendant of the antics of the clown that grinned through a horse collar at the county fairs, when English drama had not advanced beyond the moralities of the church and the fools of Shakespeare were as yet unborn. The humor of the slapstick and the bladder was familiar to the human mobs of the time, and every man Jack was ready to roar with laughter when his neighbor was pounded with the one or beaten with the other.

This method of driving home the point of a joke is still relished by many amusement seekers, and there are other good set rules for exciting the mirth of the spectator—well-tried bits of business that have been handed down from the Middle Ages, in company with a long list of sayings and jokes that never fail to amuse a certain order of intellect.

When the drama came into its own with the works of Shakespeare, that master mind recognized the demands of one element among the audiences at the Globe theater and never failed to write in parts for his clowns. Even Hamlet has the grave-diggers. The long line of playwrights that followed the Bard of Avon have generally respected this rule and have seen to it that their plays contained one or more characters whose sole purpose was to furnish "comic relief." The day is not long passed when David Belasco held the method in high esteem and made his dramas conform to the honorable conventionality.

With the advent of Ibsen the old method of construction was discarded and plays were built without any "comic relief." Whatever humor found its way into a drama was the legitimate outcome of the plot and belonged to the development of the story. The best stage drama of today follows this example.

Within the last year the photo play has shown a tendency to adopt the old device. Pretentious screen dramas have been equipped with a "comic relief" as crude and as extraneous as that of the popular price dramas of the last decade. And many good and worthy persons are vastly entertained by this portion of the pictures.

Another and more discriminating element among screen patrons have found this "comic relief" anything but pleasing. They have strong objections to any suggestion of physical uncleanliness or to witnessing a human being disposing of articles of food and displaying the table manners of a four footed animal. They have also neglected to cultivate a taste for the humors of the slapstick or an adroitly planted kick. The patronage of such persons is an important matter, and their influence will result in a better classification of the photoplay. This is one of the greatest needs of the art.

Ben Grimm in Signal Corps

Moving Picture World Reporter Puts on Khaki—Is Volunteer in the Signal Service Stationed at Camp Alfred Vail, Little Silver, N. J.

BEN H. GRIMM, for some time connected with the editorial staff of the Moving Picture World and one of the most popular of the motion picture trade paper men in New York, has joined Uncle Sam's war forces and has probably earned the distinction of being the first of the New York picture trade paper men to volunteer his services for war. He has been assigned to Depot Company H., S. E. R. C., at Camp Alfred Vail, Little Silver, N. J., and reported for duty on Saturday, September 22.

Ben H. Grimm.

Ben Grimm joined the staff of the Moving Picture World about a year ago. Prior to that time he was connected with the Metro Company on the coast where he was engaged in publicity work. He had an extensive newspaper training with the New York American and Evening Journal, for which publications he covered many important assignments.

While on the Moving Picture World Mr. Grimm qualified as a reviewer of pictures in a most acceptable manner and the State Rights Department was under his direction from its inception, in fact his work was, from every point of view, performed carefully and seriously, so that his resignation leaves a distinct void that will not be readily filled. So distinctly is this appreciated that there will always be a place on the World for Ben when he returns after the war is over. We wish him luck.

Recent Activities of N. A. M. P. I.

New Committees of National Association Chosen —New Members—Joins United States Chamber of Commerce—Service Bureau Almost Ready—Members at Last Meeting

THE National Association of the Motion Picture Industry perfected its administrative committee for the ensuing year on Thursday, September 20, at the quarterly meeting of the Board of Directors.

Executive Committee.

President William A. Brady presented his appointments for members of the Executive Committee. These were approved by the board and comprise the following: Walter W Irwin, chairman, Vitagraph-V. L. S. E.; J. A. Berst, Pathe Exchange, Inc.; J. E. Brulatour, Eastman Films; Arthur S. Friend, Famous Players-Lasky Corporation; Samuel Goldfish, Goldwyn Pictures Corporation; P. A. Powers, Universal Film Manufacturing Co.; Richard A. Rowland, Metro Pictures Corporation; William L. Sherrill, Frohman Amusement Corporation; Lee A. Ochs, Louis F. Blumenthal and Louis L. Levine, of the Exhibitors' League; and William A. Johnston, representing the General Division.

The members of the association held a special meeting prior to the directors' meeting and voted an amendment to the by-laws, increasing the membership of the Executive Committee from nine to twelve.

Permanent Committee on Expositions.

President Brady announced the appointment of a permanent committee on expositions, as follows: William A. Brady, president, ex officio; J. A. Berst, J. E. Brulatour, Arthur S. Friend, J. H. Hallberg, Gabriel L. Hess, W. W. Irwin, P. A. Powers and William L. Sherrill.

The directors contend that with the two expositions for next year the manufacturers, distributors and supply and equipment companies should not be called upon to participate in any additional expositions, balls or similar propositions where advertising space is solicited, and it was decided to refer all such matters to the joint exposition committee, of which Executive Secretary Frederick H Elliott will act as secretary.

Exposition in New York Next February.

Announcement has previously been made that an exposition will be held in New York next February, followed by one in Boston in July, both of which will be under the joint auspices of the National Association of the Motion Picture Industry and the Motion Picture Exhibitors' League of America.

A Committee to Plan Protection Against Film Thieves.

The directors received reports showing a great increase in film thefts throughout the country, and, acting upon recommendations presented to them, a committee was appointed to formulate plans to be presented at a joint meeting of the producers and distributors during the first week of October. The committee will meet at the association's headquarters on Friday, September 28, at 3 p. m. and is composed of the following: P. A. Powers, Universal Pictures Corporation; Ricord Gradwell, World Film Corporation; R. A. Rowland, Metro Pictures Corporation; J. A. Berst, Pathe Exchange, Inc.; Arthur S. Friend, Famous Players-Lasky Corporation; Walter W. Irwin, Vitagraph-V. L. S. E.; John R. Freuler, Mutual Film Corporation; and Stephen A. Lynch, Triangle Distribution Corporation.

Help for Special Programs in Sunday Schools.

A communication presented from the Rev. Christian F. Reisner, requesting co-operation on behalf of the National Association, was granted, and Executive Secretary Elliott was given power to arrange for the programs which Dr. Reisner and his associates may require; representing the International Board of Sunday Schools, comprising 5,000.000 children.

New Members Elected.

The Goldwyn Distributing Corporation was elected as a member of the association and will be represented in the distributors' branch by President Samuel Goldfish. The following individual members were elected: Ben H. Grimm, John P. Chalmers, James L. Hoff, George F. Blaisdell, Archibald McArthur, Jr., Randall M. White, James A. Milligan and Anthony P. Kelly.

Representation on National Chamber of Commerce.

The National Association of the Motion Picture Industry has been elected to active membership in the Chamber of Commerce of the United States of America and will be represented in that great body, comprising all of the important industries, railroads and commercial organizations, by President Brady and Secretary Elliott.

Other Committees—Notes.

The organization of the several branches has been perfected, with the exception of the general division, which is to be called together early in October. Adolph Zukor is chairman of the Producers' Committee; Walter W. Irwin, chairman of the Distributors' Branch; and P. E. Brulatour, chairman of the Supply and Equipment Division.

It was reported that the Service Bureau, which is a new and important adjunct of the National Association, will be ready for business just as soon as headquarters can be established.

President Brady will announce his appointments of members on the Transportation, Insurance, Legal and Legislative Committees, and early meetings of these committees will be scheduled for the consideration of many important matters awaiting attention.

The resignation of Arthur James as a vice president and director of the association was accepted. This vacancy will be filled at the forthcoming meeting of the General Division, of which Mr. James was one of the representatives.

The meeting, which was presided over by President William A. Brady, was attended by the following: William L. Sherrill, Samuel Goldfish, J. A. Berst, W. W. Irwin, P. A. Powers, J. E. Brulatour, J. H. Hallberg, N. C. Cotabish, Joseph F. Coufal, Paul Gulick, Thomas G. Wylie, Louis L. Levine, Louis F. Blumenthal and Frederick H. Elliott, executive secretary.

EDITH STOREY COMPLETES FIRST PRODUCTION FOR METRO.

Edith Storey has completed her first picture under the Metro banner and is preparing to leave for the Western coast next week, where she will commence the second of the series of super-features to be made there under the direction of B. A. Rolfe. The picture completed, "The House in the Mist," is the first starring vehicle for Miss Storey on the Metro program. It was adapted by June Mathis from the novel of Octavus Roy Cohen and J. U. Giesy, and was directed by Tod Browning.

KEYSTONE STUDIO MOVED TO CULVER CITY.

What will be the largest motion-picture stage ever built is now in the course of construction at the Triangle Film Corporation's Culver City studio. It covers a ground space of 400 by 60 feet and will be of re-inforced concrete and glass. It is to be used exclusively for comedy productions. With its completion the Triangle-Keystone studio on Sunset Boulevard, Los Angeles, will be moved to Culver City.

Scene from "A Sleeping Memory" (Metro).

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

Michigan Exhibitors Strong for A. E. A.

J. R. Dennison, Manager of the Family Theater, Monroe, Expresses the General Opinion of Trade in That State.

GENERAL Manager Pettijohn, of the American Exhibitors' Association, is in receipt of a letter from J. R. Dennison, manager of the Family theater of Monroe, Mich., which, he says, is fairly expressive of the sentiment existing among the exhibitors regarding the new organization of exhibitors of that state. Mr. Dennison was appointed chairman of the committee to draft a new constitution and by-laws for the Michigan branch of the A. E. A., and in his request for data to assist the committee in its work he expresses his faith in the new organization in the following terms:

Our meeting in Detroit was one of the best meetings ever held in the state in point of numbers, and by far the best ever held in point of character and personality represented by the presence of many of Michigan's real exhibitors—men who are doing things in their own individual business. After hearing the principles of the A. E. A. expounded by Mr. Rembusch, I want to go on record as saying that in my judgment any business founded upon such principles is sure to succeed.

I withdrew from the M. P. E. L. of A. two years ago, disgusted with the emptyness and inefficiency displayed in everything they attempted. In the first place the dues were so low that there was never any money to do any thing with. The price card was a dead giveaway of the shoddiness of the article itself. I have, and do yet, stand for an association supplied with ample funds from the inside, and am unalterably opposed to compromising our dignity by accepting donations from film companies or any one else. My only fear is that the dues of the A. E. A. are too low. I should have liked to have seen them twice, yes, four times what they are, and I would have felt that I was more certain of getting my money's worth.

It isn't what you pay—it's what you get for what you pay. While this is a self-evident fact people do not always seem to see it.

I understand that enthusiast members are coming through with liberal donations, but while this is a commendable spirit, and I shall do my share as far as I am financially able, yet this is an unfair and inequitable means of raising funds. However, even if my judgment proves correct, this is a matter that can and will be corrected by placing the dues at whatever amount experience to be necessary. I say this because I believe that the American Exhibitor is willing to pay and pay liberally if he gets his money's worth, and God knows there is plenty that an association can do to make it worth while.

ORGANIZATIONS JOIN ON LEGISLATIVE WORK.

Factional interests were forgotten last week in Washington, when representatives of the American Exhibitors' Association and the Motion Picture Exhibitors' League of America worked together in behalf of the exhibitors against the proposed war tax.

H. B. Varner, chairman of the legislative committee of the A. E. A. and Charles C. Pettijohn, general manager of the A. E. A., sent a wire to Lee Ochs, president of the M. P. E. L., advising him that the situation was serious for exhibitors. Mr. Ochs was out of the city and in his absence Louis F. Blumenthal sent broadcast a number of telegrams and Grant Anson hurried to Washington to co-operate with Mr. Varner and Mr. Pettijohn.

"Mr. Blumenthal and Mr. Anson are entitled to their share of credit for anything that may have been accomplished in Washington that will prove beneficial to the exhibitor," said Mr. Pettijohn on his return to New York. "Both men co-operated with Mr. Varner and myself and all factional differences were forgotten in our work for the exhibitors of the country."

Brandt Under Summons—Not "Arrest"

Mr. Pettijohn Explains That the Action Is a Civil One, Not Criminal, and the Defendant Was Merely Cited to Answer the Complaint.

IN LAST week's issue of the Moving Picture World an article signed by C. C. Pettijohn, general manager of the American Exhibitors' Association, was printed, in which it was made to appear that William Brandt, manager of the Albany theater, Brooklyn, N. Y., had been arrested in connection with a suit brought against that theater for using copyright music contrary to the interests of the composer as defined by the copyright law, the suit being brought by the American Society of Composers, Authors and Publishers. As the case was a civil action, the word "summons" should have been used instead of "arrested." The situation is fully explained in Mr. Pettijohn's letter, which follows:

New York, September 20, 1917.

Editor, Moving Picture World,
New York City.

Dear Sir:

In your issue of Sept. 29, in connection with an article submitted by our association on the music tax question, there appeared a statement that Mr. Brandt, the executive secretary of the Motion Picure Exhibitors' League, was at present under *arrest* for an infringement of a copyright.

The action in question was not a proceeding under the criminal statute, but was filed under the civil statute on this subject. The title of the case is Shapiro, Bernstein & Co., Inc., vs. The Holtz Amusement Co., which, I understand, operates the Albany Theater, Brooklyn, N. Y., of which theater Mr. Brandt is the manager. The number of the case is E-386, and is filed in the United States Court, Eastern District of New York. The file marks reveal that this case was filed on August 15, 1917, and that the defendant company answered on August 31, 1917, through Goldsmith and Rosenthal, their attorneys.

The complaint in substance charges that they played "Naughty, Naughty, Naughty" without having procured a license so to do. The above title is the name of a song and not a jest upon my part.

Mr. Brandt or some officer of his corporation was served with a summons to appear in answer to the plaintiff's complaint, and he appeared in answer to same. The proceedings are entirely of a civil nature, and Mr. Brandt was not placed under arrest. I wish you would please make this statement in your next issue in fairness to Mr. William Brandt.

With kindest regards, I am,

Very truly yours,
C. C. PETTIJOHN,
General Manager.

Arbitrating the Music Tax

American Exhibitors' Association Conferring With American Society of Composers on Question.

TWO committees, one representing the American Exhibitors' Association and the other American Society of Composers, Authors and Publishers, met at the offices of the American Exhibitors' Association in the Times Bldg, Friday morning, Sept. 21st.

The object of the meeting was to see if some peaceful agreement could not be reached on the music tax question. Various propositions were submitted by each side and the question was thoroughly discussed. At the conclusion of the conference, lasting several hours, only one thing remained upon which no agreement had been reached.

Moe Levy, Attorney at Law, of Norfolk, Va., personal counsel for Jake Wells, and Charles C. Pettijohn, General Manager of the American Exhibitors' Association, were insisting that the concession granted the American Exhibitors' Association should not be limited to members of that Association but should likewise apply to all other Exhibitors in the United States and Canada, whether members of the A. E. A. or not.

The various ideas agreed upon by the gentlemen representing both organizations will be submitted to their respective boards of directors at special meetings to be called within the next ten days. The feature upon which the disagreements arose will remain in abeyance until after these meetings have been held, but both sides have agreed to discuss the question at issue and try to reach an agreement in the respective directors' meetings.

Brooklyn League Holds Large Meeting

Discusses in Five Hour Session Proposed Operators' Scale, the Music Tax and Other Questions.

THE largest meeting in the history of the Brooklyn branch of the Exhibitors League was held at the Duffield Theater, Duffield and Fulton streets, at midnight on Saturday, September 22. President William Brandt was in the chair. It was 5 o'clock in the morning before the meeting adjourned. The five hours were devoted to a discussion of the proposed operators' scale, of the music question, of matters dealing with the express or common carriers situation and of municipal politics as it affects motion picture exhibitors.

Present to meet the exhibitors were Albert Mackler, secretary and treasurer, and Harry Mackler, business agent, of the operators union. They were given the privilege of the floor and received and handed back many warm shots bearing on the proposed scale and on matters in dispute between the two organizations.

To a question, for instance, by an exhibitor as to why the operators had established for 300-seat houses a rate identical with that for 2,000-seat theaters the representative of the operators replied that conditions in the former usually were harder than in the latter.

A report was submitted by the Brooklyn members of the committee of New York exhibitors that had been in conference with a similar committee of operators the same week at the projection room of the Paramount exchange in the Godfrey building. For the exhibitors the committee was composed of: For Manhattan, Louis Blumenthal and A. Weinstock; for Brooklyn, William Brandt and John Mannheimer; for the Bronx, John Wittman. The operators' union was represented by Samuel Kaplan, president; Simon Terr, vice president; Albert Mackler, secretary-treasurer; James Easie chairman of the trustees, and Harry Mackler business manager.

Among the matters discussed were suggestions that the two bodies enter into an agreement running for three years, thereby insuring harmony for that length of time. Another was that in case of a shortage of operators the members of the league be given preference in securing the services of the union men. A proposal was also made that an arbitration committee be created, to consist of three members of each of the two bodies and a neutral chairman to be selected by the six, the seven men to hear and determine any issues that may arise from time to time.

One of the most important questions was that of film damage. It had been agreed by the joint committee of ten that the only way to establish the liability of the operator would be for him to report at least a half hour earlier than usual and examine the film to be run that day. In the event the film should prove to be in bad condition the operator would call attention to the fact, the manager would o. k. his report and the operator would be relieved of responsibility. It also was agreed in the discussion that if this system should be decided upon the operator starting his day's show without a preliminary examination naturally would assume liability for the condition of the film.

The Brooklyn organization, after hearing the report of its delegation in the committee of ten, authorized the two men to continue in attendance at the conferences, another one of which was slated to be held on September 24.

The meeting also took steps looking to the settlement of the difficulties at issue between the motion picture men and the authors and composers society. The Brooklyn league is believed to be the first branch formally to recognize the fact that the copyright law has been violated and to initiate measures looking to the making of its members licensees of the society pending the result of steps to enact what is considered by motion picture men a more equitable substitute.

UTICA EXHIBITORS GET TOGETHER.

Charles C. Pettijohn, general manager of the American Exhibitors' Association, spent Thursday, September 20, in Utica, N. Y., attending a meeting of the Utica exhibitors. For some time past there has been a split among Utica exhibitors. Three factions have been in the field and it was impossible to get any concerted action by the exhibitors to any movement in their behalf. Recently some of the leading exhibitors in the various groups saw that in order to get anywhere it was necessary to get together. All factional differences were settled so that now the local organization in Utica is a strong body of exhibitors determined and militant for their rights. The meeting was addressed by Mr. Pettijohn and many present joined the A. E. A.

While in Utica, Mr. Pettijohn conferred with William Fait, Jr., treasurer of the A. E. A.

Directors Have New Home

Notice to Attend a Meeting at Clubrooms Comes as a Surprise—Dawley and Kaufman Arrange Details.

WHEN the members of the "New York Studio" of the Motion Picture Directors' Association received word a few days ago that a business meeting was to be held at the new "home" of the organization, 234 West Fifty-eighth Street, there was considerable surprise in the ranks of the local branch of the association which was incorporated under "New York State laws in February of this year as an offshoot of the Los Angeles body of the same name."

J. Searle Dawley.

Previously meetings had been held at the Hotel Astor and there was no little pleasure manifested by the members when they found that two entire floors of the building had been artistically decorated and furnished for their use.

J. Searle Dawley and Joseph Kaufman came in for hearty and enthusiastic appreciation for their work in preparing the clubrooms. For the past ten weeks, without taking any of the members into their confidence, these two gentlemen had a small army of decorators busy transforming the old residence into an up-to-date clubhouse. At the business meeting Dawley and Kaufman were given a rising vote of thanks, to which they were utterly incapable of responding, such was their embarrassment.

The new home of the Association is centrally located in the heart of the film district, one door west of Broadway. The various rooms are appropriately named, as, for instance, The Studio, The Cutting Room, Projecting Room, Developing Room, Property Room, etc. Novel and artistic lighting effects have been provided and the furnishing, draperies, etc., display the same originality and artistry that characterize the highest standards of art in the motion picture industry. The officers of the club are designated as Director, Assistant Director, Technical Director, Scenarioist, Secretary, Inner and O ter guard. Mr. Dawley is secretary and Mr. Kaufman treasurer of the organization.

Joseph Kaufman.

The members are as follows: John G. Adolfi, Edwin Carewe, Edwin August, Albert Capellani, Emile Chautard, Frank H. Crane, J. Searle Dawley, Allan Dwan, Oscar Eagle, J. Gordon Edwards, Geo. Fitzmaurice, William Haddock, John Harvey, William J. Humphrey, Joseph Kaufman, Harley Knowles, Edmund Lawrence, Edward Middleton, Sidney Olcott, Barry O'Neil, Paul Scardon, Joseph Smiley, Robert Thornby, Maurice Tourneur, Robert G. Vignola, James Vincent, Travers Wales, John Ince, Perry J. Vekroff, Lawrence McGill, James Young, C. Jay Williams, John Collins, Frank J. Grandon, S. E. V. Taylor, Ashley Miller, Leone Perret, Dell Henderson, Charles Giblyn, Burton King, Robt. Leonard.

Paralta Quits Triangle

Severance of Relations Said to Have Been Caused by Withdrawal of S. A. Lynch from Triangle Corporation.

LONGACRE Square has been teeming with rumors for several days in reference to the relation existing between Paralta Plays, Inc., and the Triangle Distributing Corporation, a combination of interests as producer and distributor, which has been attracting not a little attention on Broadway since first announced the latter part of last June.

Many of the rumor experts had it that, after all, the Triangle Distributing Corporation would not handle Paralta Plays, and that the contract between Paralta and Triangle had been terminated.

In this instance the rumor man hit the nail on the head. The contract between Paralta and Triangle, entered into June 30 last, under which Triangle became the distributor of Paralta Plays, has been abrogated, and no Paralta production will be released through the Triangle organization.

The contract between Paralta and Triangle was more the result of the personal friendship existing between Carl Anderson, president of Paralta Plays, Inc., and Stephen A. Lynch, than anything else. When this agreement was entered into it was with the distinct understanding that should Mr. Lynch sell his interest in the Triangle Distributing Corporation the contract with Paralta should terminate.

Mr. Lynch notified Mr. Anderson September 10 that he was about to dispose of his interest in the Triangle Distributing Corporation. At that time the abrogation of the contract between Paralta and Triangle was taken up, and during the past week the constructural relationship existing between the two corporations was brought to an amicable termination by mutual agreement of the parties interested.

This situation will not have any effect on the activities of the Paralta organization. Plans made weeks ago for a wide extension of its producing interests will be carried forward as rapidly as possible. Paralta now has six big feature photodramas completed and ready for distribution. This list comprises J. Warren Kerrigan in Peter B. Kyne's, "A Man's Man," and Frederick Chapin's, "Turn of a Card"; Bessie Barriscale in Harold MacGrath's, "Madam Who," and Grace Miller White's "Rose o' Paradise," and two state rights productions, "Alimony," by Hayden Talbot, and "The Golden Thread," by Thomas J. Geraghty, based on an original story by William E. Wing. Paralta also now has five companies working on productions at the Paralta studio in Hollywood. In two months five more big feature photoplays will be added to its output.

Work was begun at the Paralta studio on the west coast June 4 last, when J. Warren Kerrigan and Bessie Barriscale started filming "A Man's Man" and "Rose o' Paradise." When the anniversary of its first year as a producer, June 4, 1918, is reached on the calendar Paralta intends to have made the record of fifty-two star feature productions.

Paralta now has one of the most active studios on the west coast, which is being conducted under the general direction of Robert T. Kane, vice-president of Paralta Plays, Inc. Robert Brunton is studio manager, and heads one of the most competent technical organizations existing in this country.

Paralta's art director is R. Holmes Paul, a widely known English authority on dramatic art, scenic construction, costuming, architecture, etc. The casting director is David M. Hartford, an actor of great reputation, who has been identified with the production of many exceptional photodramatic successes. Paralta's scenario bureau is headed by Rex Stoval, Thomas J. Geraghty, H. Sheridan Bickers, Hayden Talbot, Eugene B. Lewis, William Horwitz, Francis Guihan, Edward Hammer, E. W. Babcock, Jesse Booth and Mont M. Katterjohn, who wrote the scenario for Miss Barriscale's "Madam Who," which will be her first Paralta release, to be followed by "Rose o' Paradise."

Arrangements have been made with very noted authors to contribute to Paralta Plays, among which may be mentioned Rupert Hughes, Mrs. Wilson Woodrow, Frederic Arnold Kummer, "Tex" O'Reilly, Charles Neville Buck and Larry Evans.

Paralta's dramatic directing staff is headed by Reginald Barker, Raymond B. West, Oscar Apfel, Emmit Flynn and Wallace Worsley. Messrs. Barker, West and Apfel stand in the front line of the great American directors who have accomplished remarkable things in the development of the silent drama. The company's directors of photography, Clyde De Vinna and Guy L. Wilky, stand at the head of their profession. Robert Newhart is also a member of the Paralta photographic division.

This conspicuously able producing staff stand behind not only such noted players as Miss Barriscale and Mr. Kerrigan, but also Henry B. Walthall, supported by Miss Mary Charleson, who will present, as a star-actor manager, sterling dramatic features under the executive direction of Paralta Plays. Mr. Walthall is regarded by leading dramatic authorities as the greatest legitimate actor on the screen.

Special productions made and distributed under the executive direction of Paralta Plays, Inc., will present such widely known players as Howard Hickman, Rhea Michell, Clara Williams and Lois Wilson in photodramas by famous authors, especially adapted to their personalities.

In the state rights field exceptionally artistic productions will also be made and distributed under the executive direction of Paralta Plays, well exemplified in the first two efforts made in this direction—"Alimony," founded on an original scenario wrtten by Hayden Talbot, and "The Golden Thread," written by Thomas G. Geraghty, based on an original story by William E. Wing. It is intended that these special state right productions shall prove exceptionally valuable propositions to state rights operators.

Marie Walcamp, Serial Heroine

Proof of Her Drawing Power Shown in the Rapidity with which New Universal Serial, "The Red Ace," is Being Booked.

MARIE WALCAMP, who makes her 1917 bow to Universal patrons in Jacques Jaccard's new outdoor mystery serial, "The Red Ace," has, with one brief intermission, appeared in dramatic thrillers released under Big U auspices throughout the past four years.

Her work last season as the heroine of "Liberty," Jaccard's big patriotic story in sixteen episodes, established her firmly as one of the premier athletic stars of the cinema world. It is confidently predicted by those who are now following her work in the opening episodes of "The Red Ace" that she will add considerably to her prestige with the characterization of Virginia Dixon, the fearless and appealing American girl, who fights her way to victory over a band of alien conspirators seeking to wrest the secret of a lost platinum mine from her family in the wilds of British Columbia.

Marie Walcamp.

Solid and substantial evidence of Miss Walcamp's drawing power may be gathered from the fact that since the release of the first episode of "The Red Ace," on August 27th, more than 240 houses have booked the Universal serial in the vicinity of New York alone.

Born in the town of Denison, Ohio, twenty-three years ago, Marie Walcamp first gained attention in musical comedy, appearing with Weber and Fields, Kolb and Dill, De Wolf Hopper, Anna Held and Frank Daniels, before she entered the films. She is a striking example of the actress who has developed from moderate success on the speaking stage into what might legitimately be termed triumph on the screen. Her proficiency in nearly every branch of outdoor sport in which a woman can excel has had much to do with her establishment as a prime favorite with that vast portion of the population that demands action as well as beauty from its heroines of the silent drama. As a matter of fact, Miss Walcamp meets both requirements. She is a striking blonde, with dark blue eyes and golden hair, standing 5 feet 4½ inches in height and weighing 130 pounds. Although unfortunate in breaking her wrist during the filming of one of the early episodes of "The Red Ace," Miss Walcamp has pluckily continued her daring work before the camera with hardly more than a week's interruption.

First Showing of Technicolor

Exhibition at Aeolian Hall, New York City, Draws Large Number of Well-Pleased Spectators.

THE Technicolor Motion Picture Corporation of Boston, Mass., gave a private showing of its first production, "The Gulf Between," at Aeolian Hall, Friday morning, September 21. The picture was photographed by an entirely new process, showing all the scenes in their natural colors. The process is the work of a Boston firm of engineers and scientists, Kalmus, Comstock & Wescott, Inc., their work extending over a period of five years. The members of the film and many of their co-workers and employees are Massachusetts Institute of Technology graduates. Dr. Daniel F. Comstock is at present a professor in the Department of Physics; Dr. Herbert T. Kalmus was formerly a member of the institute staff and later professor at Queen's University, Canada, and in charge of the technical research department for the Canadian government; while W. Burton Wescott has been engaged in the design of technical apparatus for some years. C. A. Willat, formerly of the New York Motion Picture Corporation and Willat Studios and Laboratories, was the manager of the production.

One of the fundamental difficulties which beset and balked numerous investigators in the field of color photography has been the unsteadiness and inadequacy of the present vertical arc lamps, which are used as a source of light for the projection of all motion pictures.

Kalmus, Comstock & Wescott, Inc., felt at an early stage that it was essential that an improved arc be developed that would give more light than the present arc and, of greater importance, which would give a light that can be relied upon for steadiness.

The result has been the development of the Technicolor horizontal magnetically controlled arc, which gives approximately one-third more light for the same current than standard vertical arcs, which may be relied upon for constancy of position of the source, which insures a uniform illumination of the screen and which has been used by the Technicolor company for the projection of all of its color pictures.

It should be stated at the beginning that the exhibition of the Technicolor Motion Picture Corporation, as given at Aeolian Hall, demonstrated the pleasing fact that the new method is vastly superior to any of its predecessors. This was quickly comprehended by a large body of spectators that comprised many of the most prominent men in the moving picture industry, and the outbursts of applause were frequent, as different scenes of uncommon beauty were shown. The new process throws upon the screen a continual succession of pictures in natural colors that copy nature with the fidelity of a finely executed oil painting. Many of the landscapes and water scenes are of remarkable coolness. The interiors and the human element are not so well done, the men and women in particular having a more or less painted or chromo effect. The faces are most successful in the close-ups. When the figures retreat to any distance, it is difficult to distinguish their expression. Another defect is a slight blur of color, as the shift is made from one scene to another.

Briefly, while the process shows great advancement and has much to commend it, perfection has not been reached. Enough has been accomplished to warrant the interest of all lovers of the moving picture, however, and, in its present state, it is evident that the Technicolor method can be utilized to the marked advantage of many phases of the moving picture.

That all forms of screen drama will ever best be shown in color is more than a doubtful question. The black and white animated picture is frankly a photograph and is understood as such by the spectator. The attempt to equal nature in an art whose mission is the truthful display of human passion will undoubtedly prove that the drama is a law unto itself, and its men and women must conform to Othello's description of Desdemona: "Thou cunning'st pattern of excelling nature." Spectacular production should offer a promising field for this color method, and remarkable pictorial effects can thus be introduced. Photonovels of a certain order will also be projected most effectually in colors. As for the drama, that is the product of the playwright. Even the advent of the photoplay has not altered the value of Dumas' recipe for the practice of his art: "All I want is four scenes, four boards, two actors and a passion."

"The Gulf Between."

As a medium for the display of its invention the Technicolor Company made use of a seven-part story by Anthony J. Kelly. It is evident that the work of the scenario writer has been utilized for the sole purpose of best showing the color possibilities of the Technical process. The story is long drawn out, although it contains many examples of the author's unusual ability for character drawing and deft human touches, is almost without suspense and is weak in plot. The work of the cast is of a high order of merit. Grace Darmond and Charles Brandt have the leading parts.

Select Pictures Signs Alice Brady

Former World Film Star to Make Eight Subjects During the Coming Year.

SELECT PICTURES CORPORATION announces that it has signed contracts with Alice Brady by which Miss Brady immediately becomes a Select Pictures star. Miss Brady will be presented during the coming year in eight pictures, which will be released under the Select Star Series system.

On the first of these eight pictures Miss Brady will begin work at once at the Paragon studio in Fort Lee. She will be directed by Edward Jose, whose work is best known to picture fans through his direction of Norma Talmadge in "Poppy" and "The Moth," the latter being a current Select release. Miss Brady's first picture will be an adaptation of Henry J. W. Dam's successful play "The Red Mouse." It is a story of modern life with a French flavor. The screen title of the picture has not yet been determined.

Alice Brady

Alice Brady is the daughter of William A. Brady, the celebrated theatrical manager and Director General of World pictures. Miss Brady began her public career at a very early age, appearing on the stage in theatrical productions in which her father or his friends were interested. At first her talents were lent to the musical comedy stage, and she appeared in roles of ever increasing importance in a number of musical successes, among them being "The Mikado," in which De Wolf Hopper was being starred, and "The Balkan Princess."

Always seeking new heights in her theatrical career, Miss Brady soon forsook the lighter field of musical comedy and appeared in legitimate drama, in which her greatest success was in a production of "Little Women," in which William A. Brady starred his daughter. "Little Women" enjoyed practically a season's run in New York and made friends of thousands of playgoers for Miss Brady.

Her real popularity, however, is the outcome of her work as a star in motion pictures. On the screen Miss Brady has enjoyed a vogue truly remarkable—remarkable for its extent throughout the length and breadth of the country wherever films are shown—but not remarkable when the talents of the little star are considered. For Alice Brady has shown herself to be a remarkably versatile performer on the screen. Although still a very young girl, her range of roles covers many mature parts, as well as joyous impersonations of youth. Her work on the screen has made a place for itself in the motion picture industry, and Alice Brady pictures are a standard commodity of high value in the film mart.

Perhaps the greatest of all of Miss Brady's screen successes is "Paid in Full," the picture made from the tremendous stage success of the same name, written by Eugene Walter. After this must be ranked as almost equal in popularity half a dozen picture-plays embracing this list: "Maternity," "The Hungry Heart," "In Darkest Russia," "The Dancer's Peril," and "The Self-Made Widow."

It will be the policy of Select Pictures to present Miss Brady in the very highest class productions that screen art can produce. Her stories will be selected from the greatest successes in the literary and dramatic field. Her directors will be men who have shown in their productions directing talents of the highest quality. Her company will engage the support of the best players the screen can boast. In short, Miss Brady's features will be of that quality which will mark throughout the releases under the Select Star system.

Film Men to Aid Government

Clair Hague to Serve with Mr. Allen of Famous Players and C. A. Willison, Chief of the Educational Department of the Dominion.

CLAIR HAGUE, general manager of the Canadian Universal Film Company, located at Toronto, has received his appointment as a member of Motion Picture Distribution Committee of the Food Controller's office at Ottawa. Mr. Hague's colleagues on the committee will be Messrs. Allen of the Canadian Famous Players, and C. A. Willison, Chief of the Education Department of the Dominion.

Mr. Hague's experience in the film and theatrical world has been varied and dates back some ten years. He made his start with the Allen Brothers Company in Canada, and was connected with that concern for three years. He then became associated with the George Kleine Feature Company, where he filled an important position for two years. The old Canadian Film Company was the next to claim his services, and when this company became the Canadian Universal Film Company, Mr. Hague remained as local manager. In April, 1915, when a reorganization of Universal interests took place, Mr. Hague was appointed general manager for the Universal Film Company in Canada, a position which he held ever since. There are at present seven exchanges under Mr. Hague's control, and the fact that he has been able to show a substantial increase in business speaks highly for his ability.

Clair Hague.

The committee, of which Mr. Hague is a member will have jurisdiction over all films handled by the Canadian Government, it is understood, whether relating to food conservation or not. There is no revenue attached to the office, but the committeemen are clothed with considerable authority. By the appointment of two practical film men of the standing of Messrs. Hague and Allen the Government has given evidence of its desire to conduct the business of the committee in a manner that will win the support of film manufacturers and distributors on broad, patriotic grounds.

At the second annual convention of the Maritime Provinces Exhibitors' League, held last week at St. John, New Brunswick, the delegates unanimously pledged themselves to co-operate with the Motion Picture Distribution Committee in every possible way to make its work of immediate benefit to the public at large.

Both Mr. Hague and Mr. Allen expect to be called to Ottawa during the current week to inspect a number of films that have been submitted to the Government for propaganda purposes, relating to the conservation and economical preparation of foods.

SELZNICK CUTS UP HIS BIG TRIP.

Lewis J. Selznick has been considerably amused by the surprise his presence in his New York office has caused many of his friends, who have found him there when they believed him to be away on the road making a tour of exchanges.

Mr. Selznick did start on his proposed tour and got as far as Ocean View, Virginia, as previously announced. Then various important details arose in connection with the Select Pictures Corporation, of which he is president, calling for his personal attention, and Mr. Selznick was forced to interrupt this trip and return to his office for a time.

The continuance of his visit to exchanges and exhibitors throughout the country is postponed only for a short time. Very shortly Mr. Selznick will start again on another leg of his trip. He will probably make Chicago and the big cities of the middle west his next objective.

At Leading Picture Theaters

Programs for the Week of Sept. 23 at New York's Best Motion Picture Houses.

"Baby Mine" at the Strand.

THE principal photo-dramatic attraction at the Strand for the week of Sept. 23 was "Baby Mine," Margaret Mayo's delightful farce, and the second of the Goldwyn Pictures. Madge Kennedy was the star. Her appearance in "Baby Mine" is her first in motion pictures. It is a farce revolving around a misunderstood young wife who gets tangled up in the meshes of her own guileless deceptions and has no end of trouble extricating herself. In the supporting cast are: Kathryn Adams, Frank Morgan, John Cumberland, Virginia Madigan, Jack Ridgway, Nellie Fillmore and Sonia Marcelle. Another interesting photo attraction was entitled "The Last of the Troubadours," an adaptation of one of O. Henry's famous stories. An educational study, an Animated Bray Cartoon and the Strand Topical Review were also shown.

The soloists were Grace Hoffman, Herbert Watterous, Arthur Depew and Ralph H. Brigham.

"Fools for Luck" at the Rialto.

Taylor Holmes was seen at the Rialto in his latest Essanay comedy, "Fools for Luck." The story of the picture is taken from "Talismans," the amusing yarn by Kennett Harris which appeared in The Saturday Evening Post. Mr. Holmes and his ingratiating smile fit admirably into the character of Philander Jepson, the young man whose life was ruled by rabbits' feet, horseshoes and four leafed clovers. Many of the characters who appeared in "Efficiency Edgar's Courtship" were seen in "Fools for Luck."

The Rialto Animated Magazine completed the picture program. The soloists were Marion Rodolfo, Count Torrie Grimaldi and Greels Evans.

"Fall of the Romanoffs" at the Broadway.

The Herbert Brenon production of the Russian revolution picture, "The Fall of the Romanoffs," opened a two weeks' engagement at the Broadway Theater, Sunday night, September 23.

Bill at the Eighty-first Street Theater.

Two attractions were shown at the Eighty-First Street Theater for the entire week. "The Revolution in Russia" and "The Retreat of the Germans" at the Battle of Arras were the pictures.

Ellen Burford

THE King-Bee Films Corporation are congratulating themselves on securing a one-year contract with beautiful Ellen Burford as leading lady for the King-Bee comedies, starring Billy West in two-reelers, released twice monthly.

Miss Burford is a Louisville girl, and has only been in pictures a short time. She is a "graduate" of the "Ziegfeld Follies," known for its ability to discover talent as well as beauty.

Ellen Burford.

"I have received several offers from other companies to appear in dramatic screen productions, but I prefer to remain with the King-Bee. Their brand of comedies is just to my liking, and instead of feeling that I am really working, I experience the same sensation as when I was a kid back home," exclaimed Miss Burford enthusiastically when asked if she was happy in comedies.

Miss Burford is twenty-four years old, and ran away from home to go on the stage when she was seventeen. She was educated in a Louisville convent and her folks are quite prominent socially. She is considered one of Louisville's most famous beauties, and ran away to escape the attentions of too many southern Romeos.

Universal's New Cartoon Plan

Arranges With the Leading Newspapers of the Entire Country to Reproduce on the Screen Their Most Brilliant and Powerful Creations.

THE Universal Film Manufacturing Company puts forth as an unparalleled achievement the fact that it has just arranged with the greatest newspapers in the United States to re-create on the screen their brightest and ablest cartoons. Thus will the most effective instrument of influence the press of today possesses be multiplied a hundred fold through its reproduction on the screen.

Carl Laemmle.

Carl Laemmle, president of the Universal, confirmed the report and said his company will soon be ready to present this new and important feature to the public.

"In effect, it is the harnessing of press and screen together. The newspaper cartoon of today is a stronger force than the newspaper editorial. It is the creation of the most astute and the most alert minds to be found in American journalism. It reflects the thought, the mind, the soul of the American people. Pick up a paper from the west, look at its cartoon and a glance tells you what the people of that section think of the question it deals with. And so with the papers of all sections. Their cartoons reflect as truthfully as a mirror the opinions of their people on all the important questions of the day.

"Now," continued Mr. Laemmle, "we are going to take the best, the most striking of those cartoons—cartoons not from one section, but from all sections of the country—and put them on the screen. The people will see them spring into life, as it were, from the brain of the artist. Line will follow line until the picture is complete. The effect cannot fail to be stronger, more telling than that produced by the same cartoon on the page of the newpaper. And where the newspaper is seen by thousands, 'Current Events' is seen by hundreds of thousands. I regard the success of our efforts to thus couple press and screen together as an achievement unparalleled in the history of the motion picture. It will enable the people of every part of the country to keep in constant touch with the thought of every other part, and the influence it will have in enlightening and broadening the thought of the whole country practically will be immeasurable.

"In my opinion," said Mr. Laemmle, "the reproduction of the cartoons of the representative newspapers of the country on the screen will take rank as one of the really big accomplishments of Universal. Such co-operation of press and screen must strengthen incalculably the influence of both. It will benefit both, but much more will it benefit the millions of the country, giving greater knowledge and broader understanding of all the really important questions of the day."

Among the many papers participating are: New York Herald, New York Tribune, New York Evening Sun, New York Evening Mail, Brooklyn Eagle, Chicago Daily News, Baltimore Sun, Baltimore American, Philadelphia Ledger, Philadelphia Record, Philadelphia Inquirer, Philadelphia Telegraph, Buffao News, Pittsburgh Dispatch, Pittsburgh Leader, Pittsburgh Press, Boston Post, Boston Herald, St. Louis Post-Dispatch, St. Louis Republic, St. Louis Globe-Democrat, Atlanta Constitution, Newark News, Albany Journal, Cleveland Plain Dealer, Philadephia Press, Atanta Journal and Cleveland News.

In fact, nearly every big newspaper in the United States not tied up by syndicate contracts with other newspapers, and therefore not in a position to grant screen rights, was quietly lined up by Universal before public announcement of its purpose was made.

Mayfair Purchases Many Stories

Motion Picture Rights to Popular Books Secured for Dainty Peggy Hyland.

DURING the last few weeks the reader of the Mayfair Film Corporation has been very busy reading a number of the novels now enjoying marked popularity in the bookstores. When this notice was received from the Mayfair offices a number best suited to Miss Hyland's type had already been purchased and others were under the final consideration. In every instance the story is a wholesome, refreshing one and not based in any way on the terrible world conflict now raging.

The stellar role offers dainty Peggy opportunity to demonstrate her charm and personality which has already endeared her to motion picture audiences in other productions, although the stories are not at all similar. In addition to affording Miss Hyland such opportunities, they adapt themselves to screen purposes and promise to afford a pleasing evening's entertainment when they are finally completed.

The authors in many cases possess names familiar to anyone who has read the recent literary offerings.

Hazel Daly

HAZEL DALY, the original "Honey" in the "Skinner" picture plays, has joined the Selig Polyscope Company and will play the feminine lead in "Brown of Harvard," her first feature pictures under the Diamond S trademark.

Miss Daly was born in Chicago and the Windy City has always been her home. She graduated from the Chicago public schools. When Miss Daly joined the Selig Company she returned to her "first love." It was with the Selig Company, several years ago, that she received her first motion picture experience. She was sent to Las Vegas, N. M., to join Tom Mix and was his leading lady in Western dramas for some time. Returning to Chicago she was engaged to play opposite Bryant Washburn in the "Skinner" pictures.

Hazel Daly.

Miss Daly came to the Selig Company with Harry Beaumont, the director who was responsible for the success of the "Skinner" pictureplays and will continue to act under his direction.

"I am glad to be with the Selig Company," stated Miss Daly in an interview. "Mr. Selig, as the entire industry knows, spares no time or expense in the filming of his feature films and I am proud to be with his company. My part in 'Brown of Harvard' is one that I like very much. We are going to Cambridge to film true-to-life Harvard atmosphere. Mr. Beaumont will direct the picture."

Within the past two years Miss Daly has achieved an enviable reputation as a film star and authorities assert that she has a wonderful future in store for her.

FREDERICK WARDE IN "THE HEART OF EZRA GREER."

Frederick Warde, the celebrated Shakespearian actor, is again the star of a Pathe feature. He is announced in the five-part Gold Rooster play, "The Heart of Ezra Greer," which is down for release the week of October 7. This picture was produced by Thanhouser from a scenario by Lloyd Lonergan, and was directed by Emile Chautard. Assisting Mr. Warde in the cast are Leila Frost, George Forth, Lillian Mueller and Baby Gerald Badgley.

"The Heart of Ezra Greer" is a picture full of human interest of the best type. Mr. Warde's characterization of Ezra Greer is one of the best things that he has done. Ezra will get the sympathy of any audience and hold it to the end. There is no let down in the interpretation. The character is intensely human and very lovable.

Chicago News Letter

By JAS. S. McQUADE

Chicago Censor Board Gets Another Jolt.

FURTHER developments in the law suit instigated some time ago against the city by the Vitagraph Co. to have Major Funkhouser enjoined from interfering with the exhibition of the company's production, "Within the Law," have brought forth severe criticism of the city censor board by Judge Robert E. Crowe of the Circuit Court. At the last hearing of the case on Monday, Sept. 17, uncontroverted affidavits were furnished by Attorney Lewis F. Jacobson, which assert that Funkhouser has declared publicly that he intended to harass these people (the producers), and have the city back him up.

"These affidavits indicate an absolute outrage," Judge Crowe told city attorneys. "The city, far from backing Major Funkhouser, ought to take steps to remove him from the office. This is a public matter people are interested in. They are interested in seeing that the rights of people are protected in knowing that the city authorities won't back up a despot who sets himself above the law.

"Here is the situation. If Major Funkhouser were taking advice from the office of a private law firm I can see where your office should come in regardless of the merits, or if he was acting conscientiously in the performance of his duties, but if he is acting arbitrarily and acting in the manner that the affidavit states he has been acting, that he is depriving these people of property without any justification whatever, that there are no objectionable features about this picture, I think the city law department, before it acts for Major Funkhouser in this matter, ought to determine whether he is acting justly or unjustly, and if he is not acting justly the law department ought to take a hand in it. If there are no objectionable features in this picture I don't think that the law department ought to impose this fraud upon the citizens of this town.

Says City Law Department Does Not Know Merits of Case.

"As a matter of equity, I don't think the office of the corporation counsel ought to be used to carry on litigation that you don't know whether there is any merit to or not. You don't know whether the picture ought to be shown or not, and here is an affidavit filed on record that states that Major Funkhouser has indicated publicly that regardless of the merits, right or wrong, he is going to have the law department harass and delay citizens here.

"Funkhouser is not part of the administration. If he is acting as this affidavit states he is acting I am satisfied that the Mayor would not want his law department to be used as part of such a scheme. I suggest that you see this picture and if, after seeing it, you find that Major Funkhouser is actuated by other motives, report him to your superior officer and tell him what the facts are. We have a situation here as a general proposition where you have on record an affidavit which shows that Major Funkhouser in this case is not acting through a sense of duty but through some ulterior motive, and that he does not care for the rights of citizens and does not care for the law, that he is merely going to take advantage of the delay which the law gives him to work injustice."

The case was continued until Friday, Sept. 21, when it will be decided whether or not the permit for the picture, which is being held up due to the appeal of the city, will be released.

Fox Case Also On.

While these proceedings were going on in one branch of the judiciary our friend the Major began further action in the case of the Fox film, "The Spy," when notice was served on the Fox Film Corporation that on Monday, Sept. 24, an effort will be made to have the injunction dissolved under which "The Spy" is being shown. This notice was brought to the attention of Winfield I. Sheehan, general manager of the Fox Corporation, who reached Chicago Tuesday, Sept. 18, to consult with C. W. Eckhardt, district manager, on the matter.

After listening to the details of the situation Mr. Sheehan gave orders that every cut-out ordered by Major Funkhouser in Fox films be brought in the courts. The Fox films pending before the censor board at the present time are "The Conqueror," which met with no objection elsewhere, and "When a Man Sees Red," based on the serial story by Lary Evans, which has appeared in the Saturday Evening Post.

Chicago Film Brevities.

Information, valuable to publicity departments, comes from a local film man who returned last week from a three weeks' trip through the state of Indiana. Repeated instances of the same condition prompted him to remark, while talking to a representative of this paper, that some exhibitors in small towns are receiving as many as four duplicates of form circulars and advertising matter mailed from the offices of exchanges and manufacturers. In Plymouth, Ind., an exhibitor who conducts the only house in the town open for business at the present time, is each day receiving a bundle of mail almost large enough to choke the muzzle of a 42-centimeter. The result is that a large portion of it finds a quick route to the waste-basket. We think a good suggestion would be to begin the fall campaign with a thorough overhauling of mailing lists, especially for the state of Indiana.

* * *

A. W. Bach, special representative for the Universal Film Manufacturing Co., who has been installing service departments for Universal in its various exchanges, after spending ten days in this city, left for Detroit on Thursday, Sept. 20. During his visit Mr. Bach appointed L. W. Firestone to manage the service department in the Chicago office of Universal. It will be Mr. Firestone's duty to cooperate with exhibitors in so far as making adjustments of any discrepanies on the part of the Chicago exchange.

* * *

The formal opening of "The Eyes of the World" (Clune), which was to have taken place at the Auditorium on Friday, Sept. 21, has been postponed a week. The Auditorium is being redecorated at the present time, and Mr. Clune's representative was informed on Wednesday that it would be impossible to remove the scaffolding upon which the men were working, until Thursday, Sept. 27, and the opening is now set for that date. The delay means the loss of several thousand dollars to the Clune organization, as an extensive advertising campaign in local newspapers has been carried out in connection with the opening presentation.

* * *

The Advertising Film Produers' Association, which is the official department of the Associated Advertising Clubs of the World, met in executive session at the studio of the Rothacker Film Manufacturing Co. on Monday, Sept. 17. At that meeting it was decided to change the name of the organization to the Motion Picture Advertising Association of the World, and to hold the next meeting at the Statler Hotel, Detroit, Mich., on Oct. 26.

* * *

The Commonwealth Pictures Corporation is offering a prize of $100 for an accepted title suggestion for the company's first film production, in which Charlotte, the famous ice skater, is to be featured. The contest is open to all who wish to participate, and contestants are advised to write the company at 914 Consumers Building, Chicago, for a synopsis in order to become familiar with the story.

* * *

H. M. Horkheimer, president of the Balboa Film Co., was a Chicago visitor last week. Mr. Horkheimer stopped off on his way to the Coast after a six months' stay in New York.

* * *

The distribution rights for the state of Illinois to the Wm. A. Brady production, "The Whip," has recently been pur-

chased by the Central Film Co. This is the film version of the Drury Lane spectacle which ran at the Auditorium, this city, for an entire winter. "The Whip" will follow "The Moth" (Selznick) at the Colonial theater for the week beginning Monday, Sept. 24, and will be the last film to be shown there before that theater begins the fall season with spoken dramatic attractions.

* * *

Announcement comes from Jones, Linick & Schaefer that beginning Oct. 1 the Orpheum theater, which has been maintaining a daily change of program, will inaugurate a policy of twice-a-week changes with large feature film attractions. In arranging the new feature picture policy it has been decided to open with the Fox production, "The Honor System." This, in turn, will be followed by Goldwyn's "Fighting Odds," "The Whip" and such productions as "The Spreading Dawn," "The Conqueror" and "Intolerance" are in line for a run at this theater. In speaking of the new policy, Mr. Jones made the statement that an effort will be made to get away from the star system. The subjects will be booked from the standpoint of entertainment value rather than because a highly advertised star is appearing in them. The programs will be changed Sunday and Thursday of each week. George H. Moore, who has been manager of the Orpheum for the past ten years, will remain in the same capacity.

* * *

A trade showing of "The Penny Philanthropist" was given at the Ziegfeld theater on Monday, Sept. 24, at 9:30 a. m. This is the first feature subject to be produced by the Wholesome Films Corporation, this city. The film is based on the story written by Clara E. Laughlin. Peggy O'Neil and Ralph Morgan are featured in the leading roles. Exhibitors and the press were invited to attend.

* * *

The Newman Travelogues are scheduled to open the fall season at Orchestra Hall on Oct. 10, where they will remain for five weeks. Mr. Newman's talks, as well as his pictures this year, will be concerned with the national parks of this country, the Pacific Coast, the Indians, Hawaii and our West Indies. The lectures will take place on Wednesday and Friday evenings, as well as Sunday afternoons.

* * *

"The Retreat of the Germans at the Battle of Arras," now being released by Pathe, will begin a run at the Keith vaudeville houses, this city, on Monday, Sept. 24. These are the official government pictures which had a successful run at Orchestra Hall not long ago.

* * *

John Reynolds and M. H. Bryer have recently been added to the sales force of the local Pathe office. Mr. Reynolds succeeds Sag Christoph, who is now in training at Fort Thomas, Ky. Mr. Bryer was transferred from the Detroit office of the company.

* * *

"The Countess Charming" (Paramount), featuring Julian Eltinge, will be shown at the Ziegfeld theater for the week commencing Monday, Sept. 27. Included in the program are also a Burton Holmes' travelogue and a comedy.

* * *

"Sirens of the Sea" (Jewel) will end a three weeks' successful run at the Playhouse theater, on Saturday, Sept. 29th. It is reported that this picture is bringing bigger business than any other yet shown at this house. Beginning Oct. 1 the Playhouse will begin its dramatic season.

PAUL C. HINZ.

ALLAN DWAN TO DIRECT DOUGLAS FAIRBANKS.

For the purpose of personally directing Douglas Fairbanks, the nation-wide Artcraft star, in new productions, Allan Dwan, formerly general director of Eastern productions for the Triangle Film Corporation, has arranged to leave for California this week to join the Fairbanks organization. By the arrangement Mr. Dwan will direct one picture every ten weeks, alternating on the production of Fairbanks plays with Director John Emerson. Both Mr. Dwan and Mr. Emerson will have under their jurisdiction a complete producing unit, and under the new arrangement the work of staging, cutting, assembling and titling will continue without the usual lay-off between pictures. While one production is being staged the last one is being cut, assembled and titled, and the next one is receiving its initial preparation, thus keeping the star active continuously in order to satisfy the ever growing demand for Fairbanks-Artcraft pictures.

Just Bilkalem's Dog

But "Boy" Has Been "Doing His Bit" for War Relief Work All the Same.

BOY, who lives at Meadowbrook Farm, three miles from Morristown, is a thoroughbred dog in more ways than one. He is owned by William Wright, whose relatives took part with distinction in every war in which America has engaged, and, considering himself an important member of Mr. Wright's household, "Boy" has been doing his bit to make the world safe for civilization.

"Boy."

Those who attended the Belgian Fair, held at the 71st Regiment Armory in New York City, were greeted at the door by "Boy," who, holding a basket, sought their contributions to the worthy cause by an appealing look in his big brown eyes. And when a very particularly opulent person, with attention distracted, passed him by, "Boy" dropped his basket and barked until the donation was forthcoming.

"Boy" proved such a successful solicitor of war relief donations that Mr. Wright permitted him to be taken to Atlantic City, Cape May and other points where similar fairs were held. Altogether "Boy" collected nearly $4,000 for the Belgian Relief.

While "Boy" was doing his bit, his picture appeared in all the metropolitan journals.

Perhaps it was not alone the patriotism of Mr. Wright's family which incited "Boy" to such commendable activities in his country's behalf. "Boy" is of French descent and considers himself allied with the gallant French, whose deeds of valor have thrilled the world. The sire of "Boy" was "Porquoi Pas," the champion French bull, and the dam was "Laurette," also a thoroughbred.

Will Provide Reading Matter for Soldiers

American Library Association, Authorized to Assume Charge, Asks Contributions to Furnish Circulating Field Libraries.

THE call has gone forth for $1,000,000 to buy books for the United States soldiers in the training camps and at the front. It has been estimated that $1 will buy a good book and keep it in circulation while the war lasts. Our boys will have to put in some strenuous hours and days now and then, and these will necessarily be followed by periods of rest and relaxation. The value of good literature in these recuperating periods is beyond the telling. The books will be used, and we can't afford to be niggardly in providing them, the best to be had and all that are needed.

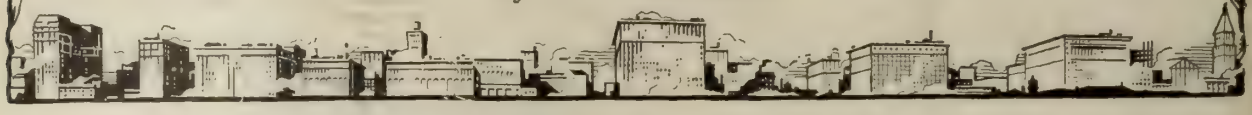
In New York City a special effort to collect the Metropolis' apportionment of the expense, $250,000, will be made by the Greater New York War Council during the week beginning September 24, with Thursday decided upon as the climax day. Morgan J. O'Brien is chairman of this committee. Its headquarters are at the Public Library, 476 Fifth avenue, Room 207. Its telephone call is Vanderbilt 3600. E. H. Anderson is the division director, and Alfred F. Hoffsommer is the field director. Many associations like the Y. M. C. A. and the Y. W. C. A., the Red Cross, etc., will take part in the campaign Local theaters can give good help by putting this notice on their screens by slides. It is a cause no one can afford to neglect. The Library War Council wants money rather than old books. Small contributions will be gladly received.

FRANK REICHER JOINS METRO STAFF.

Metro Pictures Corporation has added to its directing staff de luxe Frank Reicher. Mr. Reicher was already a distinguished figure on the speaking stage of two continents before entering the field of motion pictures, and success has followed him. His first work for Metro will be the direction of the celebrated star, Ethel Barrymore, in a picture version of Sidney McCall's novel, "Red Horse Hill," adapted for the screen by Mary Murillo.

News of Los Angeles and Vicinity

By G. P. HARLEMAN



Los Angeles Film Brevities.

RICHARD STANTON has begun the creation of a new film for William Fox, to be known as "Responsibility." It was written by Mary Murillo, and the scenario was adapted by Richard Stanton and Edward Sedgwick.

Enid Markey has once more joined the William Fox forces, and is being presented as the leading woman in the new play.

* * *

R. A. Walsh has finished the making of his new play, "This Is the Life," for William Fox, in which George Walsh is the star.

Wanda Petit is Mr. Walsh's leading woman in this drama.

* * *

Texas Guinan shares stellar honors with Belle Bennett in a new style of "Vampire" picture, entitled "The Fuel of Life."

* * *

Director Lynn Reynolds promises that "Up or Down," a new production for which he has searched the entire state of California for scenic beauty and outdoor grandeur, will be a masterpiece of its kind. Reynolds and his company this week returned from Santa Barbara, where thousands of feet of marine views and ocean action were taken. He also took advantage of the resort city's magnificent homes to secure some unusual exteriors. George Hernandez is playing the leading role, supported by Fritzie Ridgway and Jack Curtis.

* * *

Harry Carey, leading man of Universal western pictures, fractured a rib a few days ago in a fall from a balcony while enacting a scene for his latest production, "Bucking Broadway," which Director Jack Ford is staging at Universal City.

Incidentally, a magnificent setting representing a fashionable cafe, with its elegant furniture and fixtures, was ruined in the strenuous fight scene in which Carey was working.

* * *

With an all-star cast of players headed by Mae Murray, Director Robert Leonard has begun the filming of "Face Value," a five-reel Bluebird production, the story of which is by Leonard himself. Supporting Miss Murray are Wheeler Oakman, Casson Ferguson, Katherine Griffith, Clarissa Selwyn and Florence Carpenter. Fred Myton prepared the scenario.

* * *

A large open-air plunge, sixty by one hundred feet, has been built at the Triangle Film Corporation's Culver City Studio, for the pleasure and convenience of the employees. When winter comes the tank will be inclosed with glass and heated.

* * *

What will be the largest motion picture stage ever built is now in the course of construction at the Triangle Film Corporation's Culver City studio. It covers a ground space of four hundred by sixty feet and will be of reinforced concrete and glass. It is to be used exclusively for comedy productions.

This is the first step in the building campaign outlined for the sixteen-acre addition to the Culver City plant. When all of the buildings are erected the addition will represent an outlay of nearly a million dollars, making the huge Culver City plant the largest in the world.

A crew of more than a hundred men is now at work on the new stage and construction will be rushed. With its completion the Triangle-Keystone studio on Sunset Boulevard, Los Angeles, will be moved to Culver City.

* * *

Neva Gerber returned to her home in Hollywood last Monday from the hospital, where an operation for appendicitis had been performed upon this Universal star two weeks previously. Miss Gerber is gaining strength rapidly and her physician says she will be able to resume her work at Universal City in about three weeks. She has the leading feminine role in the serial, "The Phantom Ship," which is being produced under the direction of Francis Ford.

* * *

Elsie Jane Wilson is rapidly nearing the completion of a five-reel drama, entitled "Miss Summerville's Deception." Little Zoe Rae is the featured player, supported by Gretchen Lederer, E. A. Warren, Harry Holden, Winter Hall and Lule Warrenton. The story was written and prepared for the screen by Elliott J. Clawson.

* * *

The Universal Victor Company, under the direction of Al Santell, is filming a one-reel comedy, entitled "His Strenuous Cure." Harry Mann is the leading player, with Kathleen O'Connor playing opposite.

* * *

William Desmond is being featured in a five-reel production now being made at the Triangle studios by Director Raymond Wells. The story is entitled "The Strange Weakling," and in it Mr. Desmond enacts the role of a desert rat.

* * *

Jack Conway, director at the Triangle Film Corporation's Culver City studio, narrowly escaped death when his machine plunged over an embankment on the Malibu road along the Santa Monica Coast, and, turning turtle, pinned him under the wreckage. He was on his way to the Culver City studio, but was picked up by motorists and taken to the Santa Monica Hospital. After first aid treatment, Conway was able to be removed from the hosiptal to his home, but will be unable to work for several days.

* * *

Director William Beaudine started this week with the Triangle-Keystone studios in Los Angeles. Mr. Beaudine has an enviable reputation as a comedy director, and has been assigned the following cast for his first Triangle-Keystone comedy: Joseph (Baldy) Belmont, Claire Anderson, Peggy Pearce, Fritz Schade and Paddy McGuire. This makes seven companies now actively engaged in making Triangle-Keystone comedies.

* * *

Many exciting scenes are being made this week by Director Francis Ford for the latest Universal serial, "The Phantom Ship," the principal roles of which are in the hands of Ben Wilson and Neva Gerber, with Kingsley Benedict, Duke Worne and Elsie Van Name in their support.

* * *

The entire personnel of the Triangle-Keystone studios, including all of the players and staff, were the guests of the Rev. Billy Sunday at his tabernacle in Los Angeles on a recent Friday night.

* * *

Eight productions are in progress, seven have just been completed and the scenario department is reeling out scripts for a score of others at the Culver City plant of the Triangle Film Corporation.

Now in the cutting room and soon to be released are "Ashes of Hope," featuring Belle Bennett under the direction of Walter Edwards; "The Phantom Husband," featuring Ruth Stonehouse, under the direction of Ferris Hartman; "One Shot Ross," featuring Roy Stewart, under the direction of Cliff Smith; "Wild Sumac," featuring Margery Wilson, under the direction of William V. Mong; "The Firefly of Rough Luck," featuring Alma Reubens, under the direction of E. Mason Hopper; "The Stainless Barrier," featuring Dorcas Matthews, under the direction of Thomas Heffron.

* * *

The latest addition to the directing force at Universal City is Edwin Frazee, who will direct two-reel subjects. Frazee directed a number of successful Keystone comedies, including "Crooked to the End," "The Village Vampire," "An Oily Scoundrel," "Bathtub Perils," "Love Will Conquer" and "A Favorite Fool," in which Eddie Foy and the Seven Little Foys were starred. He also produced "Social Pirates" and other comedies for the Fox Company. Mr. Frazee's company will feature Stanley Laurel, Rena Rogers and Neal Burns.

Col. J. E. Brady, manager of the Manuscript Department of the Bluebird studios, has purchased for production by Director Joseph De Grasse "The Scarlet Car," by Richard Harding Davis. It will be made into a comedy-drama for Franklyn Farnum.

"Heart's Blood," a drama which has been written by Miss Elaine Sterne, has been bought as a vehicle for Dorothy Phillips, the popular Bluebird star.

Two stories, "The Old-Fashioned Gentleman" and "Anthony the Absolute," the former by F. Hopkinson Smith, and the latter by Sam Merwin, have become the property of the Manuscript Department and will be adapted for the screen shortly. Director Rupert Julian will produce them, featuring Miss Ruth Clifford and with himself and Monroe Salsbury in the cast. "Donna Perfecta," a Spanish romance, is another story which is scheduled for production by Director Julian in the near future.

* * *

The production of a new five-reel western photoplay has commenced at Universal City under the direction of Jack Ford. It is entitled "The Range War." The story was written by Henry McRae, production manager at Universal City, and prepared for the screen by George Hively. Harry Carey is the featured player and is supported by Molly Malone, who plays opposite; Buck Connors, Bill Gettinger and Vesta Pegg.

* * *

Director Sherwood MacDonald has just completed what the Balboa management claims is "the best baby picture." It features Gloria Joy and is called "Sally O." Mr. MacDonald is the author of the story.

* * *

William Russell has finished the comedy-drama entitled "Lucky Jim," written by his director, Edward Sloman. Immediately the Russell company returned to Los Angeles for three or four shopping days in preparation for the next Russell feature.

Petrova on First National Circuit

Frederick L. Collins, on Behalf of Superpictures Distributing Corporation, Completes Arrangement with New Combination.

AN ARRANGEMENT has just been concluded between Superpictures Distributing Corporation and the First National Exhibitors Circuit, Inc., whereby the latter organization will distribute the forthcoming Petrova pictures. Madame Petrova is the first man star whose productions have been accepted for release by the Exhibitors Circuit, and the Petrova pictures will be the first series of features distributed by their exchanges. Like the Chaplin pictures, which have recently been acquired by the Exhibitors, the productions in which Madame Petrova appears are to be sold independently of all other productions under an exclusive Petrova contract. This arrangement means that the Petrova pictures will appear in more first run theaters in the United States and Canada than have previously been available for any other feature productions. This fact, together with the countrywide advertising publicity campaign to be conducted by Superpictures Distributing Corporation, guarantees to both large and small exhibitors everywhere attractions of unusual box office values.

This contract was negotiated on behalf of the Exhibitors by S. L. Rothapfel and J. D. Williams of New York and H. O. Schwalbe of Philadelphia, and on behalf of Superpictures Distributing Corporation by its president, Frederick L. Collins.

Williams Expresses Satisfaction.

"Mr. H. O. Schwalbe and Mr. S. L. Rosenthal of our board, who worked hard to consummate the big contract, regard the result as an ideal co-ordination of star, production and distribution," stated Mr. Williams. Continuing, he said: "It is an expression of confidence and an appreciation of the strength of our circuit by a manufacturer who is staking the success of his year's work and an immense amount of money on our ability to properly market 'big pictures for big exhibitors.'

"Our members and board of directors are well satisfied that Mme. Petrova's coming productions will prove popular with the patrons of their theaters, among which are numbered a first release house second to none in every city of importance in the country. Pictures introduced to the public by responsible exhibitors are given the prestige due the guest of any host of acknowledged social standing. We feel that in introducing Mme. Petrova's productions we will not be sponsoring strangers from distant studios but instead debutantes whose careers we have watched over from scenario to screen. Our organization will be in touch with star and manufacturer during the actual production of the films. We are all partners, and upon the success of each depends the success of all. It is upon this co-ordination of effort. this bridging of the gap between manufacturer and public, that we base our certainty of success.

"Our members regard their responsibility to the public as something which must be carefully guarded. The publicity of the exhibitor assumes more the function of promissory notes payable on demand than the general and often irresponsible national advertising announcements of the maufacturer. In a word, our members will have to pay the bills; that's why they are going to be so particular about the type of picture they buy and show."

Clara Williams Joins Paralta

CLARA WILLIAMS made an agreement with Paralta Plays, Inc., during the recent visit of Carl Anderson, president of the Paralta organization to the west coast, under which a company headed by her will produce pictures at the Paralta studios in Hollywood. Her productions will be distributed under the executive direction of Paralta Plays, Inc. Miss Williams and her company will begin work at once.

Clara Williams.

Miss Williams came to the screen from the legitimate dramatic stage, on which she had been a most attractive figure for several years. She is a native of Seattle. Her family moved to Los Angeles when she was seven years of age. Graduating from school, she became a pupil at Dobinson's dramatic academy in Los Angeles, where several Pacific Coast favorites received their early stage training.

Her first appearance was in the role of "Lady Isabel" in "East Lynn" with the Santa Barbara Stock Company. She made a very good impression at her debut, and remained with that organization for the entire season. Leaving the Santa Barbara organization, Miss Williams joined Richard Jose, on tour in "Don't Tell My Wife," and then went into vaudeville with True Boardman in a sketch called "The Way of the West." In Denver G. M. Anderson was attracted by her unusual beauty, and persuaded her to forsake the stage for the screen. So she made her debut in pictures with the Essanay Company, playing leads in one-reelers.

Deciding at the end of a year and a half to go back on the stage, she went to Chicago. Here she accepted an engagement to go on the road in another playlet called "The Awakening." Then she joined Lubin in Philadelphia, where she remained for a year. Going with the Lubin Company to the Pacific Coast, she was approached by the New York Motion Picture Corporation. She accepted the offer. Her first role with this company was in "The Witch of Salem." Miss Williams' most prominent screen successes are "The Bargain," "The Corner," "Hell's Hinges," "The Criminal" and "Three of Many."

W. E. GREENE BACK FROM VACATION.

Walter E. Greene, president of the Artcraft Pictures Corporation, has returned to his desk at the New York headquarters following a well deserved vacation. Two weeks ago Mr. Greene, after an extremely active year, during which he piloted his organization to its present magnitude, left his affairs in the hands of his associates to take up the life of a gentleman farmer at his rural home at South Weymouth, Mass. The most fertile portion of Mr. Greene's farm was set aside as a war garden last spring by the Artcraft executive and during his two weeks there received his personal attention. The fruits of this stretch of land will be donated to one of the New Army camps and offers delicacies such as are not on the soldier's daily menu.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"A Crooked Romance"

Five-Reel Astra-Pathe Subject Featuring Gladys Hulette in the Role of Girl Raised as Thief.

Reviewed by Robert C. McElravy.

STRONG human touches and the sympathetic characterization of a girl thief by Gladys Hulette are the outstanding features of this number. It contains no very dramatic episodes, although it deals with the lives of crooks, but the plot runs along entertainingly, and occasional touches of humor appear.

Scene from "A Crooked Romance" (Pathe).

It is a relief on the whole from the more sordid and depressing development usually accorded such themes.

Miss Hulette has been cast in a part which fits her perfectly. She plays the role of a girl raised from babyhood by a professional thief. She is, in fact, a female Oliver Twist, except that her life is a happy one, and that Sid Flynn, her mentor and foster-father, is very kind to her. She looks upon thieving, from the rich only, as a commendable means of obtaining a livelihood. She does not, in fact, even suspect it of being a wrongful occupation until the young man with whom she subsequently falls in love informs her that such is the case.

Flynn falls into the clutches of the law while they are working on a "job," and the girl flees to New York City carrying his kit of burglar tools. She takes refuge in a packing box in a lumber yard, and shines shoes in the daytime for a living. The old watchman at the yard takes an interest in her. Later she comes into possession of a lost baby, which she adopts as her own. The incidents of the story flow along quite naturally, though certain incidents are none too convincing. It is a story in which things happen about as the observer wishes they would happen, and for this reason gives pleasure even at the expense of more dramatic development.

In the end she is adopted by the relatives of the lost baby and again meets the young man who whom she first fell in love.

William Parke, Jr., appears as the lover; J. H. Gilmour as Mike, the watchman, and Paul Clerget as Sid Flynn. The story was written by Tom Cushing.

Kalem Comedies

"Ham" and "Bud" Appear in a Pair of New Comics Which Unfold Original and Laughable Situations.

Reviewed by Robert C. McElravy.

KALEM'S team of comedians, Ham and Bud, portrayed as usual by Lloyd V. Hamilton and A. E. Duncan, are provided in these two one-reel subjects with some new burlesque and nonsensical situations. Their constant lookout for new methods of getting rich quick leads them into enterprises that will bring the desired laugh from observers and increase their popularity with the comic fans.

In "The Onion Magnate's Revenge" they first appear as icemen, selling small samples of ice cut to size after the application of a tape measure. They arrive at the home of a wealthy man who has cornered the onion market. Because the latter refuses to pay his ice bill of $95, the pair steal several barrels of onions from his cellar. Bud even goes so far as to entice away the onion king's daughter, but the latter, knowing their guilt, helps her father obtain an ample revenge. The latter heads a chase after the miscreants, carrying a bomb with lighted fuse.

"The Bathtub Bandit" offers a similar opportunity for amusing nonsense. This leads off with a pictorial description of the activities of a crook known as "Jimmy, the Monkey Wrench," who has a mania for stealing bathtubs from the homes of wealthy people. He induces Ham and Bud to assist him in "lifting" a valuable porcelain tub from a residence, but deserts them when the police appear. Ham and Bud jump into the ocean with the tub and float to a distant village by the sea. Here numerous further adventures befall them.

Others appearing in these comedies are John Steppling, True Boardman, R. E. Bradbury, Juanita Sponsler and Henry Murdoch.

"Their Compact"

Seven-Part Metro Picture with Francis X. Bushman a Long Drawn Out but Interesting Western Romance.

Reviewed by Edward Weitzel.

ORIGINALLY a story by Charles A. Logue, the Metro seven-part western romance, "Their Compact," was adapted to the screen by Albert Shelby Le Vino. The picture is peopled with cowboys, miners, gamblers and other free and unconventional souls that are quick on the trigger. An athletic college man from the East, in the person of James Van Dyke Moore, rides in among them one day and shows them a few tricks not taught in books, such as the ability to best any and all of them at their own games of rough and tumble fighting or of drawing a gun. The adventures of this sturdy tenderfoot involves a love affair with his landlord's granddaughter, a fight for a mine, the saving of his best friend from learning the truth about his wife when he is dying, and his final triumph over the enemies that combine to crush him, and are led by a gambler named "Ace High" Horton.

"Their Compact' 'is well produced, in the main, a number of slight slips being in evidence. A praiseworthy effort to give it the right atmosphere is shown in all the scenes. The story is interesting, but too long drawn out. The situation at the finish where the leading citizens of a western town force a woman to attempt a twenty-mile walk across a trackless desert, knowing that she is going to certain death, is foolishness. Men simply do not do such things to women, no matter what their crimes. Only German soldiers in France and Belgium perform acts of equal savagery.

Francis X. Bushman is an excellent representative for the

Scene from "Their Compact" (Metro).

character of James Van Dyke Moore and lends it the touch of ever present "heroics" intended by the author. Beverly Bayne makes a winsome Mollie Anderson, and Henry Mortimer is effective as Robert Forrest. Harry S. Northrup, Mildred Adams, Robert Chandler, John Smiley, and Thomas Delmar, round out a thoroughly competent cast. Edwin Carewe directed the production.

Conquest Program No. 8.

A Delightful Variety of Interesting, Informing Pictures and Stories in Which Grace and Beauty Are Set Forth by Good Acting.

Reviewed by Hanford C. Judson.

The Princess's Necklace (Four Reels).

A CHARMINGLY acted fairly tale in distinguished sets and backgrounds. It is a picture with a love story so delicate in texture that it has more of the quality of music than is usually found in a motion picture. It will be a bit more

Scene from "The Princess's Necklace" (Edison).

pleasing to older children than to the kiddies. I should say that it had been made for young people in their teens and for older folks whose hearts are still young. Kathleen Townsend is piquant, well-bred and full of grace in the part. Opposite to her is Wallace MacDonald, who doesn't lose humanity or manliness in a difficult role. The supporting cast dances with grace and behaves as though it were happy and that is what was desired.

This is followed by a single reel with two reels of interesting topics, one of which, "The Brook" (400 feet), is a selection of most artistically made photographs of a book; quotations from Tennyson go with it. "The Puzzling Billboard" (850 feet), a comic, is a good break in the program and it will be liked. "In Old England" (250 feet) is just a few scenes perfectly photographed. "Woodcraft for Boys" (400 feet) shows much that will make boys want to go to Culver, where they have such good times. "Shipping Live Fish" (200 feet) is well worth seeing.

"The Blind Fiddler" (Single Reel).

Viola Dana plays as a fairy in this allegory in a twilight of leafy woods. The old fiddler is blind and plays in the forest. The Fairy hears and gives him back his sight, but takes from his violin the haunting strain. The old man sees much in life that is better left unseen and loses his music, so he begs the Fairy to take back the gift, which she does. There is more filling in the story than this bare outline.

Correction—In our issue of September, page 2007, there is a review of Conquest Program No. 7, but it is given as No. 8. This week's is No. 8.

"Sands of Sacrifice."

Five-Part Drama of Ordinary Quality on Mutual Program Features William Russell with Francelia Billington.

Reviewed by Margaret I. MacDonald.

IN "SANDS OF SACRIFICE" William Russell and Francelia Billington have done their best for an unpleasant and badly constructed story. The picture was made at the American studios and numbered in the supporting cast are actors of ability, including Joe King, John Gough and George Periolat.

The story opens in a hunting lodge owned by the hero, where considerable "rough house" and drinking takes place. We are then introduced to an agent who "trims suckers," and a young woman, who has had unpleasant experiences with this man. In a badly presented attempt to force the man to pay back money out of which he has swindled herself and her mother, she arms herself with a revolver and rushes off to his hunting lodge. Here she is discovered by the hero and his friends, who come from his lodge to his neighbor's to borrow liquor in the absence of the proprietor, and is the victim of rough treatment by the drunken men, giving the hero an opportunity for the display of his better nature and muscular strength. Finally after marrying the young woman to save her from a compromising position, he not only finds himself in financial difficulties through the crooked manipulations of the "agent," but loses faith in his wife. Just at that period he decides to go west with a sick friend who, as he dies on the desert, begs him to go back to his wife. This he does and finds that she has cleverly woven a web about the "agent" and has succeeded in having him arrested. The scenes on the desert are well staged and interesting.

"Sunlight's Last Raid."

Five-Part Vitagraph Blue Ribbon Feature, With Mary Anderson Leading a Picturesque Western Romance.

Reviewed by Edward Weitzel.

CYRUS TOWNSEND BRADY'S latest contribution to the Vitagraph Blue Ribbon Feature program is called "Sunlight's Last Raid" and in all that pertains to plot and characterization is a glorified dime novel of the brand that used to delight the unregenerate youth of 40 years ago. And it is a rattling good yarn at that, with impossible but delightfully exciting situations, rough riding, plenty of pistol play, a kdnapped heroine, a mysterious hero and a bold outlaw chief. Unfortunately, the director has not constructed the picture skillfully. In order to stretch it out to five parts he has repeated the riding and fighting and the business of falling or climbing down the side of a mountain until the big situation at the end is pretty well anticlimaxed.

The holdup scene on the train could also be improved. It is too long and is not well played. Stories of the nature of "Sunlight's Last Raid" need careful handling on the part of a director. As most of their situations will not stand a logical test, the spectator's attention should be fully occupied in watching the rapid and adroit unfolding of the plot. The locations are often picturesque, a number of well-trained horses and bold riders taking part in the action.

Mary Anderson as Janet Warned, the eastern girl whose first visit to the cattle country is full of surprises, meets all the requirements of the role, even to risking her neck some half a dozen times. Alfred Whitman is a hero who would win any maiden's heart, and V. Howard, Fred Burns and A. Garcia are capable as Captain Sunlight, Bill Warned and Pedro, respectively.

"The Edge of the Law."

Ruth Stonehouse Featured in Five-Reel Offering Which Deals With the Adventures of a Girl Thief.

Reviewed by Robert C. McElravy.

RUTH STONEHOUSE is the second in the week's offering of features to appear as a feminine Oliver Twist. She is cast as "The Spider" in this Butterfly number, adapted for the screen by Harvey Gates from a story by Maude Pettus. The direction was in charge of Louis Chaudet.

The story opens with the girl, attired in boy's clothes, operating in lower New York as a pickpocket. She turns in her gains to an individual known as Pop Hogland, who conducts a school of crooks. Because she is unsuccessful as a pickpocket Pop and another of his pupils, known as Pliny Drew, decide to attire her in girl's clothes and put her out on a big job of some sort. She is to be paired off with Pliny for this work.

The girl rebels against the proposed connection with Pliny, and as the story moves along suffers an injury from an automobile which throws her into the home of wealthy young Ralph Harding and his mother. A love affair ensues, in spite of the fact that the girl pretends to have lost her memory. An attempt is made by Pliny Drew to involve young Harding in a mining swindle, and the girl exposes this plan and saves her lover and benefactor.

The plot seems rather conventional in character, following in

Scene from "Edge of the Law" (Butterfly).

the wake of so many crook plays of one kind and another. The characterizations are not sufficiently individual to stand out with any special strength, though the story itself is not uninteresting. It is nicely photographed and there are no breaks in construction, but has no particularly big moments. It makes on the whole an offering of about average strength.

Others in the cast are Lloyd Whitlock, Lydia Yeamans Titus, M. W. Testa, J. Webster Dill, Betty Schade and Harry Dunkinson.

"The Countess Charming"

Bright and Entertaining Paramount Comedy with Julian Eltinge in the Title Role.

Reviewed by Louis Reeves Harrison.

THE COUNTESS CHARMING" is bound to charm, and in that respect it stands unique among the class of production known as a "vehicle," principally because it rises out of the vehicle class at times, and because of the remarkable personality of Julian Eltinge. It was a happy thought to utilize this accomplished actor on the screen. He is an artist outside of his specialty. In that specialty he is a high comedian to the finger tips, one of the most interesting characters shown on the screen recently, though that is hardly a compliment. He has an individuality all his own in the guise of his sex, and he is highly refined in his sex-transformation, very much such an interesting human creature as woman would be if she grew up the way she ought to her normal status, physically speaking, mentally perhaps, and morally maybe.

Not because he is a clever impersonator, but through those innate qualities, both obvious and subtle, which combine to make the true artist, Eltinge completely dominates "The Countess Charming," but there is a happy union of other essentials to success. The story is original and told with high constructive skill. The settings are admirably chosen and photographed; the types are all good; the handling that of fine craftsmanship, and the subtitles fairly sparkle at times—"laughter and applause" went to the lines in the presentation before a large audience. The story relates to a social snub given to a bright young man not in an exclusive set and his amusing method of turning the tables on snobbery, but it is

Scene from "The Countess Charming" (Paramount).

screamingly funny at times, particularly when he is compelled to die in his assumed identity. The story, direction and acting form one of those nice blends which interest all classes of people and constitute a decided contribution of merit to the motion picture art.

Mae Murray's Second Bluebird.

Bluebird announces that it has purchased the rights to "The White Cat," one of the best works of Gelett Burgess. It is an intensely interesting story concerning a young woman who has a dual personality, and it abounds in unusual situations. According to the present plans of the Bluebird management, the Burgess book will be prepared for the screen as a vehicle for Mae Murray, who becomes a Bluebird star November 5, in "The Princess Virtue," under the direction of Robert Leonard.

"The Yankee Way"

George Walsh in Farce That Makes Many Laughs Wins Balkan Princess Played by Enid Markey—Mixture of Humor and Rough, Speedy Action.

Reviewed by Hanford C. Judson.

THE early part of "The Yankee Way," a Fox five reel farce, with George Walsh in the leading role, has character and several bits of fresh humor. It opens with a bit of rough and tumble, and rough and tumble fill the bigger part of the last reel. The humor made the discriminating laugh, and the house roared at the closing fracas, with its rough running and comic scrimmages. It will take with audiences as a whole, as it is a typical Walsh farce, mixing sentimental pathos with the broadest kind of fun. The discriminating will be amused and interested, for the picture has a good touch of wholesome American heartiness, or if the hero had been Dick McGuire instead of Dick Mason it would have been Irish heartiness. Those who don't expect much substance in a play will be delighted with it the more, as Enid Markey makes a first class princess with her round black eyes and crown of curley midnight.

Joe Dowling as "Dad," an American millionaire, is quite convincing, as is Coyote Jones by Charles Elder. The time will probably come when picture dramas with these characters will play up the viewpoints of Dad or of Coyote to a greater extent, and this will add a good deal to their substantial value and interest to young and old alike; but it won't happen while the public demands stars, and the more of any one of them the better. James O'Shea plays a tough character; Ed. Sedgwick, the American counsul; Deward Cecil, a Lithunian prime minister,

Scene from "The Yankee Way" (Fox).

and Tom Wilson, a big, hulking American coon who has been left in Lithunia by a circus. The story begins in a Chicago jail, and ends in a Lithunian royal palace after the hero has nobly rescued the princess from her scheming prime minister.

"Double-Crossed"

Paramount Production with Pauline Frederick in a Dominating Role.

Reviewed by Louis Reeves Harrison.

DOUBLE-CROSSED" is a product of violently contrasted good and bad qualities, of superb and thoroughly artistic settings and handling, of exceptionally fine types, with Pauline Frederick using all the force of her attractive personality to win success, and yet it does not seem to make a favorable impression on the whole. The director and his assistants deserve very high commendation for the skilled visualization, presenting as it does some exquisite picture effects, nice composition, and wonderful contrasts of light and shade. Pauline

Scene from "Double Crossed" (Paramount).

Frederick dominates through fine artistry of interpretation, and she is admirably supported by Riley Hatch and other members of the company, but the material has been used too often for modern employment. Those outworn devices, long discarded by the theater, and threadbare even in the new art, bob up continually, the stolen "papers" of ancient melodrama, of crime; the wife who visits the villain in his rooms at a late hour, the constantly overheard conversations, all that and more of the same kind are resurrected again when we thought them buried forever.

The hero is a self-confessed thief; the heroine becomes one of the meanest kind, stealing from her host to save the husband.

and the final restoration of the "papers" does not lift the stigma from them. They are simply lacking in principle when put to such trials, as many pass through with clean hands. Among two thousand people there was not a single handclap when I saw the presentation, though the visualization was of an exceptionally high character, such as would grace almost any composition. It can only be summed up as a highly artistic presentation of some very stale material in the way of a story.

Two Triangles

Olive Thomas in "Broadway, Arizona," a Five-Part Picture by Lynn F. Reynolds, and "The Tar Heel Warrior," Also in Five Parts, Featuring Walt Whitman.

Reviewed by Edward Weitzel.

"Broadway, Arizona."

AFTER witnessing the spirited manner in which the hero of "Broadway, Arizona," a five-part Triangle photoplay, written by Lynn F. Reynolds, and starring Olive Thomas, makes an unwilling captive of the heroine, in imitation of the exploits of Lochinvar, Petruchio and other celebrated kid-

Scene from "Broadway, Arizona" (Triangle).

nappers, it is impossible to resist the temptation to paraphrase Scott's familiar lines and thus place it on record that a new Lochinvar has come out of the West and, of all the kidnappers, his nerve is the best. To fully appreciate this statement, it is only necessary to outline the story of the play:

A millionaire cattle owner, from "Broadway, Arizona," comes to New York, falls in love with a musical comedy star, proposes to her, and the affair is used by the lady's press agent to gain newspaper publicity. The westerner is then enlightened as to why he was invited to meet the star. When he learns, some months later, that she has had a physical breakdown and must have rest and quiet, he hurries to New York, kidnaps the girl, places her on board of a private car and takes her all the way to Arizona, clad only in a "robe de nuit." When sought by a detective and a sheriff's posse, this modern Lochinvar hurries the actress lady up into the mountains and exchanges real bullets with his pursuers, until out-generalled. Whereupon, the lady comes to his rescue and prevents his being carried back to Broadway, N. Y., in irons, by explaining that it was all another strategic move in the interest of publicity, and that she really loves her abductor and intends to be married to him without further delay.

However severe a jolt this tale may give to the law of probability, there is no denying that it is an entertaining bit of fiction, which is much enhanced by the manner of its playing and the care with which it has been produced. A humorous perception, in keeping with the theme, has helped Lynn F. Reynolds, both in writing and in producing his story, and Olive Thomas is, naturally, at home in the role of Fritzi Carlyle, the musical-comedy star. George Chesebro is a fine figure of a man, as the cattle owner, and George Hernandez is a facetious Uncle Isaac Horn. Jack Curtis, Dana Ong, Thomas S. Guise, Leola Mae and Robert N. Dunbar complete the excellent cast.

"The Tar Heel Warrior."

A southern colonel of the old school, caught in the meshes of stock speculation, while on a visit to New York, and yielding to the temptation of risking money not his own, is the principal incident of "The Tar Heel Warrior," a five-part Triangle production by J. G. Hawkes, directed by Mason E. Hopper. The story has a good supply of the local color that is always to be found in fiction of the South, and Col. Dabney Mills has the love for his family honor and also for mint juleps, that are the distinguishing qualities of gentlemen of his line. The final scene, where the Colonel tries to put an end to his life as the only means of clearing the stain from his name, is impressive, and there are a number of human touches throughout the action.

The scenes down South are much more convincing than those that represent the city on the Island of Manhattan and the surrounding burgs. Walt Whitman, the Col. Dabney Mills of the cast, looks the part to the life but by no means exhausts its possibilities. A greater variety of facial expression would add considerably to his work. Well-played parts should be credited to Ann Kroman, William Shaw, James W. McLaughlin, Dorcas Matthews, Thomas S. Guise, John P. Lockney and Wilber Higby. A Southern mammy and uncle, played in natural color by Clara Knight and George Eest, is a decided improvement on the artificial brand. Mason E. Hopper directed the picture.

"Exile"

Mme. Petrova Featured in Five-Reel Paramount Picture—Directed by Maurice Tourneur—Story by Dolf Wyllarde.

Reviewed by Ben H. Grimm.

AN ETERNAL triangle of more or less familiar dimensions forms the aix on which the plot of "Exile," a five-reel Lasky-Paramount picture, revolves. But into the construction of the triangle has gone enough new and interest-holding plot material to make it a substantial point on which to move. Also the story has been given a production, with Mme. Petrova in the stellar role, that makes it all the more acceptable as entertainment. "Exile" is more a photoplay of character study than one of action. The love interest is rather played down in the early reels and later accelerated, with resultant opportunities for emotional work that are taken advantage of to the full by Mme. Petrova.

The story of "Exile" is laid in a Portuguese possession in Arabia. Mme. Petrova is seen as the wife of a despotic and despicable chief justice of the colony. She abhors him, but her sense of duty keeps her at his side. He sends an incriminating letter to a young American engineer. Later he instructs his wife to get the letter and pay "anything" for it. The wife is ready to pay the biggest price. In the engineer's bungalow she confesses her love for him. He, in love with her, refuses to take the price of the letter. He gives it to her. Following a stormy scene, the wife flees from her husband. The Arabs rise against him, and his wife endeavors to stay their wrath. He is caught by the mob. She is rescued by the young engineer. The chief justice is killed by the mob, leaving clear the way to love.

Wyndham Standing is seen as the chief justice. His part—not a pleasant one—is handled capably. Mahlon Hamilton, as the young engineer, gives a creditable performance, as also do Warren Cook, Charles Martin and Violet Reed.

Maurice Tourneur has given the picture fitting production.

Scene from "Exile" (Lasky).

Some of the interior lightings are particularly fine. Many of the sets are quite beautiful, and the composition of many of the exteriors shows an artist's touch.

"The Corner Grocer"

Lew Fields and Madge Evans in Five-Part Peerless Screen Version of Stage Play Written by Adolph Phillips—Released by World.

Reviewed by Edward Weitzel.

THERE are many simple souls that will find both humor and pathos to their liking in the Peerless screen version of "The Corner Grocer," a stage play written by Adolph Phillips and highly esteemed in its day. The plot tells of a kindly old German storekeeper who becomes wealthy by strict attention to business and who is then ruined by a wayward son. The boy has the right material down inside and, when he realizes his error, turns to and makes good. Although this story has been told over and over again, it never seems to lose its hold, some writers claiming that "The Prodigal Son" motif

is the most popular one in fiction. At any rate, like the poor, we have it always with us.

Adolph Phillips, who created the character of the grocer, knew all the tricks for building up a fat part, and Lawrence McCloskey's scenario pays strict attention to the same important matter. Lew Fields is the Charles Wendel of the picture and acts as if he thoroughly enjoyed the role. The mingling of smiles and tears that runs through the part gives him an opportunity to show his best powers, and he is finely human at all times. His former training leads him to occasionally

Scene from "The Corner Grocery" (World).

overplay a scene, but his sincerity is never in doubt. Little Madge Evans is the heroine of the story during childhood, and is natural and winning. The other members of the satisfactory cast are Lillian Cook, William Sherwood, Justine Cutting George Cowl, Pinna Nesbit, Nick Long, Jr., Viva Ogden, and Stanhope Wheatcroft. George Cowl directed the production.

"Flirting With Death"

Herbert Rawlinson and Brownie Vernon in Five-Part Bluebird Photoplay That Introduces Incidents of Circus Life.

Reviewed by Edward Weitzel.

A JUMP from a flying machine by the aid of a contrivance called an aerochute is the big sensation in "Flirting Wth Death," a five-part Bluebird photoplay in which Herbert Rawlinson and Brownie Vernon are the principal actors. Scenes from circus life are contrasted with existence in a small village, and a number of rural characters of amusing peculiarities furnish most of the comedy. The heroine's father is the inventor of a new device for descending from a flying machine and a stock company is formed to place the invention

Scene from "Flirting With Death" (Bluebird).

on the market. Reports are circulated that the machine is worthless and the villagers, who have invested in the stock, are eager to mob the inventor. A successful exhibition of the invention is the only thing that will satisfy them. When the professional airmen refuse to make the trial the hero steps forward and offers to attempt it. He descends to safety and wins the eternal gratitude of his future father-in-law and the wild applause of the delighted investors.

The story is not as dramatic as its title would indicate, and the action is generally deliberate, but it is often amusing and its character drawing is cleverly handled. The acting is commendable. Herbert Rawlinson is easy and physically attractive as the hero, and Brownie Vernon makes an excellent foil as the heroine.

Conquest Program No. 9

Robert Louis Stevenson's "Kipnapped" Forms the Splendid Adventure Number of the Program.

Reviewed by Margaret I. MacDonald.

THE ninth Edison Conquest program contains interesting and well-presented subjects, the feature number being an unusually fine presentation of Robert Louis Stevenson's "Kidnapped." Featured in the cast are Robert Cain, Ray McKee and Joe Burke. This feature was reviewed in these pages some time ago, and it will therefore not be necessary to cover the same ground a second time. We will, however, draw attention to the splendid portrayal of the Laird of Shaw by Robert Cain. It is a piece of work well worth the seeing.

Other numbers on the program are "Quaint Provincetown, Cap Cod, Mass.," a delightful silhouette of the fairy tale, "Little Red Riding Hood," and a scientific subject entitled "Microscopic Pond Life," in which are remarkably well-photographed closeups of minute forms of life found in still water much magnified. The program is about the average quality of Conquest programs.

"The Storm Woman" Heads U List

Diversified Bill of Drama, Comedy and News Features for Week of October 1—Gives Variety to Strong Combination of Productions.

UNIVERSAL'S schedule for the week of October 1 is headed by a Gold Seal drama of unusual cleverness, of the title, "The Storm Woman," featuring Claire McDowell. E. Magnus Ingleton is the author, and Ruth Ann Baldwin prepared the scenario and directed the production. The major part of the production consists of a fanciful tale of the tragic life of an Italian woman who is seen every day sitting at a conspicuous post in a big city with a cage of fortune-telling parrakeets before her. The mysterious figure, shrouded in a black shawl, has aroused the curiosity of a cub reporter, who wishes he knew her life story. For a plate of beans and a cup of coffee a broken-down writer agrees to tell him the tale. It proves to be a recital of gripping interest, rehearsing the wrongs suffered by the young Italian girl at the hands of an adventurous tourist, her pursuit of him to America and her final infliction of vengeance. The denouement, when the cub seeks further particulars from the parrakeet woman, is highly amusing and a complete surprise. A Nestor comedy, "Pete the Prowler," is another release for the same day. Eddie Lyons, Lee Moran and Edith Roberts are the featured players in this rib tickler, which Eddie and Lee wrote themselves and which was produced by Louis W. Chaudet.

For Wednesday, October 3, an L-Ko two-reel comedy, "Counting Out the Count," featuring Billy Bevan and Lucille Hutton, is provided. It's all about a count who wanted to marry Lucille but whom Lucille didn't want to marry. After much clothes changing, which entails many ludicrous machinations on the part of Lucille and her true lover, the count is undone, and Lucille marries the man of her choice. On the same date Universal Animated Weekly No. 92 is released.

A two-reel Star Featurette, "A Prairie Romeo," with George Hernandez, is scheduled for release Thursday, October 4. This is a Western comedy drama, which was both written and produced by Lynn F. Reynolds. Hernandez takes the part of a banjo-playing Romeo. His serenade meets with a reception decidedly unpleasant at the hands of the boss of the ranch where his Juliet is employed, so he proceeds to drown his sorrows in the time-honored fashion. There's nothing but fun all the way through. Another comedy, this one a Joker, featuring Gale Henry and William Franey, and entitled "Her Naughty Choice," is released the same day.

Universal Screen Magazine No. 39, with its picturization of timely educational topics, is scheduled for Friday, October 5, and in addition the popular trio, Max Asher, Dave Morris and Gladys Tennyson will be seen in "Kicked in the Kitchen," a Victor comedy by C. B. Hoadley, and produced under the direction of Craig Hutchinson.

"The Lion's Lair," a Bison two-reel animal drama, featuring Eileen Sedgwick and Fred Church, is listed for Saturday, October 6. There are many thrilling situations, in which elephants and lions figure. On the same date Universal Current Events No. 21 is scheduled for release, as is also "The Masked Marvels," a Joker comedy, with Gale Henry and Milton Sims.

Progress of Art Dramas.

Recent activities in the executive offices of Art Dramas, such as conferences with the exchange and franchise holders, trips to Chicago and Cleveland by General Manager A. F. Beck, and big offers to several motion picture stars at present in New York has been arousing the interest of the trade. News has been difficult to obtain, but from sources considered to be authoritative it has been learned that commencing the first week in November an augmented and greater Art Dramas program will be released and handled by the same distributing channels throughout the country. Some of the biggest stars of filmdom have been approached and it is believed that at least four series of star features will be announced as ready for release commencing Nov. 1.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

THE BATHTUB BANDIT (Kalem).—"Ham" and "Bud" are lured into the employ of a man whose specialty is stealing bathtubs from wealthy homes. The comedians float to a distant seaport in one of the bathtubs, and numerous adventures befall them. This is a good piece of burlesque, and will amuse the average audience very well.

THE ONION MAGNATE'S REVENGE (Kalem).—A typical "Ham" and "Bud" comedy, in which the comedians first appear as icemen. Later they rob a man who has cornered the world's onion supply, and receive appropriate punishment. An amusing subject.

THE LAW NORTH OF '65 (Selig).—A two-part drama, which, belonging to the old school of pictures, has its story outlined clearly. The locality where the story is staged is very attractive, showing an abundance of snow and charming river scenes. The picture follows the story of a young girl who fell in love with a stranger, marrying him in secret and jilting her own lover. He mistreats her, and is finally drowned in a struggle with a friend of the girl's former lover.

VENGEANCE VERSUS MERCY (Selig).—A one-reel drama of the West, which is rather hard to decipher as regards the story. The picture is old and has evidently been cut down from a multiple reel number. The plot seems to involve the career of a man who has been unjustly accused, imprisoned, who, when about to take vengeance on the man who caused his trouble, is guided by the instinct of mercy.

TRAINING OUR KHAKI-CLAD HEROES (Selig).—A two-reel number, showing in an interesting manner how our American soldiers of various departments are trained. The picture is well gotten together and instructive of its kind.

HIS WATERY WATERLOO (Three C Comedy).—Slow moving, rough-house farce, poorly acted.

THE LAST OF THE TROUBADORS (Vitagraph).—This picturization of an "O. Henry" story makes an excellent two-part play. The plot has humor and pathos, and the acting of Nolan Leary, S. E. Jennings and J. Abraham in the leading parts leaves nothing to be desired.

Bluebird Photoplays, Inc.

FLIRTING WITH DEATH (Sept. 24).—Circus life has a prominent part in this five-reel photoplay, Herbert Rawlinson and Brownie Vernon featured. A longer review is printed on another page of this issue.

Butterfly Pictures.

THE EDGE OF THE LAW (Sept. 24).—A five-reel number, based on a story by Maude Pettus, which features Ruth Stonehouse as a girl crook. She has grown up on the streets, but in the course of the story manages to break away from the old life, and saves a young man who is about to be victimized by one of her former pals. The usual love affair follows. The story is rather obvious in character, and has no great dramatic strength, though well photographed and pleasing in its general presentation. Reviewed at length elsewhere.

Fox Film Corporation.

"THE YANKEE WAY" (Sept. 16).—A lively farce, with a romantic idea and lots of the usual George Walsh rush and scramble. A good audience at the Fox Academy of Music in New York seemed to take to it, and it will probably serve well in almost any theater, for it has many popular things in it. A longer review will be found in another part of this issue.

Greater Vitagraph.

SUNLIGHT'S LAST ROAD (Sept. 24).—Cyrus Townsend Brady is the author of this five-part photoplay of the West, in which Mary Anderson has the star part. The locations are picturesque, and the story, although poorly constructed, has considerable interesting action.

Kleine-Edison-Selig-Essanay.

SOLDIERS OF THE SEA (Edison).—A well photographed series of views taken with the United States Marines, showing them at work and at play. We learn from the picture that our marines are capable of fighting on land or sea. They can handle artillery or fight in the trenches; and, in fact, they are all-around good fighters. This is one of the numbers on Program No. 5 of the Conquest Pictures.

CONQUEST PROGRAM No. 8.—A number that the reviewer found pleasure in watching for its variety and high-class interest. For longer notice see elsewhere in this issue.

CONQUEST PROGRAM No. 9 (Edison).—This program has an excellent four-part feature in "Kidnapped," an adaptation of the Robert Louis Stevenson story. This picture, which was reviewed some time ago, is unusually well produced and will be enjoyed. Other numbers of the program are "Quaint Provincetown, Cape Cod," an interesting scenic; "Little Red Riding Hood," a delightful silhouette of the fairy tale; "Microscopic Pond Life," and a comedy number entitled "Friends, Romans and Leo."

Metro Pictures Corporation.

THEIR COMPACT (Sept. 17).—Eight-part melodrama from a story by Charles A. Logue, with Francis X. Bushman and Beverly Bayne starred. This picture is well acted and has a fairly good story. A longer review is printed on another page of this issue.

Mutual Film Corporation.

MUTUAL WEEKLY No. 140 (Gaumont, Sept. 5).—The most interesting scenes in this number of the Weekly are some splendid views of the soldiers marching down Fifth Avenue; a fire-fighting scene, where a wool storage is burned; a train wreck, and scenes at one of the training camps on one of their visiting days, are also interesting.

SANDS OF SACRIFICE (American, Sept. 24).—A five-reel feature, in which William Russell plays the leading masculine role, with Francella Billington playing opposite him. The story is not a pleasant one and is badly constructed. A full review of the production will be found elsewhere.

Pathe Exchange, Inc.

MAKING STEEL RAILS FOR THE ALLIES (Pathe, Sept. 23).—A strong half-reel industrial subject, showing the treatment of iron ore, its subsequent conversion into Bessemer steel, and then the rolling and cutting process in making rails. This is taken at a large mine and plant, and gives an illuminating insight into the entire process.

OUTWITTING HIS RIVAL (Pathe, Sept. 23).—On same reel with above. These animated cartoons by Hershfield contain some amusing characters. The action is not as clear as it might be, but the drawings are entertaining.

A CROOKED ROMANCE (Pathe-Astra, Sept. 30).—A five-reel subject by Tom Cushing, featuring Gladys Hulette, William Parke, Jr., and others. The story concerns a girl who was raised from babyhood by a thief. The latter is caught on a "job," and the girl escapes to New York City, where she meets innumerable adventures. This has no very dramatic situations, but holds the interest because of its pleasing, human touches. Reviewed at length elsewhere.

A DASH FOR ARABIA (Pathe, Sept. 30).—Episode No. 13 of "The Fatal Ring." The number contains a number of pleasing thrills. Pearl, believing Carslake is about to escape to Arabia with the violet diamond, boards the vessel at the dock. On board she is made captive by the crew, but escapes after a hand-to-hand struggle. She jumps from the side of the vessel, and Tom and the Spider pick her up in a motor boat. The reel closes with the motor boat plunging into a ferry-boat, and Pearl becomes entangled in the wheel. A characteristic instalment.

AMID THE CLOUDS (Pathe, Oct. 7).—Episode No. 4 of "The Seven Pearls." Suspense, both literal and figurative, is the main feature of this thrilling number. Through the whole instalment Ilma remains hanging from the gas balloon. Both a dirigible and a hydro-aeroplane go to her rescue. Harry Drake climbs down a rope ladder from the dirigible with a parachute slung over his shoulder, and they drop together into the lake. The number is one long thrill from start to finish.

Paramount Pictures Corporation.

EXILE (Sept. 17).—Mme. Petrova is featured in this five-reel picture. It was directed by Maurice Tourneur. The story tells of a woman's willingness to sacrifice her most sacred possession. The picture presents a study in character. It will be most enjoyed by adults. The story is laid in an Arabian colony. The leading characters are the Portuguese Chief Justice, his wife and a young engineer. Reviewed at greater length in the review columns.

DOUBLE-CROSSED (Sept. 17).—A story of stolen papers restored, with Pauline Frederick in the leading role; well visualized, but presenting little that is new or vital.

THE COUNTESS CHARMING (Sept. 24).—A delightful comedy of high quality in all departments, suited to any and all kinds of audiences, with Julian Eltinge in a dual role of a bright and entertaining character. A success.

Triangle Film Corporation.

THE TAR HEEL WARRIOR (Sept. 30).—The action in this five-part picture switches from a southern plantation to New York City, and tells a good story, with a colonel of the old school as the central figure. It was written by J. G. Hawks, and is well produced. A longer review is printed on another page of this issue.

BROADWAY, ARIZONA (Sept. 30).—Olive Thomas has a part that just suits her in this five-reel comedy, written by Lynn F. Reynolds. The picture is entertaining. A longer review is printed on another page of this issue.

Universal Film Mfg. Company.

ANIMATED WEEKLY No. 89 (Universal, Sept. 12).—Football at University of California, racing at Poughkeepsie, N. Y.; girl scouts acting as farm-hands, dancing on a municipal pier in Chicago, and many scenes connected with the war are shown in this number.

CURRENT EVENTS No. 19 (Universal, Sept. 22).—Contains scenes from military camp at Yaphank, Long Island; Camp Bartlett, Mass.; Camp Wadsworth, South Carolina, and various other war sidelights in this country and abroad; also various other instructive news features.

SOAPSUDS AND SIRENS (L-KO, Sept. 26).—A two-reel comic, featuring Bert Roach, Gladys Varden, Walter Stephens and Harry Lorraine. The settings are good, particularly the print shop and dancing school, but several of the attempts at humor are unfortunately suggestive. Cutting out certain scenes would leave this a fairly good subject.

STORM WOMAN (Gold Seal). Released week of October 1.—A three-reel subject of a tragical life, featuring Claire McDowell. This is unusual in theme, and presented artistically. The Italian scenes are picturesque and attractive, and the manner of unfolding the story is novel and pleasing. The tragedy is mitigated by an unexpected humorous ending. Others in the cast are J. Morris Foster and Joseph Girard. The story is by E. Magnus Ingleton.

THE MASKED MARVELS (Joker). Released week of October 1.—A comic number by C. J. Wilson, Jr., featuring Gale Henry and Milton Sims. The principals appear as a maid and a butler with "detective" aspirations. They are sent out on the same job, and some amusing situations occur. This is not exceptional, but will get several laughs.

PETE, THE PROWLER (Nestor). Released week of October 1.—A comedy number, featuring Eddie Lyons, Lee Moran, Edith Roberts, Fred Gamble and Harry Nolan. This is the ordinary elopement story, with a new and amusing twist in it. A thief, caught in the house from which the girl is about to elope, locks her in a closet. He then wears her cloak and hat and rides away with the lover. An entertaining comedy number.

KICKED IN THE KITCHEN (Victor). Released week of October 1.—A comedy by C. B. Hoadley, featuring Max Asher, Dave Morris and Gladys Tennison. The first two play Sir George Gravy and Sir Henry Spoon, two cooks masquerading as the nobility. This contains considerable funny business of a burlesque sort, and makes a pleasing number of the type.

THE LION'S LAIR (Bison). Released week of October 1.—A two-reel number by W. B. Pearson, featuring Eileen Sedgwick, Fred Church, F. D. Crittenden and Albert MacQuarrie. This is a story of the African jungle, and abounds in real thrills. Lions and snakes in the open are featured. The story is an interesting, though not particularly original, one of the melodramatic type.

A PRAIRIE ROMEO (Star Featurette). Released week of October 1.—A two-reel western number, featuring George Hernandes, George Chesebro, Jack Curtis and Martha Mattox. The former plays the part of a banjo-strumming, lovable old drunkard, whom the boys dub "grandpa." He has bad luck with a love affair, but later rounds up some bandits and then makes good with his adored one. This contains some good human touches and carries interest very well.

HER NAUGHTY CHOICE (Joker). Released week of October 1.—A comedy number by Tom Gibson, featuring Gale Henry, William Franey and Milburne Moranti. This concerns a lady clerk in a department store, and two rivals for her hand. There is considerable knockabout comedy, and some of the incidents are funny. It makes, on the whole, an offering of fair strength.

HIGH-CLASS NONSENSE (L-KO). Released week of October 1.—This number, which features Lucille Hutton and Billy Bevan, combines some of the elements of straight comedy and slap-stick humor. The scenes on the country estate are attractively pictured, and the house settings are also good. The story tells the way in which the girl's country cousin outwits a count in winning her hand. The subject is quite pleasing in certain respects; the humor is moderately strong.

World Pictures.

THE CORNER GROCER (Peerless, Oct. 1).—A five-part screen version of an old stage success, this comedy-drama, starring Lew Fields and Madge Evans, is full of homely pathos and humor. It is reviewed at length on another page of this issue.

EMILY STEVENS IN "A SLEEPING MEMORY."

Emily Stevens, Metro star, has long been acknowledged one of the cleverest actresses on the American stage, but it has remained for a screen drama to put her dramatic powers to the severest test she has ever experienced. In Metro's forthcoming special production de luxe, "A Sleeping Memory," adapted from E. Phillips Oppenheim's popular novel of the same name, Miss Stevens is obliged to run the gamut of human emotions, to depict women of both good and evil tendencies, not only of the present day, but in different periods of time throughout the world's history. Such a demand upon the abilities of a player is unprecedented, and only a star of supreme gifts could emerge from such an ordeal triumphant. In accomplishing this feat Miss Stevens establishes forever her right to the appelation, "wonderful" Emily Stevens.

Triangle Features on Program

Special Seven-Reel Productions Will Be Released Once a Month at Regular Program Price.

COMMENCING December 1, Triangle will release a multiple reel feature once a month at the regular program price to all Triangle exhibitors who have contracts or run the program regularly. This is offered as a sort of bonus to the Triangle exhibitors, enabling them to give their patrons a monthly special feature which will net extra profits to the theater.

Some time ago it was announced that Triangle would release one big state-rights feature a month, which could be booked either by the Triangle exhibitors or by others. This would have been offered at a price considerably in advance of the regular program number. It has been decided, however, that everything will be placed on the program at the standard program rental.

Big Stories Purchased.

During the past month H. O. Davis, vice president and general manager of the Triangle Film Corporation, has quietly purchased several big and widely advertised novels and plays for these special productions. The first to be produced is "The Alley of Flashing Spears," a story by Donn Byrne, which appeared in the Saturday Evening Post. This is considered one of the most popular stories of the year and will take rank with the greatest special features of the past year.

Entirely aside from these multiple reel features, the other program releases of five reels each will be of a higher artistic and box-office standard than ever before, according to a positive statement issued by Mr. Davis.

"We are paying particular attention to the selection of our stories and will furnish the exhibitor with a diversified program of society dramas, comedy dramas with a punch, heavy dramas with comedy relief, strong heart-interest plays, and dramas of the outdoors. Emphasis is being placed upon the importance of titles—titles which will excite interest and a desire to buy on the part of those who see them in advertisements or posters.

Many Productions Ready.

"All October releases are now finished, and the November production will be completed within ten days, so we are now ready to guarantee not only prompt deliveries but will have prints in exchanges at least two weeks ahead of the November release dates.

"October and November releases are as follows: 'Ashes of Hope,' 'A Phantom Husband,' 'One Shot Ross,' 'Wild Sumac,' 'Firefly of Tough Luck,' 'The Stainless Barrier,' 'Doing Her Bit,' 'Up or Down?' 'Indiscreet Corinne,' 'Fighting Back,' 'The Fuel of Life,' 'Easy Money' and 'Blue Blood.'

"We are willing to stake the future of Triangle on the quality of these October and November productions from every standpoint—story, cast, lavishness of production and box-office value. They are the kind that will bring people back. We also have both Triangle and Keystone comedies for November completed and are now working on December releases. No money has been spared to make these genuine laugh producers.

Seven-Reel Specials.

"We invite the opinions of representative exhibitors as to the length of special features. The consensus of opinion of those already consulted is that the actual length should not exceed 6,000 feet, to be released in seven short reels."

Working on this basis, the special monthly releases for the program will be seven-reelers of the quality of "The Flame of the Yukon," which holds the record for being one of the best specials of the year, although it was released on the program at a price much lower than any of the state-rights features.

"RASPUTIN" RUN EXTENDED.

The New York run of "Rasputin," the World-Picture Brady-Made, at the Park theater, has been extended for the present, due to the insistent demand for tickets of admission. The only unoccupied time on the books of the Park when it was decided to place "Rasputin" before the public immediately, covered twelve days beginning September 12. Another attraction had already arranged for a fortnight following the limited "open time" available for the World Picture, which, in consequence, was announced for twelve days only.

On the opening night there was very nearly a riot in Columbus Circle, caused by the great crowd that smashed down the doors of the theater in its eargerness to get in, and it required the help of the police reserves to reopen street traffic. From that beginning the pressure upon the seating space of the Park theater has been in excess of the capacity, and efforts to secure an extension of time have been constant. The management holding the key to this situation had figured upon securing a New York showing for its own use, and did not take kindly to suggestions of an indefinite postponement, so that it was not until four days before the termination of the World's first lease that monetary and other inducements proved sufficiently alluring to open the way for a renewal.

This gives "Rasputin" an extra fortnight in its present quarters and provides the producing company with a chance to look about for another theater thereafter.

Richardson Visits Maritime Provinces

Talks to Exhibitors in Halifax and St. Johns—Eats More Banquets and Looks Over the Canadian Picture Theaters

WHEN I, together with my daughter, visited the Maritime Provinces last summer the men of Halifax, Nova Scotia, demanded that their northland city be included in the itinerary. This, however, was not a practical thing to do, but I was excused only when they had exacted solemn promise that I would visit Halifax the very next time duty called me to that portion of the "footstool." It therefore transpired that when the matter of the Maritime Province Exhibitors' League Convention came up, and it was decided that I attend the same, it was up to me to make good on my promise, and I did that same, notwithstanding the pretty awful roads (in spots) between Bridgeton and Halifax. The good wife went along, and poor old Nancy Hanks, the Go Devil, groaned and shrieked her protest as she plowed through sand 'steen inches deep, or bumpety-bumped over the rocky sections. But all things have ending, and the whole-hearted hospitality of Halifax more than repaid us for all the journey's hardship.

Some twelve miles out of Halifax an automobile containing H. E. Wall, chairman of the Board of Censors for the Province of Nova Scotia, and clusters of Halifax exhibitors and operators bumped into view around a curve, and after greetings we added to their troubles our perfectly good cloud of dust from Nancy Hank's rubber-tired heels.

Nova Scotia has seventy licensed theaters, ninety licensed operators and thirty-seven licensed operators' apprentices. Across the harbor from Halifax lies Dartmouth, with two theaters, the Royal and Gem, both owned and managed by H. R. Walker. I was sorry indeed that time limitation prevented my paying Dartmouth at least a call. But there was some consolation in the fact that I met manager Walker and Arthur Cowell, operator at the Royal, both of whom attended the banquet.

The Maritime Province exhibitors have a reputation which may be fairly considered as enviable. It is a generally recognized fact that the exhibitors of Nova Scotia, New Brunswick and Prince Edward Island are of the vintage known as "sound business men"; also I will vouch for the fact that they are jolly good fellows, and men whom it is a very genuine pleasure to know and enroll upon the list of one's friends. It is also a very noticeable fact, particularly in Halifax, that the exhibitors, theater managers and operators work together. There is none of that foolish "I am better than thou" super-silliness on the part of the exhibitor. He meets his operator as man to man, and not as a boss talking to a menial. And let me tell you that this is the way things ought to be. The theater manager or exhibitor and the operator are the two fundamentally important men in any motion picture theater. In order to secure perfect results it is absolutely necessary that both of these men not only be thoroughly competent, but that they work together, each aiding the other in every possible way to the end that a perfect result be placed on the screen. I desire to heartily compliment Halifax exhibitors upon their attitude in this matter.

While in Halifax it was my pleasure to again meet A. E. Wall, chairman of the Board of Censors in Nova Scotia, whom I last met in St. John one year ago. Mr. Wall (and this is not a jolly, merely a statement of bald-headed fact) not only is a thoroughly good fellow personally, but also is an example of public official, altogether too few in number. While he gets results, fulfills his duty thoroughly, and as completely as any official I know of, he has the absolute good-will and hearty co-operation of every exhibitor and operator in the Province of Nova Scotia. Mr. Wall not only censors films, but is inspector of, and has general supervision over all, theaters in the Province; also he examines and passes upon the ability of, and issues licenses to, operators. I have yet to hear one single criticism of either Mr. Wall or his methods, and that, let me tell you, is going some, particularly in view of the fact that his jurisdiction takes in the whole Province of Nova Scotia. In closing this item let me very plainly state forth the fact that Mr. Wall's popularity is not by reason of the fact that he is over-lenient in the discharge of his duties. In fact, so far as I can see, Mr. Wall has taken a very advanced stand in some matters, and I want to particularly lay stress upon one item which ought to have the vigorous support of all exhibitors and the enthusiastic support of the operators, viz.: He is officially questioning the right of film exchanges to send films to theaters in any other than first-class physical condition. Mr. Wall has taken this matter up with a number of the producers and film exchanges, and is con-

Halifax, N. S., Exhibitors and Operators.

Top Row: A. E. Wall, N. V. Gastonguay, D. McRae. Middle Row: A. Flinn, J. Farr, A. E. DeLong, Mrs. F. H. Richardson, F. H. Richardson, F. J. Ward, E. Harrington, J. Brown. Lower Row: M. Lannigan, B. W. Fox, Thomas Daly, F. P. Metzler, A. McDonald.

templating the refusal of permit to show films which reach the theater in any other than first-class shape. I think very likely there will be a law passed in Nova Scotia forbidding any exhibitor or operator to receive from the exchange any film which is not in perfect mechanical condition. At least I know such a law is in contemplation, and that law will have the enthusiastic support of the Projection Department of this paper and its editor.

In this connection Mr. Wall proposes to protect the film exchanges by suspending or revoking the license of any operator who works unnecessary injury to the films, or who does not return the films to the exchange in practically the same condition he receives them. And that proposition, too, will receive the support of this paper just as strongly as the other, with the notation that it carries with it one other thing, viz.: the operator must be provided by exhibitor with proper repair parts for the machine, and must have a geared-down rewinder. In other words, the operator must not be held responsible for damage caused by projection machines in poor state of repair—the gearing down of the rewinder is something he can take care of himself if he is provided the proper pulley wheels by friend manager.

Halifax is a city of 65,000 people—or at least there are 65,000 in normal times. Like Duluth, Minnesota, it sets on a hillside, or at least its business section does. You climb up and then, if you are not careful, you slide down. The city has a really beautiful harbor. I am told it is one of the best four in the world. There are eight theaters, five of them straight moving pictures, two combination vaudeville and pictures, and one legitimate theater, now playing stock.

And right here let me mention one or two things which have been overlooked. The complaint of theater managers as to the utterly wretched physical condition of the films received is unanimous, which is all the more reason for the putting into effect of Mr. Wall's plan of prohibiting the showing of films reaching the theaters in bad condition. I am told by theater managers that business is good, and it seems to be the fact, because at 9 p. m. the sidewalk in front of at least one or two of the theaters was literally blocked with crowds waiting to get in.

Operating room conditions in Halifax are, taken as a whole, not at all bad. In fact, they are above the average. The rooms are mostly all of good size, and in one, the Empire, the operating room is spacious enough to almost serve as a haymow. Projection equipment, however, in some instances, stands in need of attention. Two or three of the theaters only have one projector, and at least two of them are using alternating current through Hallberg Economizers, though I understand one of these theaters is soon to include a motor generator set in its equipment. The machines are all Power's except in the Orpheus, which has three Motiographs, and in the Casino, which has two Simplex. The operating rooms are, for the most part, dark. Many of the boys have cut down their lens ports so as to allow only the passage of the actual picture light ray, and in one instance the ports are closed with glass. Ventilation in most of the operating rooms is not what it should be, and in one case it is very bad indeed, there being a pocket of hot air at the ceiling, which should by all means be exhausted by means of a sixteen-inch fan and properly arranged vent pipe.

Everything considered the screen results were, at least at the time of my visit, good. There is, however, a tendency on the part of some theater managers to excess in size of picture. This is particularly true in the King Edward, where the picture is altogether out of proportion to the size of the house. I am told the King Edward picture is only sixteen feet, although it looks much larger. If this is true there would be a distinct gain from every point of view in reducing it to fourteen, and I believe to even as small as twelve feet, though of the latter I would not be sure until I had seen it.

At the Academy of Music, the legitimate house, I found J. F. O'Connell, manager, wearing a smile at least four and three-eights inches wide as he watched the stream of money pouring in at the box office. I also met R. G. Edwards, director of the stock company. Friend O'Connell made a hit with me when he said, in referring to my bump-the-bump trip into the city: "Yes, Richardson, California may boast of her climate and scenic beauty, but Nova Scotia roads are in a class by themselves." To which I quickly and enthusiastically remarked: "Amen." The Academy has a company of eighteen. It seats twelve hundred, has a very large and thoroughly equipped stage. It runs pictures occasionally.

At the Imperial, W. M. Herschorn, proprietor; D. M. McRae, manager, I found a very complete projection plant, including a motor generator set; good-sized operating room, with dark walls, lens ports cut down, and a good screen result, with a 15½-foot picture at seventy feet; two Power's 6B motor-driven projectors and a spare Power's machine. Bryant Fox is chief operator, with W. B. Bezanson assistant.

At the Strand, J. M. Franklin, manager, there is vaudeville and pictures. The Strand seats eight hundred, and puts on a good show. John Brown is operator. Power's machines are used. At the Strand there occurred a very illustrative incident. It seems that an intelligent (?) porter had laid two perfectly good shirts on an electrical heater somewhere on or under the stage. Naturally, from that particular combination, a smudge of smoke soon resulted, whereupon a portion of the audience made a combined bolt for the exits. Fortunately incipient panic was quickly allayed by the announcement of the real state of affairs from the stage, but the amusing part of it was that in one of the boxes sat two or three army officers, together with their lady friends, and they were among the first to lead the rush to the doors. It is to laugh! The question naturally arise in one's mind as to what would happen if these officers were in the trenches and a lighted cigarette butt was tossed in by a "friendly" German.

Acker's Theater is undergoing remodeling. I therefore just dropped in on Mr. Acker and his operator, James A. Flinn. The house runs vaudeville, with a three-reel feature picture.

The Orpheus seats elevn hundred. W. V. Gastonguay is manager, assisted by R. Shepherd, who also is an operator. The operating room of the Orpheus is not as large as it should be, but, in the language of our Canadian friends, it is "not so bad." It has good ventilation and automatic sprinkler system, a curiosity in the poerating room, and three Motiograph projectors. A. E. DeLong is chief operator, H. Bishop, assistant.

At the King Edward, George X. Couture, manager, there is an excellent operating room. Power's machines are used and the motor-driven rewinder is geared down by an adjustable rheostat. Operator H. J. Ward impresses one as an excellent man. He has several inventions of his own, one of which is particularly clever. It consists of an ordinary sprocket carried on a spindle set into a handle so that it revolves freely on the spindle. There is a notch opposite every fourth tooth in the rim of the sprocket, and by setting one of these notches opposite the dividing line at the end of a dark film and running it along the film there will be a dividing line opposite any notch where the sprocket stops. The ports of this room are large. It has an excellent port shutter system, very similar to the one recently illustrated from Tucson, Arizona. In this room is a locker containing a complete set of spare parts, etc., all neatly arranged and labeled. The picture in the King Edward is entirely too large for the house. Screen result good.

At the Empire, George J. B. Metzler, manager, I found an operating room almost large enough to act the part of the haymow in a farmer's barn. It was also very thoroughly fireproof, because the ceiling and floor are of solid concrete, and the surrounding brick walls are about eighteen inches thick. Fred B. Metzler, president Local Union, I. A. T. S. E., is chief operator, with Mont Lanigan, assistant. Two Power's machines are used, and they are putting on an excellent picture, with alernating current through Hallberg Economizers.

At the Casino, R. J. MacAdam, manager; D. Sullivan, assistant, I found a large operating room and an excellent sixteen-foot picture being projected 107 feet; two Simplex machines and alternating current from Hallberg Economizers. The Casino seats 1,160. T. S. Daley is chief operator, Robert Hooper, assistant.

The auditorium lighting in Halifax is not bad, though in all instances it might be materially improved.

At midnight Thursday, September 6, the men of Halifax placed their combined knees under tables, upon which was served a banquet, which gave no suggestion of food shortage in Nova Scotia. The managers, Mr. Wall, and the editor were, upon this occasion, guests of Local Union 497, I. A. T. S. E., F. B. Metzler, president, acting as toastmaster. In addition to the Censor and every exhibitor and operator of Halifax, the following were present: Jack Farr, operator, member Local Union 590, Lowell, Mass. now working in the Premium Theater, Sydney Mines, N. S., who had traveled almost 200 miles to meet the editor and hear his address on projection. Sydney Mines has 8,000 population. The Premium, its only theater, is managed by W. H. Cuzner. The Premium runs vaudeville and pictures; picture 14 feet

wide at 97 feet on a tightly stretched albastian-coated screen, with wide border of black; two 6-A projectors; A. C. through Power's inductors. Seats 550.

Across the harbor from Sydney Mines lies Sydney, population 20,000 which city contains huge steel mills and other important industries. It has two theaters—the Casino, owned by same parties who own the Halifax Casino, and Acker's Theater, owned by the same men who own the Acker's Theater of Halifax. Mr. Gates manages the Ackers, which uses both vaudeville and pictures. The Casino runs straight pictures, with A. C. at the arc. It has a very large picture, which is an error, if I rightly understand the condition. Near Sydney lies North Sydney, 6,000 population, which is served amusement by and through the Family theater. It projects a 16-foot picture at 95 feet, using A. C. at the arc.

But to get back to our subject. P. R. Fielding, operator, Princess theater, and A. D. Irving, operator, Strand theater, both of Truro, N. S., and A. W. Ferguson, manager Grand theater, Moncton, N. B., attended the banquet and were honored guests of the Halifax Union. All had, so they told me, made the trip especially to hear and meet your humble servant, which I take as a very genuine compliment.

That the banquest was enjoyed by all, goes without saying, and I believe what I said at its close fell as seed to a fertile soil.

The men of Halifax are the right sort. May they and their tribe increase and multiply.

Both going and coming we stopped for a call on our old friend A. J. Mason, formerly operator, Imperial theater, St. John, N. B., now manager of the Opera House at Wolfville, N. S. The opera house is a really nice little theater and Mason has succeeded in increasing its business by 100 per cent. It has a good operating room, but just at present, only one machine—a Power's. This condition is, however, only temporary.

A call was also made at the Bijou Dream, Digby, N. S., owned and managed by our old friend James Cripps, a live wire, who has long supplied Digby with its theatrical amusements.

From Digby we crossed the Bay of Fundy on the steamer Empress, a three-hour sail. On board, convention bound, were the following, who had motored down to Digby from Halifax: J. M. Franklin, N. V. Gastonguay (going to his doom—he is the new League president), R. J. MacAdam, Don McRae, M. Hershorn, G. J. B. Metzler. Also there were A. E. Wall, censor; A. J. Mason, Wolfville; James Cripps, Digby, and the editor and wife.

As the steamer Empress docked at St. John wharf a flock of operators grabbed our baggage and soon the choo choo wagon landed us in comfortable quarters at the Duffem hotel, already filled or reserved from cellar to garret by theater people. At midnight the operators of St. John, gave a banquet in honor of Ye Editor, after which we talked to "the boys" on the old, familiar topic, for an hour and a half, finding in them a receptive and appreciative audience. St. John operators are a well-appearing, intelligent lot of men, who are a credit to the profession.

It is not our purpose to report the convention. That has already been ably done by our correspondent, Alice Fairweather. The gathering was large; also it was thoroughly representative. The convention was remarkable in two things, viz., first, there were absolutely no politics visible to the eye, which is enough to give the weak man heart failure; second, it got right down to business and transacted the same without fuss and feathers usually so much in evidence at the sessions of conventions.

Rose Tapley and Belle Bruce covered their charming selves with yet more glory and made friends on every hand; C. C. Pettijohn, general manager American Exhibitors' Association, made a splendid impression, as did also those others who were there to aid in making the second annual convention a success.

The boat trip up the charming St. John river to Beulah camp ground was just one rip roaring, jolly good time, from landing to landing. There was plenty to eat, and plenty to drink too—if you knew where to find it. There was speaking, but when Sam Speedon started to sing we drew the line, coaxing Rose Tapley to recite a poem instead.

The convention wound up in a blaze of oratory at the Imperial theater Sunday night. An invited audience was present and listened with wrapt attention to the speakers, interrupting with frequent and generous applause.

As to the visitors' view of the men of the Maritime Provinces why?

For they are jolly good fellows,
For they are jolly good fellows,
For they are jolly good fellows,
Which nobody can deny.

Monday evening the writer was one of a party invited to dinner at the home of Manager Smith of the Empress theater, west St. John. Besides the Editor there were Rose Tapley, Belle Bruce and C. C. Pettijohn. Mrs. Smith is a thoroughly charming hostess and the visit will long be remembered by us all. F. H. RICHARDSON.

Monroe Salisbury Joins Bluebird

BLUEBIRD'S arrangements for the coming season include a series of Rupert Julian productions, in which Ruth Clifford will be starred with Monroe Salisbury, her leading man. The first picture featuring this combination will be "The Desire of the Moth," to be released October 22. The announcement that Mr. Salisbury will be permanently associated with the Rupert Julian productions will lend attractiveness to the series because of his fine attainments as an interpreter of dramatic expression.

He appeared in the first Lasky picture, "The Squaw Man," playing with Dustin Farnum, and also was the lead in "The Goose Girl," one of the first of Marguerite Clark's vehicles. One of Salisbury's most recent notable characterizations was that of "Alessandro," leading role in the screen production of Helen Hunt Jackson's beautiful story, "Ramona." He also made a distinct success as "Conrad La Grange" in "The Eyes of the World," and subsequently played with George Beban.

Monroe Salisbury.

The father of Bluebird's new leading man was the late Monroe Salisbury, who was famous in his day as owner and driver of fast horses. His stable of trotters and pacers were familiar to the followers of harness racing at a time when the sulky shared favor with the public in competition with running horses. Young Salisbury followed the stable during his vacations and whenever he could induce his father to let him remain away from school.

It was his association with racing men that finally led him to adopt the stage as a career. His father was widely popular with theatrical people, and through an acquaintance gained with many prominent actors young Salisbury eventually obtained an opportunity to go upon the stage. When the screen gained its tremendous vogue Salisbury left the stage and has become prominently identified as an actor of responsibility and talent.

LOUISE GLAUM RETURNS TO COAST.

Louise Glaum, Triangle star, returned this week to Los Angeles after a ten-day vacation in New York City and will commence work at once on a production, the story of which is awaiting her perusal. This will be one of several pretentious features in which she will be starred by Triangle.

Miss Glaum set at rest all rumors concerning her departure from the Triangle company by stating emphatically that she was under contract with Triangle for more than a year and that she was glad to remain with the organization of which she has been a member since its inception.

Her purpose in visiting New York was not only to enjoy a much needed rest, but also to meet personally the officials of the Triangle Film and Distributing Corporations.

BRONX MOVIE BALL NOVEMBER 5.

The Cinema Exhibitors Association of Bronx County, New York, Bronx Local No. 2, M. P. E. L. of A., will hold its fifth Annual Movie Entertainment and Ball on Monday, November 5, at Hunt's Point Palace, One Hundred and Sixty-third street and South Boulevard, Bronx.

There will be a movie entertainment and an all-star photoplayers' grand march for the many photoplay stars who will attend.

Marcus Loew, a Real Showman

The Personality Behind a Great Enterprise—Rapid Growth from Small Beginnings—Policies That Have Made Loew Quality a Standard.

By Hanford C. Judson.

NO MORTAL ever made something out of nothing. Behind every special human success there is a special human quality, and the work that a man does is the truest picture that it is possible to make of him. An interviewer from the Moving Picture World was waiting in Marcus Loew's outer office. He had never had a talk with Mr. Loew. He knew something of the extent and financial value of the Loew enterprises and he knew the quality of the Loew entertainments. Out of the corner of his eye he was sizing up the atmosphere of the place. Many people were passing in and out along the hall, players, house managers, writers, young men and women of the office force and men of affairs, some of them with that about them which indicated a measure of substantial worth. But he noticed none belonging to the office who didn't seem successful enough to be happy. It looks like a pleasant office to work in and for. And if one has real business with him, one of the pleasantest persons to meet is Marcus Loew himself.

Marcus Loew.

The Man at the Head of Loew Enterprises.

The printed pictures of Marcus Loew don't tell you much about him. They show the roundness of his head and features and they show a kindly face. His eyes are a pleasant but unusual green and show sensibility and imagination. Talking with him the writer became conscious of a greater capacity in him than he expected. Nowadays there is so much high-class talent in every great organization that there is a tendency to regard it as a machine and the man at the head of it being more lucky than necessarily able. It it probably never so wholly, and in this case it grows on one that the Loew enterprises are an excelent likeness of Marcus Loew. He is an unspoiled man and he makes a very good impression on one as a man. He shows a bigness by his simplicity and his conversation confirms it.

Aimed at Many Seats to Lessen Admission Price.

Marcus Loew is a very rich man, and his wealth comes from service and benefit. He was one of the first men to open a picture show in New York and the first man to combine vaudeville with pictures. The thing that he seems to have aimed at was to provide a high-class entertainment to a great number of people at the same time at a nominal price. He wanted to divide the expenses of the best shows possible among the great number of patrons so that the price for a seat would be small. He now controls thirty theaters in New York alone. He has seven in Brooklyn, one in Hoboken, four in Boston, three in Fall River, one in Toronto, in Baltimore, Atlanta, Birmingham, Ga.; Anniston, Ala.; New Orleans, Shreveport, La.; Chattanooga and Memphis, Little Rock, Ark.; St. Louis, Detroit, Toledo, Cleveland, and in other cities. This is a tremendous business.

He was born in New York forty-six years ago, and at the age of six was selling newspapers on the street. At twelve he was a partner in a printing establishment and later helped to edit a paper, which shows that he had not let the road to success keep him from getting a substantial education. Then he went into business for himself, and failed three times before he was twenty-one. He learned how to stumble and recover early. At twenty-three he had paid off all his obligations and at that time started on the path that has led to his present success.

Bought Penny Arcade with Warfield.

Penny Arcades were coming in, and he and David Warfield scraped together $40,000 and invested in one in Cincinnati. It was a success from the first. Some one told him about a motion-picture show across the Ohio River, at Covington, and he went over to see it. The proprietor was ticket seller, gateman and operator. He would sell tickets till he got his lobby filled, then he would open the gate and let them into the theater, close the gate again and repeat the process till the theater was full, and then he would begin projecting the pictures. The man made $75 a week, and Loew thought he could do as well. So he opened a like show in Cincinnati, and the first day just seven less than 5,000 persons saw his pictures. With this encouragement he came to New York and opened a theater for motion pictures at Twenty-third street and Seventh avenue.

About this time he went over to Brooklyn with his brother-in-law, Mr. Sichel, and looked at the Royal, a burlesque house that had been empty for a year. There were friends who tried to keep him from losing good money, but he spent considerable in brightening it up. For six months he lost steadily on an opera company, and closed the house for a while, then reopened with pictures and vaudeville. At first big acts were not engaged, but today the quality of vaudeville in the Loew houses has risen to such a standard that his theaters are known rather as vaudeville than as picture shows. But Mr. Loew says that the tendency is to pictures rather than to vaudeville. The majority, he finds, want pictures alone; a good many want them mixed with vaudeville, and some want no pictures at all, but straight vaudeville.

Expects Price of Seats to Go Up.

I asked Mr. Loew what he thought of the chance of the man with a straight picture house near one of the big, brightly lighted palace-like theaters. He said that the picture man's chance is good. I quote Mr. Loew in another connection: "The successful man of the future in this business will be the man with the seating capacity, for he will be the only one able to give a high-class show at a low rate of admission." He said to me: "We don't go into any place just because there is money to be made there. We go where there is need of one of our shows." I asked him about prices, and he said that there would probably be a rise in admissions to vaudeville houses. The Loew enterprises is charging ten, fifteen and twenty-five, and these may be increased to be fifteen, twenty-five and thirty-five. The increased expenses demand it. He said that the expense of running one of his houses was now $3,000 a week, whereas it has cost, when he began, only $250 a week. The Loew people are putting up a theater in Brooklyn, near Borough Hall that is costing $1,500,000, and will seat 4,150, and a new house at Seventh avenue and 135th street, Manhatan, at a cost of $1,250,000, with seats for 2,800. The Loew enterprises never goes into a community with less than 100,000 people to draw from.

Nothing But Real Entertainment.

The Loew policy is entertainment. No picture or act is taken for any of their houses on any other account. Though the attraction would fill the theater over and over again, unless it will entertain the people when they get there it is never booked. Attractions are chosen after careful consideration, and are tried out in what may be termed a high-priced, a medium-priced and low-priced community and the result noticed. The corporation has a department that it calls its secret service. It has a large number of employees who never come near the head offices, who do not know each other and who are unknown to Mr. Loew himself. These men and women make reports by number only to the head office in writing. They note the condition of the house as to its cleanliness, decorum, etc., and the drawing power of the attractions. These reports are checked up by second reports made by some one else.

"Four Minute Men" Idea Unfortunate.

Mr. Loew believes that nothing should be included in the show except what the patrons expected to find when they paid the admission. I asked him what he thought of the "Four Minute Men," and he said emphatically that the idea is wrong. The people come for entertainment and the lectures on economics break the continuity of the show

enough to spoil it for most people. The fact that most of the speakers are not magnetic is a factor, but even under the best conditions he thinks that the Government could find a much more effective means of getting publicity. Special instructive films made to show the same things would be better from the Government's point of view, for they would do the work with less temporary irritation, which the speakers have to contend with. The fact is that these speakers provide a personal point for irritation that the Government could get along without to its advantage. Good Americans may respect a man for his patriotism without wanting to listen to him for even two minutes.

The Men Behind the Chief.

The Loew Theatrical Enterprises is a tremendous business, and it is furnishing a life work to an army. There are many big jobs and many men of first-class calibre under Mr. Loew's leading. The four men who are closest to the "chief" are Nicholas M. Schenck, his general manager; Joseph M. Schenck, his brother, manager of the Loew booking offices; David Bernstein, treasurer, a man with a genius for figures, and Samuel H. Meinhold, who handles all the employees in Loew's theaters and books feature pictures. These men have been with him since the start. Mr. Loew is a good judge of men, and the men whom he has about him prove it.

Around the World for Goldwyn

Harold Bolster Beginning Tour to Introduce New Company and Its Productions to Australia and the Orient.

HAROLD BOLSTER, who recently resigned the vice-presidency and general management of the General Film Company to join the Goldwyn Pictures Corporation as general manager, leaves next week for a trip around the world to begin the extension of Goldwyn activities into the far parts of the globe.

Sailing from San Francisco on October 4 Mr. Bolster goes first to Sydney, Australia, where he will establish headquarters in that commonwealth. On his arrival at Sydney Mr. Bolster will find that Goldwyn already has paved the way for him by sending on ahead experienced organizers and salesmen who carried the first Goldwyn productions with them several weeks ago. Trade showings will be held at Melbourne, Sydney, Brisbane, in Christchurch, New Zealand, and arrangements completed for a regularly maintained distribution in the Antipodes. As soon as the Australasian business is disposed of Mr. Bolster will move on and arrange for deliveries in Melazes in India, Java, the Dutch East Indies, China, Japan, the Philippines and Hawaii, by which time it is expected that he can visit Europe for the organization of a Goldwyn selling organization in the principal countries on that continent.

Entering the Goldwyn organization two months ago quietly and unannounced Mr. Bolster has devoted all of his time in recent weeks to the organization of Goldwyn's export department. By making his world tour he is carrying out the fixed Goldwyn policy f having all important work of organization both in America and abroad performed by home office executives, which guarantees that the Goldwyn sales methods and system of exploitation will not be deviated from in any respect except to conform, where necessary, to national requirements in other lands.

Mr. Bolster goes abroad equipped with a letter of introduction from Secretary of State Robert Lansing to all of the United States consular and diplomatic agencies in every part of the world, which will greatly facilitate his work for the Goldwyn organizations.

GLADYS HULETTE IN "A CROOKED ROMANCE."

Gladys Hulette, who excels in playing those roles where subtle humor and pathos intermingle, finds in the Pathe Gold Rooster play, "A Crooked Romance," a fitting vehicle for her art. This picture, which will be released September 30, was directed by William Parke, of Astra, and in the cast are such well known players as Paul Clerget, J. H. Gilmour, William Parke, Jr., and James E. Sullivan. In particular does Mr. Clerget deserve particular mention, for he is celebrated as one of the most famous actors France has ever produced and is a star in his own right. Winthrop Ames brought him to this country to play in "Pierrot the Prodigal," which was one of the hits of the last theatrical season.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the one paper in the trade that fully fills the requirements of every reader.

Pathe Gets Russian Art Films

N. S. Kaplan Turns Over His Productions to Big Distributing Company for Release.

THE FIRST big deal of the new season in the motion-picture industry has just been completed, the contracting organizations being the Russian Art Film Corporation and Pathe. By the terms of the agreement signed by Pathe and N. S. Kaplan, president of the Russian Art Film Corporation and representative of the famous Moscow Art Theater in America, all the screen productions of this country will be distributed in America and Canada by Pathe and its comprehensive organization. Negotiations for the sale of the rights in other countries are well under way.

With the success of his plans assured so far as America and Canada are concerned, Mr. Kaplan has engaged passage for Russia, and will sail from Vancouver on October 25 to continue in Moscow the production of film features for Pathe. Unless Government obstacles intervene he will have in his party an American cameraman and laboratory manager, thereby assuring the continuation of the Russian repertory under the best possible auspices. The launching of the repertory in America has been a tremendous task because of the handicap of cutting and titling the pictures in New York, thousands of miles from the base of production. This handicap will be eliminated under the new program, and the features will arrive in this country practically ready for release.

Mr. Kaplan, in discussing the details of the agreement with Pathe, said: "I have obtained the co-operation of one of the most important distributing organizations in the United States to market my productions. In fact, I am convinced that so far as Russian Art Films are concerned Pathe is the most important distributing organization in this country. The long experience of this corporation in handling foreign films is a guarantee that Russian Art Films will be introduced to American audiences under the best possble auspices. Before I return to Russia I shall deliver to Pathe twenty-six completed five and six reel features. Long before these features are all released I shall be sending other and better pictures to America to continue the repertory. In addition to this program there will be a series of special features."

It is announced that these special features will be produced under the sole direction of Mme. Sophie Kaplan. Mme. Kaplan was directing a chain of superior motion-picture theaters in Russia when Mr. Kaplan began to market there the productions of the Moscow Art Theater. Their marriage followed, and soon afterward, when the government had accepted her offer to use her theaters as barracks for soldiers, they came to America. During the months that they have been here Mme. Kaplan has spent the greater part of her time in study of the American film industry, from production to distribution and presentation. She has read dozens of scenarios, but of one thing she is convinced—she will stick to Russian stories.

"After reading many, many stories written by American authors," said Mme. Kaplan, "I am positive that the best results will be obtained by adhering to our previous policy of Russian stories for Russian stars. After all the fundamental emotions are international, and I believe that American play-goers will welcome the tense, dramatic plots and the quiet but effective methods of our stars. But I am also convinced that the best results can be obtained by a combination of our resources and yours. To achieve this superlative result Mr. Kaplan and I have decided to install American laboratory methods in our studios. An American cameraman and laboratory manager to superintend the photography and the cutting and titling of our features should result in 100 per cent efficiency.

"While Mr. Kaplan devotes his attention to the production of five and six reel features, I intend to produce one extraordinary feature a month. Both series will be released in America by Pathe. Whenever this dreadful war is over and the situation at home is more clear I shall reopen my theaters with bigger and better productions than ever, to quote your American phrase."

To this Mr. Kaplan adds that he expects to do for his American associates in Russia what they are going to do for him here. There will be an exchange of features, and the first-hand knowledge that each individual has will be utilized to produce and distribute such features as will have a consistent appeal in both the newest and the oldest republics. Mr. Kaplan has maintained all along that great opportunities were at hand for the mutual marketing of films. He is enthusiastic over his allance wth Pathe.

British Notes

By J. B. Sutcliffe.

MAY I draw the attention of American film manufacturers to the fact that there is now an increasing number of American troops, fighting side by side with those of the Allies, in the western war theater, whose only mental recreation is derived from the improvised moving picture exhibitions behind the lines? Some of these are controlled by the Y. M. C. A., and the remainder by the military authorities (Army Service Corps), and films were never needed so much as now. The Goldwyn Corporation has set a patriotic example in agreeing to provide one copy of each future release to the military for use in France.

* * *

We may shortly expect to see in London a novel departure in "red light" drama. The theatrical success of the season has been achieved by two plays of Brieux, "Damaged Goods" and "The Three Daughters of M. Dupont," produced at the St. Martin's and the Ambassador's theaters, respectively. Both are in the nature of propaganda plays, written around the hidden scourge which abnormal war conditions and a new Parliamentary bill for combating venereal disease have given topicality. Film versions are promised in the near future, provided of course they pass the censor a little quicker than the manuscript plays.

* * *

The Trans-Atlantic Film Co., Ltd. (Universal), was given a judgment in its favor in an action in the High Court, restraining two film exporting firms from shipping copies of "Peg o' the Ring" to the colonies.

* * *

Five years ago, less two months, I wrote in the Moving Picture World of the inevitable alliance between the new art of the New World and the ever green romance of the Old. One eminent American manufacturer, I remember, remarked at the time that motion picture photography under the English climate was a hopeless proposition. Now listen to what D. W. Griffith says after touring the southern counties: "The belief held by some American producers, and also until recently by British film makers, that production in this country is handicapped by the climate and inferior lighting is a myth. Some of the pictures we have already taken here are the most beautiful we have made anywhere. The light is as good as in the States, and what is more, lasts longer. In the States we have to stop work at six o'clock, but over here we have been taking pictures as late as nine in the evening. We can get much more artistic effects here, too, because of the long twilight. In the States when the sun goes down it becomes dark immediately and it is impossible to get the same effects. It is the most beautiful twilight imaginable."

* * *

"D. W. G." has also been deeply impressed with the architectural variety of the country villages. He visited one, only a few miles east of London, and wondered how the houses with their red tiled roofs and fantastic gables could all have been invented. In the new country the houses are all exactly like each other, he said. Mr. Griffith has just completed a film which, when shown in America, he says, will be worth 100,000 men to the cause of the Allies. "Let the people in the States see moving pictures of English country life, the kindly people who live there, the exquisite pastoral simplicity of the villages, and any lingering doubts that England is out for conquest, has any other motive for fighting than the freedom of the world, would be removed."

* * *

The exclusive rights for Great Britain of the "King Bee" Billy West comedies have been acquired by the Sol Exclusive Co. of Birmingham. This company, which last year operated the first Frohman Equitable exclusives in this country, has obtained certain specific booking rights of "The Birth of a Nation," and both this famous feature and its successor, "Intolerance," are now being booked to motion picture theaters.

* * *

The war has been directly responsible for many innovations in connection with moving picture development and adoption, but none is of more interest to the industry than the publication of the first military animated news reel. It is entitled "The Aldershot Command Gazette," and is edited by Capt. Cecil Shaw. A recent series of topical pictures from the "Command Gazette" have been re-edited and augmented into a single reel topical entitled "A Week With the King." This single reeler is quite historic. For the first time in history is shown a British King reviewing American troops.

Export Items

By E. T. McGovern.

JACOBO GLUCKSMANN has decided to permanently remain in New York and has recently closed a deal by which the firm of Max Glucksmann becomes the sole distributors of Speer Carbons for Argentina, Uruguay, Paraguay and Chile. Mr. Glucksmann invites offers from producers for distribution in this territory.

* * *

Nat. I. Brown, general manager of Paralta, is handling the foreign markets for these films.

* * *

Felix Malitz, of the Piedmont Pictures Corporation, states that the demand for Ivan films is very strong throughout South America, and the intensive sales methods employed by Mr. Malitz and his associates are doing much toward supplying Latin-America with the films made in this country.

* * *

J. Frank Brockliss has sailed for England, leaving his New York office in charge of Sydney Garritt. Mr. Garritt has recently closed a deal by which "The Barrier" was sold for Peru to Eduardo Telting.

* * *

F. H. Knocke has been appointed purchasing agent for one of the largest film importing concerns in Brazil. Mr. Knocke's long association with Pathe makes him an ideal man in this capacity.

* * *

Leroy Garfinkle, of the Sociedad General Cinematografica, is forming an Associated Buyers' Co-operative plan, by which the entire foreign rights may be bought as a unit and distributed according to value of territory.

* * *

Reginald Warde reports a strong demand for the Christie comedies in the Spanish speaking countries, and has a number of propositions pending in these markets.

* * *

The Goldwyn Pictures should have vast foreign distribution if "Polly of the Circus" may be taken as an example of their production. The appeal of this picture is universal in scope.

* * *

The Universal have two corking films for the Latin-American trade in "The Grey Ghost" and "The Red Ace." The demand for serials in these countries is constantly on the increase and the Universal deserves credit for the wide distribution they receive.

* * *

The Medal Film Corporation of New York and Porto Rico is planning upon broadening its scope. This concern handles all the Pathe serials for Porto Rico and expects to operate in Cuba and Venezuela.

* * *

The Pan-American Trading Co. has purchased the Brazilian rights on the new states right picture, "For the Liberty of the World," with E. K. Lincoln.

* * *

A demand for better Spanish titles in American film is coming from South America. Exporters should be careful to allow plenty of footage and best translation of Spanish in the titles for this market.

* * *

Myron Selznick has obtained the foreign rights on the California Motion Picture Company's pictures and expects to dispose of them shortly.

* * *

"The Fall of the Romanoffs" is in great demand in South and Central America. Mr. Beyfuss, of the Herbert Brenon Corporation, reports inquiries and offers from Mexico, Porto Rico, Cuba and Argentina.

* * *

D. W. Russell, of 729 Seventh avenue, has obtained the foreign rights on the Cub comedies from David Horsley.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Interesting Educationals

One Military, Three Industrial, One Travel, Three Zoological, One Athletic and Two Topical Subjects.

Reviewed by Margaret I. MacDonald.

"In the Wake of the Huns" (Pathe).

AN interesting release of the present week, and one which adds considerably to our knowledge of the ravages of the war consists of three reels of French official war pictures, which are now in the hands of the Pathe Exchange, Inc., for distribution. These pictures were taken in the battle region on the western front after Von Hindenburg's retreat. The ruin and desolation in the region of the Somme, the Oise and the Aisne are pictured here in all their appalling tragedy. Shattered villages, blown-up bridges, devastated orchards and every imaginable form of vandalism that may be inflicted upon mere property are shown. Occasional peasants are seen among the ruins, and this gives a human touch to the views. Armies on the march and big guns in action are also shown. The subject is a strong one of its kind.

"Making Butter on the Farm" (Universal).

In Screen Magazine No. 36 will be found a comprehensive series of pictures showing the modern methods followed in making butter on the farm. The process, we are told, is shown by courtesy of the New York State College of Agriculture, Cornell University, and the opening scenes of the picture shows the pouring of the milk into the separator which separates the cream from the milk. The cream is then cooled to a temperature of about 50 degrees and held until ready to ripen or sour. Frequently buttermilk is added to hasten the souring process. When sour, the cream is placed in a churn and color added, and after about 35 minutes of churning the buttermilk is drawn off, and the butter is salted, worked and then molded into one-pound prints.

"Harvesting Lima Beans in California (Selig).

In No. 18 of the World Library will be found an interesting series of views of the lima bean region of California. Here we see more lima beans being harvested at one time than we can easily imagine. They are gathered, threshed, and bagged for shipping on the fields. An instructive subject.

"Turning Out Silver Bullets" (Conquest).

This picture was photographed at the Mint in Philadelphia by permission of the United States Treasury Department. It forms an interesting part of the Edison Conquest Program No. 7, and gives all details in the manufacture of silver coin from the melting of old heirlooms to the bagging of it for transportation. The pouring of the heated metal into receptacles from which it is taken when cooled in the shape of ingots is shown; also the beveling of the ingots by workmen whose clothing is periodically put through a process by which the gold dust gathered in them can be retracted. The rolling of the metal, the cutting and stamping of the coins, and the wonderfully rapid method of counting the coins is all of interest.

"The Rim o' the World" (Educational).

This is a series of delightful views in one of the chains of western mountains reaching down through California. From these mountains we can look off over other mountains on a country of varied charm. The picture contains the usual amount of scenic grandeur that one would expect in this class of film.

"Submarine Life" (Educational).

In "Submarine Life" we are shown a variety of fish as well as organisms that inhabit still waters, from the stickleback to the crab and on down the line to magnified views of the organisms referred to. One of the most interesting features of this picture shows a close-up of a crab eating a worm. The subject is not a pleasant one, but the picture is most unusual.

"Famous Zoo at Sidney, Australia" (Selig).

A number of the rare specimens of animal life to be found at the zoo at Sidney, Australia, have posed for the picture which is included in No. 18 of the Selig World Library. Among these are the kangaroo, the Australian emu, the crane, the cassowary, wild kowies of New Zealand, and New Zealand wild geese.

"Inland Sea Birds" (Universal).

Some attractive pictures have been made of bird life on Bird Island in the center of the Great Salt Lake, and have been included in the Universal Screen Magazine No. 36. In the picture we see a launch laden with nature students leaving some port for Bird Island. Views are then given of what they see, including a flock of California sea gulls, a group of baby gulls, thousands of pelicans taking an afternoon siesta on the surface of the lake, a belligerent young pelican, a group of sand-hill cranes, young blue heron, and finally the summit of Bird Island, with gulls and more gulls.

"Young Salts" (Conquest).

An unusually attractive picture in which we learn the routine followed by the students of the Culver Military Academy. The picture is well photographed and gives a fine account of boat races as well as students under instruction in athletics and oarsmancraft, swimming, diving, etc. This picture will be found in the seventh program of Conquest pictures.

"In a Sculptor's Studio" (Paramount-Bray).

The scenes of this picture were photographed at the studio of Edward Sanford, in Greenwich Village, the Latin Quartier of New York. The picture shows us that from a sketch the artist first molds a miniature statue in clay, after which, the clay statue finished, a plaster of paris cast is then taken, from which the sculptor works, the clay statue being too soft to admit of the necessary handling which it would encounter in being used as a model in the final chiseling of the marble. An unusual subject, and contained in the eighty-fifth release of the Pictograph.

"De-Indianizing the Red Man" (Paramount-Bray).

In the eighty-fifth release of the Pictograph will be found some interesting views photographed at the Sherman Institute, Riverside, Cal. This is one of the largest and best of the Government schools for Indians, where by careful processes the Government is striving to eliminate the Indian nature of its charges. Seven hundred students are in attendance at the school, male and female. The girls are taught sewing, cooking and other household duties; and the boys are taught useful trades. Various kinds of recreation such as football and baseball are indulged in at the proper times. The subject is a well illustrated one and gives us a good idea of how the redman is looked after in an educational way.

New Policy in Loew Theaters

Loew's Neighborhood Theaters to Run Saturday Morning Children's Performances—New Rochelle Theater Has Initial Program.

ON Saturday, September 15, Marcus Loew inaugurated a series of special entertainments for children in his New Rochelle theater. At the opening performance the theater was packed with eager-faced children and their attendants, who upon the appearance on the screen of the first number burst into a storm of delighted applause.

The entertainment was opened by Dr. Leonard, who explained the reason for the inauguration of the children's performance, stating what we have heard many times before on such occasions, that the ordinary moving picture program does not always consist of what we would have the children see. He made plain the fact that as long as Mr. Loew continued to build his Saturday morning programs for children, of the class of material approved by those interested in children's welfare in New Rochelle, his efforts would be supported.

The program was composed of one feature picture, several educational subjects, and one comedy. The feature was "Cinderella," in which Mary Pickford starred. This seemed to please the children, who were also well entertained by the heavier numbers on the first part of the program. These

consisted of "A Trip Through Glacier National Park," "Antics of Metals" and a cooking lesson. Following the feature which was presented in the middle of the program another educational picture entitled, "The Making of Print Paper," and a comedy entitled "Kid Comedy" was shown.

The same policy will govern the children's programs in the Loew neighborhood theaters in and around New York, where the children's Saturday morinng performance may be looked upon as an assured improvement for the near future.

For the benefit of others contemplating following Mr. Loew's example, we would suggest that special care be taken in arranging the program. It was noticed at the New Rochelle performance that at the close of the feature picture, which consisted of four reels, the children were under the impression that the program was at an end, thereby causing considerable confusion for a few minutes.

At the close of the performance the audience was addressed by Dr. Johnson, representing the clergy, and ex-Mayor George Raymond, now of the Board of Education. Mrs. Margaret Magnin, local censor of New Rochelle, has also shown deep interest in the work. Three prizes for the best essay on the program were offered to the children; and on Monday morning following the first performance Mr. Abrams, of the publicity department of the theater, stated that over one hundred essays had been sent in at that early date, bearing evidence of the interest aroused in youthful New Rochelle.

A Poem in Film

"The Brook," Alfred Tennyson's Charming Poem, Visualized at Rialto Theater.

"THE BROOK," a visualization of the Tennyson poem of the same name, formed a delightful part of a recent Rialto program when it was presented with a dainty musical setting, such as the management of the Rialto theater is capable of providing. The picture, as would be supposed, consists of a series of scenes in which the brook is the chief mover. And just as per Tennyson, it comes from haunts of coot and hern, and makes a sudden sally, and sparkles out among the fern to bicker down the valley. By thirty hills it hurries down or slips between the ridges, by twenty thorps, a little town, and half a hundred bridges:

"Till at last by Philip's farm I flow
To join the brimming river,
For men may come and men may go,
But I go on forever."

Thus sang the brook to the maiden of Tennyson's idyl.

It is interesting to note that this picture forms a part of the Conquest Program No. 8. And it may be of further interest to readers to know that the Conquest pictures are now being rented through the K-E-S-E exchanges as programs of seven reels, or as single subjects.

Ohio in Better Film Movement

Organizations Formed in Cincinnati and Cleveland Include Representatives of the Motion Picture Industry as Well as Women's Clubs.

THE object of legalized censorship is supposed to be that of making films better. Ohio is one of the states which has adopted censorship with this object in view. It is of interest to note, therefore, that men and women of the two leading cities of the state, Cincinnati and Cleveland, interested in better films, have thought it advisable to form special organizations for the promotion of better film entertainments. In Cincinnati, through the Chamber of Commerce, the Cincinnati Screen League has been formed. It is composed of representatives of the motion picture industry, exchange managers, motion picture exhibitors, and representatives of the leading women's civic organizations, for the purpose of creating appreciation of better films. The plan of the league is that of working with the exhibitors and film exchange men to popularize better films. It is expected that this will automatically drive the other type of picture from the market. It is evident that the exhibitors of Cincinnati are nearly a unit in their desire to make better pictures popular.

The Cleveland Cinema Club, one of the clubs affiliated with the Affiliated Committees for Better Films of New York City, which is an outgrowth of the work done last year by Miss Bertelle M. Lyttle, has as objects the study of the art of motion pictures and the encouragement of its development and use of finer films. The club plans to issue a weekly bulletin containing lists of recommended pictures and to hold eight monthly evening program meetings. In the bulletin it will give synopses of stories and reviews of pictures as they are booked. It is also intended to inform the public regarding matters of general interest related to the business and art sides of projection of motion pictures.

ITEMS OF INTEREST.

In Cleveland a magazine for women, of women, and by women was started in May last, called "Cleveland Women." This magazine is about to open a department on moving pictures, which will be managed by the Cinema Club of Cleveland. The issue of September 29 will contain its first effort in motion picture journalism. This issue will contain a number of articles from a number of people prominent in the better film movement. The movement is self-evident of a greater interest in intelligent circles in the "fifth greatest industry."

* * *

Katherine F. Carter has been the prime mover in the making of an educational film entitled "The High Cost of Injury." This picture has been adopted by the Public Service Corporation of New Jersey and was given a public showing in the Assembly Room, Terminal Building, Newark, on the evening of September 17.

FAREWELL TO ALLEN ADAMS.

The home office of General Film at 440 Fourth avenue, New York, gave a formal farewell to Allen Adams, its representative in the great draft army, and at the same time ratified the ideal of patriotic duty.

After the office force had assembled Treasurer W. M. Gulick announced Mr. Adams' departure. President Fred Dennett, in behalf of the young soldier's colleagues, presented him with an army comfort kit.

President Dennett also offered a warm testimonial of admiration and faith in the Americanism of young men like Mr. Adams in the country's present ordeal. As further earnest of the sentiments of himself and the home office force, he ordered that a new flag be procured for the headquarters, designating Mr. Adams as the one to raise it.

Furthermore the order has gone forth that whenever the company moves its headquarters, Mr. Adams (as the one most worthy of the task) shall conduct the removal of the flag, or in his absence, some member of his family.

Mr. Adams has been with General Film since 1913, occupying a responsible position in the auditor's office. He left last Friday to report at Camp Mills, Yaphank, L. I., with the second contingent of the New York draft.

ASHLEY TO CONTINUE WITH WORLD.

Arthur Ashley, who recently added acting for the legitimate stage to his acting and directorial capacities for the World Film Corporation, has decided to continue in pictures for another year, rather than leave the screen for the stage.

William A. Brady signed Mr. Ashley for his Playhouse production, "The Man Who Came Back," and was so pleased with the performance of his film actor and director that he signed him up for the Chicago run of this stellar stage play. In the meantime, Mr. Ashley was assigned to the direction of Mr. Brady's spectacular melodrama of the incidents leading up to the Russian revolution, "Rasputin, The Black Monk," which is now running at the Park theater. So energetically did Mr. Ashley tackle this work that immediately following its completion he suffered a nervous breakdown, necessitating a rest of several weeks.

JUST ISSUED

Our second list of EDUCATIONAL and SELECTED FILMS covering releases from January 1st to June 30th, 1917. A handy reference list for managers and others in selecting programs for children's matinees. A few of the first list containing film releases of last six months of 1916 still on hand. Twenty cents for each list, postage paid.

MOVING PICTURE WORLD
17 Madison Avenue :: :: :: New York

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Schooling Sheets.

THE publicity department of the Triangle Distributing Co. is whooping things up to the Service Departments of its various exchanges. It is not only going to make money renting films, but it seems to plan to help the renter get more than he turns over to the exchange. To this end it has been issuing a series of tips to the special service men. A recent sheet, running four pages of legal cap, deals with a seat sale promotion, and we wish we had the space to give it in detail, but even in brief form it will help, and it will not hurt to repeat the stuff which has already been dealt with in the department. To start off it offers this proposition: *It is a waste of energy to devote more time to a sale than the sale will represent.*

It is not worth while spending ten dollars in time to make five dollars in money, always provided, of course, that the ten-dollar investment will yield no further return, but it is well to remember that sometimes ten dollars' worth of time spent in drawing a five-dollar crowd will bring in hundreds of dollars' worth of business in the long run.

One scheme has to do with the forming of personality clubs. Get your patrons to express their preference for the stars, then play up to these preferences whenever that star appears on your program. This is best done singly in larger towns, but in the smaller places you can form Henry Smith clubs and Jane Jones clubs, perhaps giving passes to the energetic secretary who rounds up the members. The Triangle gives a form for a card that works well for a single name, but most patrons have second and third favorites, and we think it would pay to allow for three names of players on each card. In any case the names are indexed by players, and if two or more are mentioned a card should be made out for each name, and all Smith enthusiasts be recorded a second time if they add that Miss Jones is also perfectly lovely. The card suggestion reads: NOTICE: If you will fill out the blank spaces below with the name of your favorite player of those who pictures are showing regularly at this theater, we shall be glad to notify you in advance when his or her next picture will appear.

My Favorite Player Is.....
My Name Is.....
My Address Is .....

For an amplification of this scheme the Triangle suggests:

> Some of the theaters in large cities employ men and women to do nothing else but get theater parties together, working for the managers on commission basis.
>
> These special representatives are usually persons of some social acquaintance, being able to reach people of means who are likely to give parties of the kind; and in some cases they are vested with authority to sell seats *en bloc* at something below the usual box office scale. This plan of reduced rates, however, is not one to be encouraged. There are enough advantages in having an entire section of the theater reserved to make the proposition at regular rates entirely attractive.
>
> This arrangement is subject to wide variations, and is never particularly dependable. Still, if the representative works far enough ahead on the schedule so as not to interfere with the regular business by tying up blocks of seats, it may be resorted to with profit, and certainly no loss if it does not work because the agent is doing his or her part on a commission basis.
>
> There is still another way of handling this business that is rather more dependable because it is governed less by whims and caprices. It is going after the conventions that come to town, the regular resident clubs, the hotels, the chamber of commerce, and the board of trade.
>
> In mentioning the two last-named institutions one has in mind the fact that a theater is always an adjunct to be mentioned with more or less pride by civic associations. If a town has a theater, however poor it may be, the implication exists that the town is thriving. But it is up to the theater manager, in many cases, to call the attention of the boards to this fact, for, in press of other work, promoting the town canning factory or the knitting mill, they are apt to overlook it.
>
> The secretaries of chamber of commerce and the board of trade are usually in receipt of frequent communications asking about the desirability of locating in town, and often, too, have to act as hosts for investigating committees from other places. These committees should be directed to the theater, and there entertained. The secretaries might not think of it, so the manager should never fail to be on hand with his reminder.
>
> Much transient trade may be drummed up through hotels. It may be that the hotel will permit the theater to place neat program cards in each room, to encourage the patronage of transients; and it may be that the hotel clerks, night and day, may be enlisted as consistent boosters.

Practically every location has its little cousins of the rich, people of good birth who move in the best circles and yet who lack the means to hold their end up socially. They may possibly be interested in acting as agents, as suggested by Triangle, and assuredly many of them would be glad to break the ice by giving a theater party that cost them nothing, and for their own sakes they would have to boom then and later. Triangle makes one more suggestion; the selling of the entire house to clubs and societies for benefits. We do not like this idea so well because we think that it is always a bad plan to keep the regular patron from his favorite house even for a night. Make it difficult for him to get in because of the crowd, if you will, but make it possible for him to get in. Most distributing corporations now show some desire to work in with the exhibitor and sell service as well as film, but the Triangle seems to go at it with a systematic preparation that is used for results.

Who Ruff Is.

Ralph Ruffner writes, in his peculiar all capital style—

> AN OLD COLORED LADY, MOTHER OF THIRTEEN CHILDREN, CAME UP TO MY OFFICE SOME TIME AGO SEEKING A JOB FOR HER BOY GEORGE. INTENDING THAT I SHOULD BE THOROUGGHLY IMPRESSED WITH HER STANDING WITH THE GENTLEMAN WHO OWNS THE THEATRE PROPERTY, SHE TOLD ME *HE HAD SENT HER*, AND SHE WOUND UP WITH THIS: "I'M TELLIN' YO ALL THIS JESS SO YOU'LL KNOW WHO *I IS*. THAT'S WHY I THOUGHT OF YOU WHEN I FOUND MY WRITE-UP IN YESTERDAY'S MAGAZINE SECTION.

The write-up is a nice third of a page in the Spokesman-Review, Spokane, for the manager of the Liberty. Just so you will know our star performer, we are going to clip the opening of the article. Here goes:

> Messenger boy for the Western Union, office boy in the master mechanic's office, call boy, operator of a steam hammer in a railroad blacksmith shop, telegraph operator, stenographer, city ticket agent, baseball player, typewriting speed champion, near-aviator, moving picture pianist, pipe organist, musical composer, publicity man, moving picture manager, picture operator, advertising specialist! All those titles and more have fitted Ralph Ruffner at one time or another. Right now Mr. Ruffner has concentrated his efforts on a few of them in his capacity as manager of the Liberty theater.
>
> "A modern moving picture theater manager simply has to know all ends of his business," said Mr. Ruffner the other day, "just as a successful grocer must know all departments of his store."
>
> His activities demonstrate the practicability of such a business policy. He knows the front, back and middle of the moving picture business in general and the Liberty theater, where he has been presiding genius more than two years, in particular. He can work expertly in any department from the organ pit to the projecting room and he frequently does.
>
> Should the regular operator be unable to work and no substitute immediately available, Mr. Ruffner peels off his coat and goes into the booth and runs off the program on schedule. Should the organist sprain a finger and the relief be not within reach, Mr. Ruffner will don his jacket, adjust his tie, comb his scattered locks and preside over the big Hope-Jones organ to everybody's satisfaction. Playing pictures is second nature to him, for he began his moving picture career at the piano of an early-day nickleodeon.

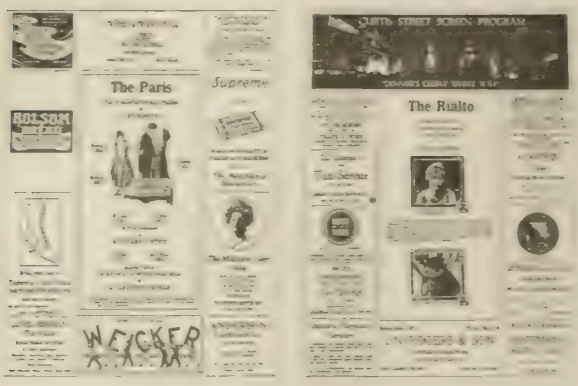
That's not too much praise for a man who has done what Ruff has done, but we confess we don't see where a man who claims to be a typewriting speed champion gets off on the all-cap stuff. He is a man who really has done things and who is still doing things instead of resting on his past reputation. He has a style of his own that is hard to copy, for he advertises as he writes, and he bubbles with ideas. Lately he telegraphed to Maine from Spokane for a letter of introduction to a man in Los Angeles, and a country telegraph operator is still giggling over the way the message was worded.

Hogging It.

The Pathe exchange, Denver, seems to be hustling. Building on the Cheyenne Round Up, they show a cut of a cowman chasing a steer and modestly allude to their private roundup of the Curtis street theaters. It is something to talk about, for they have a look in at the six leading houses of the over-crowded street with one of its serials in two houses; first and second run, the News in three houses and practically all of its current offerings showing on this Street of the Screen. They run off their own advertising on private mailing cards with a multigraph or similar machine. It is not pretty to look at, but it has breeziness, and with a cut to start you off they get you reading down and keep you reading. When this can be done red and blue ink is not necessary.

Denver Has One.

Denver has a general-house program known as the Curtis Street Screen Program. It is a rather large sheet, with pages 10½ by 14, laid out, as the cut shows, with one house to each page, surrounded by outside advertising. Each house box is eight inches deep across two columns. The display in the house boxes is very poor, due to the use of a single face of type not intended for display. As the program is an outside venture, perhaps the scheme of all one face is adopted that no house may claim that another is unduly favored, but the result, no



matter what the reason, is distinctly poor and the use of cuts does not help materially, since the cuts are not proportioned to the space and are placed badly. The program defeats its own ends in several ways. In all the eight pages there is not a line or chat of any sort, just the programs and the advertisements, and there is too much advertising for the programs. There should be at least one column of picture talk to each page, not necessarily on each page, but in that proportion. Only the enthusiasts will retain such a blanket issue that offers so little, and so both the theatres and the general advertisers fail to get full results from their space. Much can be done with a general organ if it is run right, but there must be some text to carry the advertising or the venture will not prove successful in the long run. A little money spent for editorial work would yield a large profit. And it is not sufficiently merely to give some type talk. The material must be well edited to be interesting. The sheet must have a personality and a pleasing one if it is to make friends.

Shows a Profit.

George B. Hendrickson, of the Idle Hour, Marion, S. C., sends in an eight-page program in two colors and writes:

> Inclosed you will find two weekly programs which I have used in my territory. The little card proved to be a business builder. The eight-page weekly is what I am using at present. This, you will see, nets me about $20 per week. It costs me $7.50 per week to get printed. On the front page I always run a cut of a star and picture which I am running during the current week; on the back page I do likewise, only under this cut I run a brief story in order to keep the little book interesting from start to finish. This gives me practically the best location in the weekly for my own benefit—that is, with the two inside pages for my weekly program. I have been in this state for about three months. My home is in New Jersey. I was for some time connected with the Rosenburg's Savoy theater, on Thirty-fourth street, New York City, and the same firm's enterprises at Asbury Park, New Jersey.
>
> When I came here they were running a four-reel program, of "Universal-regulars," for ten cents, and doing absolutely no business. Since I have been here I have changed the house to strictly a 15-cent feature house, and am doing a wonderful business.

The little card referred to is a card program about 3 by 6 inches, printed on one side with the program for a week. It would be better to use a vest-pocket size for this. The program proper is a 5 by 8, with the front and back printed in red and black. Evidently the sheet is not printed in four-page forms; since he does not print the program in the double middle page in red, but as four twos. The red helps to make a better looking front, and since it pays a profit the double printing is to be commended, but most printers would not turn out a two-color job at that price. Pages two, three, six and seven are all advertising. We think it would pay to drop a column or two of ads and put a half column of chat on each of the advertising pages, selecting snappy, readable stuff that will insure its being followed. It makes a good talking point with the outside advertiser after the novelty of program advertising is gone and the advertiser gets little more new business and does not realize that he is now advertising still to maintain what the program has brought in. The program form calls for little suggestion, but we think it would be better not to set the dated days in the same display type used for the names of stars and titles. An italic in a ten or twelve-point would do as well and materially aid the display by removing the competition of these extra lines of bold type. It would be well to italicize the dates and pull them over to the left-hand margin of the space instead of centering them, as at present. This will give sufficient distribution and yet keep them from blanketing the play titles. It is essential that the day and date should appear in each box, but if the day and date is legibly displayed, it is not necessary to use the same point and line as that used for the titles. The side line will give the same result with less intrusion.

Got It Wrong.

Paramount Progress is running a series of articles on how to get out a house program. The series contains much good stuff, but we are surprised to note that

> The left-hand pages of the book should be reserved for the announcements of the theater. That is the page that the eye strikes first, in turning over the pages, and it is the more desirable of the two pages. Inasmuch as the publication is gotten out for the primary benefit of the theater, the desirable positions should be retained for its use.

This is precisely the reverse of correct. The right-hand pages—the odd numbered pages—are the ones that are first seen, either in running over the pages or in turning the leaves slowly. The right-hand page comes into view while the left-nand page is still being turned over. Possibly this is a slip of the pen, for surely no authority would make such a glaring error. Take up any magazine and you will note that most of the full-page cuts run on the odd-numbered pages, and we used to work on a magazine that required all stories to begin on the right-hand pages to make the book look more attractive. It is the right-hand page that is the most conspicuous and therefore the right-hand pages that should be reserved for house use.

From another page of the same issue we clip this greeting paragraph of a form letter used by the Goodwin theater, Newark, N. J.:

> Dear Madam.—This neighborhood, into which you have just moved, possesses rather a unique institution in the Goodwin theater and we are taking the liberty of addressing a letter to you, personally, acquainting you with its many unusual features, etc.

This apparently reaches all the persons who move into the house territory. The scheme is excellent. It would be better still did a pair of tickets accompany the letter. The form given in Progress is a little long. A short, snappy letter would be better, but the idea is a capital one. Names of newcomers into the territory can be obtained from the various tradespeople, grocers, icemen and others who give daily service, or perhaps the real estate men can be approached in a small town. In the cities the tradespeople are more apt to get the names first.

He Said It.

In the course of a reply to an exhibitor, the carbon of which came to us, the Big Boss wrote:

> Your experience is simply another proof of what we have often stated editorially, namely, that the same amount of energy, brains and common sense put into the exhibiting end of the moving picture business will produce as satisfactory returns from a business point of view as can be secured from any other line of endeavor.

And he might have put in a "still" to make it read "still will produce." It's there if you know how to get it and more than there used to be, but you have to go after it now.

Closing Up.

Long ago we showed the front of the Stillman program, Cleveland, but the back page is worth looking at. The reproduction gives only the top half of the page, the lower being sold to a cigar dealer. The point is that the cut does not fit the space, but instead of permitting

STILLMAN THEATRE
There will be a daily luncheon matinee—Sundays excepted—from 11 A. M. until 1 P. M., with a general admission charge of Fifteen cents.
To those who have only this period of the day at their disposal, our Luncheon Matinees should afford a welcome entertainment, particularly for the business men, who can enjoy their after-luncheon cigar in the convenient and comfortable smoking below.

This picture shows Fannie Ward as she appears in her newest play, "The Crystal Gazer," to be shown at The Stillman for one week only, beginning Sunday, August 5th.

it to flop around in the space like a small boy in his father's castoff trousers, they run a house note on the side, filling the space, while getting unusual prominence for the announcement. The reproduction does not show well, for the original cut is rather dark, but in the program it is well printed on plate paper and comes out properly. It is little touches such as this that give class to a program—the knowing of what to do and how to do it to get a good result. Many would leave the space blank and a country printer would spoil it by running a thing wrongly called an "ornament" on either side. This works far better because it is right.

Correcting Bill.

William Lord Wright, in Selig's Paste Pot and Shears, makes the following crack at an old time custom:

> All the potatoes used as coal oil can stoppers in the three reel special, "Down on the Old Home Farm," were gathered up and sold because of the h. c. of l.

Time was when Bill was City Editor, Dramatic Editor, Telegraph Editor and a few other editors of a small town newspaper, and perhaps, in those days, they still plugged the spouts of oil cans with potatoes, but we are in a position to inform William that it is no longer done in the best country circles. With oil selling at thirteen cents a gallon and potatoes for whatever the grocer has the nerve to charge, there would be danger of the oil supply being exhausted by people trying to get the potatoes. Nowadays the oil cans are plugged with small wooden plugs. We've got ours plugged with a "longnecker'" cork, but we had to import the cork from New York. The grocer uses a wood plug that invariably gets lost between the store and the house. Bill is more accurate when he says that a vampire picture is a set of rich, rare and racy one, three and six sheets, some classy lobby display photographs and a lot of closeups and wine party sets. He forgot the lady who dances on the table in reel three after dancing over the stepping stones in the babbling brook in reel one.

An Auspicious Start.

The Silver Strand theatre, Coronado, California, opened under the management of the Bush Amusement Co., with a special performance for the benefit of the Red Cross and with Mme. Schumann-Heink as soloist. The opening was Friday with the regular opening the following day, but through the charity performance the house got off to a running start. Here is a hint to other managements for openings or re-openings. Working with a charity, you can not only command publicity the newspapers would never give a theatre on its own merits, but you can also attract the most desirable class of patronage. It's up to you to hold the crowd; you, at least, get your start.

We Protest.

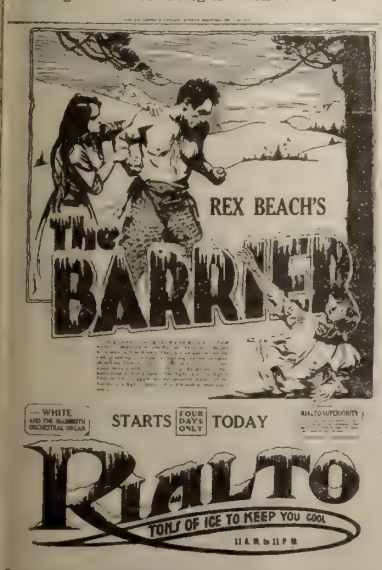
We are willing to admit that Fatty Arbukle is as large as two or three average men, but when his press agent speaks carelessly of the way Fatty sings the sextette from Lucia we are moved to make grieved protest. It takes even more than the Paramount comedian to sing six voices at the same time. Even a dog story should have a license tag.

Has An Artist.

The Rialto theater, Butte, Montana, sends in three samples of full page advertisements and asks for a comment in this letter:

> We have been watching your most excellent department, for some time (enjoying it thoroughly), and your frank criticism of advertising has prompted us to forward, under separate cover, a few samples of our stuff which we will be very much pleased to have you dissect, tear to pieces and criticise generally. As you will notice, we are generous users of space. Also, we are, as far as we know, the only motion picture house in this part of the world that carries a regularly employed artist on the advertising staff.

The letter is merely initialed R., and as the cuts carry the same signature, we gather that the press man is the artist or the artist also the press man. We reproduce one of the pages here, since the three are along the same general lines; which is not to be understood as meaning that the designs lack variety. To the contrary, the designs are individual, but the general layout of a display cut, with a brief argument and the house name is followed. In the example shown it will be noted how the black shadow on the man's shoulder serves to throw into high relief the strong lines of the face. It is well to note, too, that the tree trunk at the right serves to supply the color sparingly used in the main drawing. The tree trunk seems to be but a part of the design, but it is put there because the artist knows that without some such mass the top portion of the cut will be too white. This nice sense of proportion is also evident in the other designs. One of these is for Joan the Woman. Here Joan, mounted, is thrown into relief against a black banner and the edges of the cut are left white, since the necessary color goes into the design itself. Incidentally it gives greater prominence to the figure than could be had from a white ground and the black of the banner is balanced, in the lower portion of the cut, by the housings of the charger. Hell Morgan's Girl is advertised by a figure of the girl, standing out against a flaming ray, with the name diagonally set across the bottom and cards and poker chips filling in the corner that would otherwise be left bare by the slanting title. All of this is covered in any elementary book on composition and is sensed by most persons, and yet we constantly get cuts out of balance simply because the artists, doing a rush job, do not take the pains to get their work done properly. The snow capped letters are an evident bid for summer business, the regular house design being the same form, but with different text within the loop. We think



that R. does not anticipate much criticism, for he must know he is doing good work. He has learned the first great lesson of not trying to say a bookful in a page. That is something that the inept never learn. They fail to realize that a page advertisement is no more than a two column cut expanded but not added to.

Here's a Hint.

Jay Emanuel sends in a "railroad ticket" issued by the William Fox attractions. It is in fac-simile of the coupon tickets issued by railroads for extended travel, printed on safety paper, with a contract and stubs for the different attractions, all contained in a stiff paper cover the way they put up tickets intended for a long trip. The contract wording follows the general run of railroad contracts, but is adapted to the films; the time limit being the season of 1917-18, the validating point the nearest Fox Exchange and the baggage requirements "plenty of paper." It would seem that something of this sort could be used by exhibitors to launch some special serial, each of the coupons being good for one admission, the title of the chapter being printed on the coupon. It would cost more than a straight punch ticket, but it would pay if it was desired to get a special return. The Fox company no doubt can send a sample ticket if you have not received one. If you book the Fox series doubtless they would help you to get the ticket up, and it works so well for Fox attractions that not much change should be needed. The strip ticket idea is by no means new. We printed the first specimen six or seven years ago when it was used by William Barie, Jr., then of Wichita, Kan.

For Bluebirds.

W. W. Drum, of the Bluebird exchange at Detroit, sends in a decidedly clever idea used by A. A. Hudson, of the Elite, Napoleon, O. He mounted two Bluebird stock sheets and put a birdcall in between, the call being operated from the projection room. Now when he has a Bluebird the sign is put out with "It's Bluebird day today," and everyone knows that it is Bluebird day without looking at the sign. Even the small house can use this effective device, and can use a youngster for motive power, if necessary. The stunt is inexpensive, does not take much room and you cannot realize how effective it is until you have tried it.

George Did It.

George Manager Carpenter, of the Empress, Salt Lake City, pulled a good stunt the other day when he got the railroads to advertise his show for him. He had some Paramount travel pictures of Lake Tahoe and Yellowstone and he got the Southern Pacific to run a big advertisement to the effect that the pictures were at the theater, incidentally advertising the fact that the S. P. reaches the spots mentioned. The general passenger agent of any road can be approached when you are about to show scenics of places along the line of the road.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building Chicago, Ill.

Wright & Callender Building Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT.

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Lindsay on Hieroglyphs.

VACHEL LINDSAY, in his book on the Art of the Photoplay, had much in his chapter on Hieroglyphs. It was puzzling to many readers; just as most of that work was puzzling to those who read lightly—and it was not altogether clear to those who read more intently. But there is a big message in the book for those who read deeply, and in the New Republic and other magazines Mr. Lindsay has more recently thrown many side lights upon his book ideas. In a recent criticism of Mary Pickford in "A Romance of the Redlands," he touches more directly upon the hieroglyph.

He seems to find in pictures what Wagner found in music, the motive typical of the idea. For example, he mentions the derringer hidden in the girl's shoe. This, he declares to be the hieroglyphic symbol of the spirit of the girl. Later—

> the lady finds the handkerchief mask, with eyeholes complete. This mask is as much the headline hieroglyphic of Brown as the derringer is of Jennie.

Just before that comes a still more illuminating phrase that runs:

> Now note the hieroglpyhics. The arrow hole in the uncle's bloody papers, a black-snake whip, Jennie's little derringer, Brown's six-shooter, the gambling paraphernalia, the silk hat of the boss gambler, the dancing shadows on the doorways—all enable these episodes to be vividly given with few printed words on the screen.

Mr. Lindsay seems to agree with us that the symbol as a substitute—conscious or otherwise—for the leader is one of the real factors of photoplay; indeed it is our belief that the symbol will figure far more importantly in the coming productions. Authors will seek, through type action and type objects, to give full meaning to the scene. Stage pantomime has its set language of gesture, rigid, unconvincing and unbeautiful. Old time writers will recall the old French Pathe films with their pantomimic gesture, and will not regret their supplanting by more natural movement. Even some of the earlier American Pathe productions employed the same language until the imported directors found that the set gesture was not always understood, and always resented.

It is to be hoped that the language of symbols, the hieroglyph, will not degenerate into a rigid form. It should be through *symbolism* and not through set symbols that the thought should be conveyed. We have had too much of the set symbol already. Time was when there were but two methods of recording death. In the house the sheet was drawn over the victim's face. Outdoors all characters removed their hats. That was perhaps the most common and persistent symbol, though the side whiskered lawyer and the full bearded physician ran them a close second.

It is not the crude symbol, but the delicate and thoughtful symbolism to which we must turn, and having turned, we must be careful to avoid abuse, though it is to be expected that for a time the symbols will be overworked wih the enthusiasm that attends all new discoveries that are accepted. But, as Mr. Lindsay points out in his scholarly critique, the true symbols are not intrusive. They are not arbitrarily employed, but are a part of the action. Indeed the director may not even have been thinking of hieroglyphics, but merely seeking to get a picture true to type, for a play true to type abounds in symbols.

But while true-to-type plays abound in symbols, only the true artist writer can give to these symbols their fullest and most explanatory development without making it appear that he is merely exploiting symbols. This will be, perhaps, the true art of the photoplay of the future, the expert handling of symbolism as a means of the fullest expression. Meanwhile we must look to Mr. Lindsay and his kind for the true revelations. Most of those who are at present making pictures are concerned more with scenery than with symbols; more with stars than stories.

The first example takes a different slant at leaders. To many it would seem that the difference between "you're" and "you've" is clear and unmistakable, but as a matter of fact this is not true. Many persons read slowly and without keen appreciation, and these, above others, are those most apt to be attracted to the pictures for entertainment, finding little in magazine reading. Again many persons have had their attention distracted at a moment when an obscure leader flashes and have lost the thread of the story because they turned back to the screen too late to clearly comprehend the leader.

It follows that leaders should clearly and unmistakably give the full sense of the idea to be conveyed. Even in spoken leaders clips and elisions should be avoided. Leaders should be written with the utmost exactness. In general the best rule for this exactness is to make the major statement first and follow with the governing statement. In this case it would have been plain had the leader run:

You win. The market rallies.

Now the late reader or the slow reader gets the essential fact at any rate, and the reason for the winning is less important.

Leader writing is generally regarded as an art, and there are many specialists in this work, but any author can and should make a study of leader that his own contributions may be clear and to the point.

If He Knows.

Here is a little note from a woman who really sells stuff. She writes:

> "Don't ask an editor what he wants. Find out." Makes me think of an experience I had once with a certain company. I sent in a five-reeler; it came back with a friendly letter from the editor saying "Sorry, cannot use this, but our staff do the big stuff. We want from the outside, something full of suspense, melodrama, and the 'different twist,' in two and three reels. No ones—we are overstocked." I had in my mind just such a story, so I sent it in at once. They accetped it and released it in about three weeks, left out the suspense, melodrama, and made it into a ONE reel! Since then I have felt that it's a wise editor who knows WHAT HIS COMPANY WANTS!

That's different. He was not an editor, but a bluff.

New Style Leaders.

The pictorial leader has at last come into its own with the employment of real artists to design the titles for the new Williamson production. This illustrated leader has done more to lift the curse from intrusive title than anything else. It makes leaders excusable. Emmett Campbell Hall probably should be credited with the first step in this direction when he sought to superimpose the leader in white letters upon the running scene, but the continuation of that action seemed to detract from the attention. People sought to see through the leaders to watch the action, but at least Mr. Hall was the first to get away from the old style white or tint letters on a dark ground, though we remember that once the Kalem company sought to enliven the title of its film with slight sketches.

Binding.

Marc Edmund Jones confesses that he was rather surprised to find that a simple binding consisting of McGill fasteners and a couple of sheets of cover paper was appreciated by a company lately when he turned in a five-part story. There was no time to dig up a leather loose-leaf cover and this was an emergency binding, but it met with approval. There is a lot of money wasted in fussy stuff that means nothing. Be simple and put the value into your story. That pays better.

Paper.

Better lay in a couple of boxes of paper before the rise comes. Just as a sample of the way things are going, one huge pulp mill is no longer making paper pulp, but is turning its material into cartridge paper, under contract. This is one of the mills formerly supplying the writing paper trade, and doubtless there are other sources of supply similarly closing down on material for paper making, so that presently the prices will still further jump. Buy a few reams now and you'll be glad you did. Presently we'll be doing our practice work on slates.

Funny.

One of the really funny bits of correspondence turned up lately. After stating his belief that a certain company had stolen one of his story ideas, the writer added a request for information as to how much of a copyrighted story he might take "without danger." It does make a difference whose ox is gored, doesn't it?

Technique of the Photoplay

By

EPES WINTHROP SARGENT

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

Published and For Sale by

THE MOVING PICTURE WORLD, 17 Madison Ave., N. Y.

Schiller Bldg., Chicago Haas Bldg., Los Angeles

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Sub Condenser.

Charles A. Young, Chicago, Illinois, contributes the following very interesting article on aperture lenses, which he proposes calling sub condensers. The article is lenghty, but is excellently written, and has its arguments well presented. It is recommended to the very careful consideration of operators in general, and especially to brothers Griffith, Martin, and those others who have so ably helped in the study of the projector optical system. We take opportunity to cordially thank brother Young for the preparation and submission of the article.

I have noticed, with interest, the frequent references to the so-called "aperture lens," which have appeared during the past few months in the Department, and since no one has yet told us just what its action will really be, I would like to submit my ideas on the subject, to which I have devoted considerable time and study.

The aim in projection is to transmit all the light leaving the transparency (slide or film) to the screen, and to do this the light must be concentrated at the objective in a ray small enough to pass through it. In the stereopticon, this is done through the formation of an image of the light source at the diaphragm of the lens. In motion picture projection the film is placed at the plane of greatest concentration, and the light is not condensed into the objective, the illumination depending upon the ability of the lens to pick up a large amount of light because of its large relative aperture (the word is here used in the optical sense, often met with in photographic work), and the comparatively narrow angle of divergence of the rays leaving the film. If we can converge the light leaving the film, so that the beam at the objective is small enough to pass through it, we shall have a condition analogous to the stereopticon, and perhaps gain materially in efficiency over the present arrangement.

Let us place a converging lens at the machine aperture so that its axis coincides with the axis of the optical system of the projector, and observe what it will do. If its focal length is not too long, it will form an image of the front condenser, just as the objective does, at the dissolving point for the shutter. See Figure 1, which represents a lens so placed, the objective being omitted. We see at once that there is a reduction in the size of the light beam after leaving the aperture, compared with the path of the rays without the aperture lens (represented by the dotted lines); that the smallest part of the beam is at the image; and that the light source for the film is practically the front condenser, as each point on it illuminates the entire field. I shall name the distances in accordance with your practice in the Handbook: X, the distance from arc to condenser; Y, the distance from condenser to film; and Z, the distance from the aperture lens to the image of the condensers, which it forms. Y and Z constitute a pair or conjugate foci for the aperture lens, Y being a conjugate for both the lamphouse condenser system and for the aperture lens.

Now the image of the condensers, being the smallest part of the beam leaving the aperture, should be located within the objective, at its diaphragm, and therefore we shall need to control its formation, with regard to its position and size, for it will obviously have to be no larger than the objective. We shall find one thing, viz.: that it is not enough merely to place any converging lens at the aperture and expect a gain in light. As the diaphragm of a compound lens like the ordinary objectives in use should be at the optical center of the lens, we can find the position of the image at a distance from the film equal to the e. f. of the objective. Suppose that we have a six-inch e. f. objective, 1½ inches diameter, and wish to fit an aperture condenser to it. We shall require, then, an image of the condenser six inches from the aperture and 1½ inches in diameter. As stated above, the image and condensers form a pair of conjugate foci for the aperture lens, and the law of conjugate foci is the key to our problem. The ratio of the linear size of the image to that of the object is the same as the ratio of the corresponding focal distances. Let us assume the condensers to be their full diameter, 4½ inches; then their ratio to the image we desire is 3 to 1. Therefore the distance from lamphouse condenser to aperture lens will be three times the e. f. of the objective, or 18 inches, since distance Z is equal to the e. f. of the objective, and Y is three times as great as Z. (Note: For the sake of simplicity I am committing several inaccuracies: I am using the full diameter of the condensers, 4½ inches, although the usual condenser mount or slide carrier reduces this size more or less. I also represent the aperture as its diagonal of 1¼ inches, instead of its width, since the corners of the film must be covered. In indicating the path of the light rays through the objective, I make no effort to show the action of the factors of the objective on them; all I aim to do is to show the action of the aperture condenser. In calculating, also, I assume that the film and the optional center of the aperture lens coincide, though of course they do not. My diagrams, although drawn to scale, are not quite accurate in several respects, and I trust no one will criticize their fault in this respect.

As we are using a conjugate focus of the aperture lens, instead of its principal focus, we must apply the formula for conjugate foci in order to find what its e. f. must be. 1/f plus 1/F equals 1/P, f and F being the minor and major conjugates respectively, and P the principal, or equivalent focus. In this case 1/Y plus 1/Z equals 1J/P, and substituting the figures 1/18 plus 1/6 equals 4/18, which is the reciprocal of the principal focus, and by inversion we obtain 18/4, or 4½, which is the e. f. of the aperture lens.

We can reduce this proceeding to a formula: Y equals C/O x e. f. of the objective. Then, 1/P equals 1/Y plus 1/Z. Invert 1/P to find the e. f. of the aperture lens. C and O represent respectively the diameters of the front condenser and the objective, and P the e. f. of the aperture lens.

Now, the question of the form and mounting of the aperture condenser presents itself. We obviously cannot place a lens of 4½ inches focus between the film and the objective without interfering with the latter, and it is just as easy (and better) to project the light through the film as to collect the light after leaving it. Therefore we shall follow the precedent we have in the stereopticon, and place the aperture condenser between the light and the film, using a plano-convex lens, with the flat side next the film, somewhat greater in diameter than the diagonal of the aperture, so as to cover the corners with a little to spare. A lens 1½ inches in diameter would be about right, and I would suggest that as a standard. There would, of course, be some separation, say ¼-inch, between aperture condenser and film. A meniscus lens might give better results

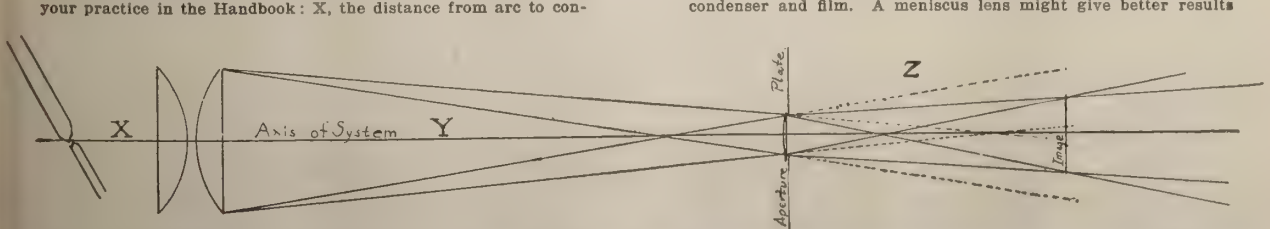


Figure 1. Condensing system of projector, with converging lens placed at aperture, to show the formation of an image of the condensers by the aperture lens.

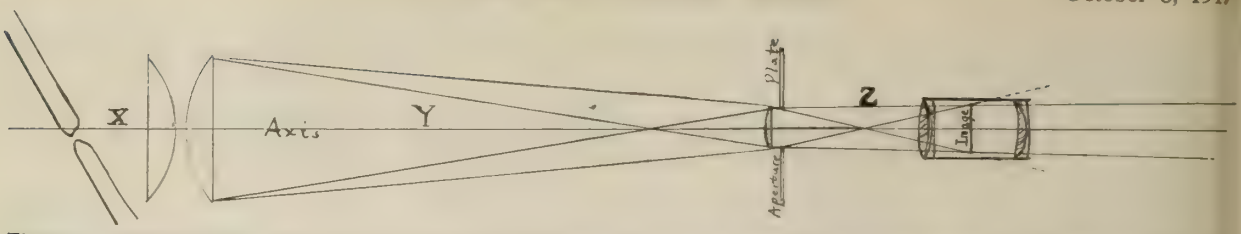


Figure 2. Optical system of projector, using sub-condenser, showing image of the condensers at the diaphragm of the objective.

than a plano-convex, but I cannot say what it would do in that respect. One advantage of a plano-convex lens would be its cheapness.

I have found some authority for thus locating the aperture condenser, in a book in the Crerar Library, entitled "Optical Projection," written by an Englishman named Lewis Wright, and published in 1890 by Longmans, Green & Co. Wright states, in his preface, that his first lantern was given him in 1851, so he might be considered a real veteran. In describing condenser action, he shows a slide illuminated by a light behind it, with no condenser, and shows that the area projected to the screen is about as large as the objective lens. Then he says: "Suppose we place, immediately after the slide, a large convex lens which more than covers it. If this lens is of suitable focus, the outer part of the luminous cone which before diverged uselessly . . . is bent in . . . so that it passes through the objective lens. This is not the best position for the condenser, because it both impairs the sharpness of the image (which has in a manner to be focused through it) and it leaves the slide so near and exposed to the heat of the lens. But it is mentioned first, because it actually was the position first given the condenser and is still used in those 'toy' lanterns which are copied from generation to generation; and still more because it shows us that the common view of the function of the condenser is a mistake. It is usually stated in books upon this subject that this function is to 'condense' the greatest number of luminous rays upon the slide. That is not so at all; this object could be obtained . . . by placing the slide itself near enough to the source of light. It is not to condense rays upon the slide, but to condense them so that they shall pass through the focussing lens; and to undertsand this is most necessary to any successful projection which may be the least out of the beaten track.

"This understood, however, it is obvious that a much better arrangement in several respects must be to interpose the condensing lens between the slide or object and the light. The otherwise wasted rays are still bent in so as to pass through the focussing lens, but a large part of the heat is borne by the (condenser) lens, and the slide thus far shielded; also the focussing lens has no distorting medium between it and the object. This, therefore, is the arrangement now always used in instruments of a serious kind."

These words, though written more than twenty-five years ago, seem curiously apt in our present study of the aperture condenser in a moving picture system, as almost everything he says applies to the aperture lens as placed between the film and the objective.

As we have gotten the aperture lens out of the aperture, let us coin a different name for it, and call it a "sub-condenser," which fits pretty well, and will serve to designate it as distinguished from the lamphouse condensers. (This name is suggested to me by the "sub-stage condenser" used on a microscope, which has, however, an entirely different function and construction.)

We shall gain at least one thing by locating the sub-condenser on the lamphouse side of the film, that is, accessibility. As the lens is so near to the focal plane of the objective, any dirt or crack in it would show on the screen, and it would be desirable to get at it easily to clean or replace it if needed. It wouldn't necessarily break with the heat very readily; the rear combination of the stereopticon lens often stands a good deal of heat without cracking, though it is tightly clamped in its mount. I would suggest mounting the sub-condenser in a clip similar to the Power's condenser mount, or a ring like that in the Model S Simplex lamphouse, and so arranged as to be easily handled while hot. However, these practical problems may be met and solved after the sub-condenser proves its value, if it has any. Other gains are, that it would not interfere with any system of condensers in the lamphouse, so long as distance Y were kept great enough; that it might be removed entirely and still leave the optical system in the machine just what it is today; that it would not interfere with the action of the objective, and a costly form of a corrected aperture lens would be unnecessary.

Upon studying the path of the light rays in Figure 2, in which the image of the condensers is at the diaphragm of the objective, I became convinced that this arrangement is not of the highest possible efficiency. See Figure 3, which represents a "close-up" of the light between aperture and objective. Note that rays "m" and "n," although they are contained in the image, enter the objective at such an angle that they are stopped by the wall of the lens tube and lost. Now, what we need to do is not so much to project the light to the objective as through it, and if the image is formed farther forward in the lens tube, there will be less or no loss. See Figure 4, which represents the condenser image as just outside the front combination. Here all the light can be transmitted by the objective, as the beam is held down to a size not larger than the objective until it emerges from the front combination. In effect, we have rendered the beam parallel to that point. "Eureka!"

However, if we adopt the arrangement in Figure 4, we may run into some difficulties because of the change in the relative position of the condenser-image. We cannot calculate for a lens of given e. f., the focal length of the sub-condenser, using the e. f. of the objective as the basis, since the front combination is some distance from the optical center, and this distance varies in lenses of different manufacture or construction. In other words, distance Z is no longer equal to the e. f. of the objective, and it must be measured from the aperture to the front combination. Otherwise, calculation would be the same. The effect of placing the condenser-image at the front combination would be about the same as that of using a longer focus objective, as there would be made necessary a greater distance Y and a longer focus sub-condenser. Using a half-size or No. 2 objective with an aperture of two inches or more would help, as with an objective of two inches diameter distance Y would be but twice distance Z. With short focus objectives of four inches or less e. f., there should be no trouble, as distance Y may be several times the e. f. of the lens, and the condenser-image will be smaller than 1½ inches in diameter—for instance, take a lens of three inches e. f., distance Y 18 inches, a sub-condenser of the same focus as the objective. The image will be 3 3/5 inches from the sub-condenser, and one-fifth the size of the condensers, or about 4/5-inch in diameter. A light concentrated in this space would permit the use of a 75 millimeter or 3-inch camera objective, which would be otherwise too small for projection, though its optical qualities would be beyond question.

But it is with the long-focus objectives (and the long throw that goes with them) that we encounter the most troubles. The sub-condenser should prove valuable with these, but as with the ordinary method of projection, objectives of larger diameter than quarter-size will be almost a necessity. If we have to get along with objectives of small aperture, the sub-condenser will deliver all the light that reaches it to the lens,

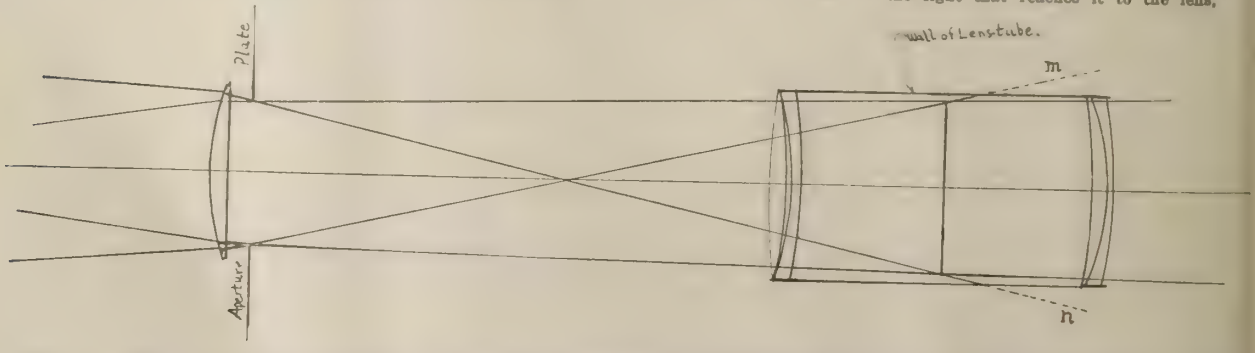


Figure 3. "Close-up" of light conditions in Figure 2, showing loss of light through some of rays striking wall of lens tube.

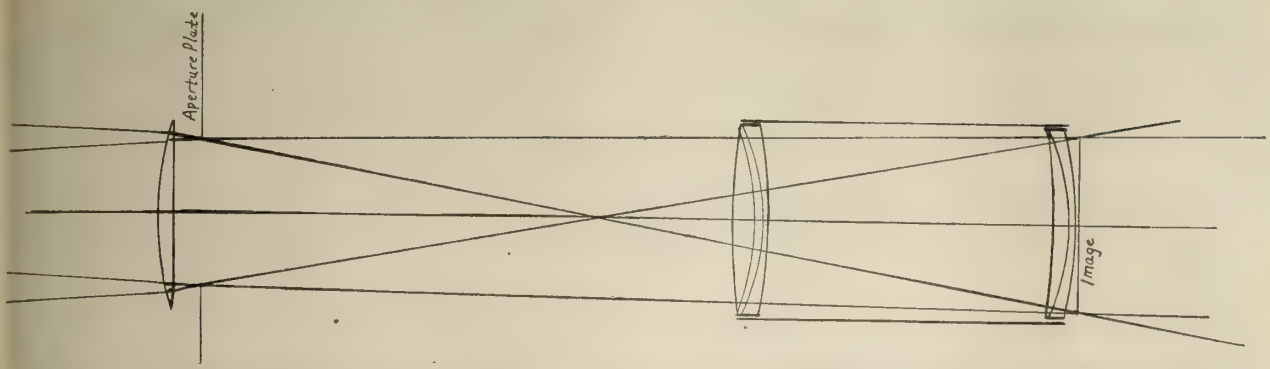


Figure 4. The most efficient possible arrangement. The image of the condensers is formed just outside the front combination, and ALL the light passes THROUGH the objective. Note that the outermost rays are practically parallel.

but it will necessitate a very long distance Y, perhaps inconveniently long. Take an extreme case: If we were to have a twelve-inch objective of 1½ inches diameter, Y must be something like 36 inches, and that is rather excessive. If, however, the objective were of two inches or more diameter, Y could be decreased to about twice its e. f., and 24 inches would not be quite impossible.

Now for a few supplementary remarks, and I shall bring this lengthy letter (it should be called a monograph) to a close.

Evenness of illumination would be secured in the ordinary way when a sub-condenser is used, by projecting an image of the crater upon the film (rather, upon the sub-condenser), using the suitable condenser combination for the ordinary factors, size of spot and crater, and distance Y. The optical alignment of the machine and lamphouse would have to be very good, otherwise ghosts might make their appearance, although the field at the film were clear, owing to part of the light not passing through the objective. If the lamphouse were out of line to one side, say, the image of the condensers would be partly caught on the wall of the lens tube, and such part of the light lost.

The absorption by the sub-condenser might offset the light gained by its use. If a plano-convex lens were used, of 1½ inches diameter, the thickness would be about as follows: Focal length, 3 inches, thickness 3/16-inch; focus, 4 inches, thickness, 5/32-inch; focus, 5 inches, about ⅛-inch thick, and for a lens of 6 inches focus, the thickness would be still smaller. If made of a limpid, very transparent grade of glass, there should be little loss from absorption. A test could be readily made by cutting a sub-condenser lens in half, and laying one half across the lower half of the machine aperture, and projecting a blank screen. If the sub-condenser did any real good, the half covered by it ought to be appreciably brighter than the other.

Of course, interposing a lens between the objective and the condensers will destroy the image of the latter formed at the dissolving point for the shutter. If the image formed by the sub-condenser is just outside the front combination of the objective, then the dissolving effect will be had by placing the shutter as close as possible to the lens; and I think this should be the position of the shutter in any case when using a sub-condenser.

Although we cannot render the rays leaving the film really parallel, we can approximate that effect, since we can obtain a beam whose diameter at the objective is equal to the diagonal of the aperture. (Figures 3 and 4.)

As the polished surface of the sub-condenser would reflect light very brilliantly, it would be necessary to screen it thoroughly. If the operator happened to look at it with no protection for his eyes, he would likely find it uncomfortable, as it would show an image of the condensers or of the arc, just as a mirror would.

There is one more thing I wish to bring up, and I hope to be able to explain it to your satisfaction. On page 119 of the Handbook, you mention that "Any objective lens may work at any one of several different distances from the film." Now, this is true, but in such a way that it need not be considered in projection. It is another recurrence of our old friend, the law of conjugate foci. If we have a lens of, say 8 inches focus, and using it in a camera, focus it on a distant object, 100 or more feet away, note the position of the lens (or the lens standard carrying it), and then, without moving the camera, focus the lens on an object only 25 feet away, we shall find that it is necessary to move the lens forward, in this case just ⅜ of an inch. There you are, a "different distance" between lens and image, the difference being due to the law of conjugate foci. If we put the same lens in a machine, and focus the picture at a throw of 100 feet, and then again at 25 feet, we find exactly the same change in the position of the lens. Do you see what it is? If a lens is focused on a near object, it practically increases in focal length, and the amount of increase varies as the square of the focal length of the lens. This is of very great importance in photographic work, but in moving picture projection, I believe that the possible variations from the principal or equivalent focus of the objective are so slight as to be negligible. A change of any magnitude in the position of a lens will occur only when a long focus lens is used on a very short throw. (As above, the focus of an 8-inch lens becomes 8⅜ inches on a 25-foot throw.) The "working focus" of any lens is found by this formula: F′ equals F plus F/T x F. F′ being the working focus and F and T being the e. f. and the throw respectively (all expressed in inches). Or we can use the usual formula for conjugate foci, but this serves as well; and it indicates how the variation is proportional to the square of the focal length, as in the latter part of the equation F is multiplied by itself. Commonly, a lens focussed on an object 100 feet away is considered as focussed for parallel rays, or at infinity; though in fine work with long focus highly corrected lenses, "infinity" becomes two or three times 100 feet. But all this has nothing to do with projection. So, in ordinary projection, we may consider that any lens is working at its e. f., and in matching a condenser system, I hardly think that an error of 1/16 inch or so will have any effect on the work of the condenser system.

What is of real importance, in your scheme of matching condensers to objectives, is that lenses of different manufacture or construction many have widely different back focus. I have used a pair of such lenses, one a Gundlach in a Simplex machine and the other a Bausch & Lomb in a Power's, and got a screen image identical in size from each of them. The e. f. of each lens was five inches; but the back focus of the Gundlach was four inches, and that of the Bausch & Lomb was three inches. Quite a difference, you will admit. The reason lies in the construction of the lenses: the Gundlach had a short lens barrel, with combinations close together, and of long focus; while the B. & L. had a long barrel, with factors of shorter focus, the greater separation between the factors being required to obtain the focal length of the complete lens.

Well, all things must come to an end, and so must this "lucubration," as Mr. McQuade might call it. I only hope that it has not bored you to read this too long script; I realize that I have been prolix in many places, but chose prolixity rather than to be misunderstood. I trust that I have been clear throughout and have held your interest. My only regret is that I have not had the opportunity or facilities to make any experiments to verify the practical value of the sub-condenser system herein outlined; but I am sure that the theory is sound, and I offer it for you and friends Griffiths, Martin, Solar, et al., to anlyze and pick to pieces.

I am going to borrow one of Brother Sargent's bits of advice and use a heavy manila envelope for this—it may not look so pretty as one of bond paper, but the contents are more likely to arrive intact.

As I am, of course, eager to know what you think of my scheme, I enclose a couple of stamps for a carbon copy of your reply in the department—but if you care to write a personal letter it will be very welcome.

With best wishes for the success of the Moving Picture World, and for the Projection Department and its editor.

I have little comment to make on this article, preferring to leave that to others, with caution to make it as pointed as practical, without losing value; also that it is eminently essential that this discussion be kept just as clear of technical terms as possible, to the end that it be understood by the average operator. This has been pretty well adhered to in the past, and must be continued in the future. I feel that we are rapidly approaching the point where our labors will need only certain practical experiments to crown them with success, and when that time comes the experiments will be made. This department will see to that. The advantage of placing the sub condenser between the light and the film lies, to my mind, largely in the possibility of properly mounting it. If the lens really is a practical thing, as I am pretty well convinced it is, then it but remains to arrange for a suitable, properly placed mount, and compile a somewhat elaborate table, giving focal lengths to use the different e. f., objectives under varying conditions. I am right now having a preliminary test of an aperture lens sent in by Brother Martin, made by Lester Bowen, chief operator, Rialto theater, New York City.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

Motion Picture Photography

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Trick Work and Double Exposure (Continued).

MOST varieties of trick work will come under the following headings: The hold, the dissolve, vision, stop-crank and reverse.

The simplest of these is the hold.

The Hold.—The hold is generally used for the instantaneous materialization or extermination of a character or object in the picture. It is called "hold" because when it is necessary to remove or introducc a character or object instantaneously in the scene without spoiling the action of the characters which continue in the scene, they must hold whatever position they happen to be in while the character or object in question is being introduced or taken from the scene so that when the camera starts again they may continue whatever they were performing at the cry of "hold."

In the old days in the infancy of motion pictures, magic subjects were more common than dramatic subjects and many weird and fantastic pictures were made in which the hold was often used. At the present day there is seldom occasion to use these devices as when characters which are of a visionary or supernatural nature are to be introduced the fade-in is more commonly used.

Often, where characters are instantaneously introduced into the scene in magic or fairy tales, the character introduced seems to come from a puff of smoke. The method of producing this effect was that of placing an electrically connected box of flash powder in the scene at the point where the character was to appear and igniting it with a switch at the instant for holding, the puff of smoke acting as a cue for the hold. After the smoke has cleared away the character to be introduced would stand in the proper position, and when the camera was started would leap into the air. As it takes a revolution of the camera crank to bring the camera to speed, it is almost always necessary to cut out several frames of dead action in the hold negative, the amount necessary to cut being easily determined by looping the hold and examining the frames closely to see how the action should continue to give the proper effect. After the first cut is made, taking care not to cut too many frames, it may be projected upon the screen, and if the result is not yet satisfactory the action can be accelerated by cutting out a few more frames and cementing the negative together again. Where characters are not numerous in the set it is sometimes possible to make a hold much better by duplicating the last action before the hold again directly as the camera is started. The duplicate actions being then lapped back so that the part before the hold may be cut out at any point during this duplicate action, and then, after the hold, the latter part of the duplicated acion matched to the first part. Where this is possible the result is much smoother as it is almost impossible to get an instantaneous hold that will not appear jerky or jumpy when shown on the screen, because the action of holding requires the motion to be immediately slowed up, whereas, by duplicating the action and matching back, there is no perceptible jerkiness to be detected. The hold is also used for transformations where costumes are instantaneously changed. When such changes are made the wait involved is often very tedious for those characters who have to hold their positions. It is well, in these cases, in the rehearsals to allow the players to find positions for holding which are easy to hold or which they may be sure of being able to duplicate. Where the holds are extraordinarily long, holds of fifteen or twenty minutes for changing costumes being not uncommon, it is customary to mark the positions of the players on the floor with chalk about the soles of their feet, so that they may even walk off the stage and yet be able to resume their positions again in the exact spot in which they stood before. This is absolutely necessary in some cases where the hold is used in connection with a reverse action. In matching a hold with the reverse action, which will be treated later, it is necessary that the player or players come back to a certain original position and attitude after having performed a certain action in reverse. Take, for example, a scene in which a character does something which could not be reversed and then has to leap to the top of a fence manifestly too high for him to actually do so in real life, the scene may be done by marking a hold position for the end of the first part of the scene, after which a reverse strip is taken of the player jumping backward from the high fence and then backing up to the hold position assumed at the end of the first part. Where this is done properly the two strips may be united so that the action is continuous with the actor leaping to the top of the fence at the conclusion of the scene.

The Dissolve.—The dissolve is used much the same as the hold for the introduction and disappearance of characters, except that the effect is the gradual materialization of the subject brought in from a slight visionary figure to material proportions. Dissolves are used not longer than three to five feet in such cases, as it is necessary for all the other characters to remain rigid during the duration of the dissolve, otherwise they will appear double during the dissolve. It is needless to say that a dissolve where there is much action in the picture, requires considerable ingenuity in devising a natural method of making the permanent characters in the scene motionless for the period of the dissolve. This is usually accomplished by having the other characters remain motionless as if in surprise, since this would generally be a natural emotion at the magical materialization of an unexpected subject in the scene. It is also possible to use the hold and, by very carefully making note of the position of the character introduced, to afterwards double exposc the materialization of the figure up to the time of its instantaneous appearance without interrupting the action in the scene. This is very difficult, however, since the duplication of the position of the figure against the background and its matching upon the film at the exact footage is a very difficult task. As commonly done the procedure is as follows: The foot position for the introduction of the character having been carefully marked in the scene the character is introduced as described under "hold." The frame line having been marked upon the film at the beginning before taking the scene and the number of turns to the hold from the frame line marking being carefully counted. After the scene has been taken the character resumes the position as marked, and a test strip is made with the actor standing in position. This test strip is then developed, fixed and dried. Meantime, the scene is either rewound in the dark room or run back to the beginning by reversing the camera with the lens capped. The frame line marking mentioned before is for locating the frames upon the claws so that they will coincide with the aperture when the film is re-threaded. The common method for marking the frame line so as to be easily distinguished is to make pen pricks between the perforations just below the holes into the claws engaged, also to make some distinguishing mark upon the film so that the beginning point may be easily recognized even in a dark room; it being often expedient to place the film for the double in a can for several days pending the preparation of the scene to be doubled. The test strip before mentioned now serves as a guide for placing the actor in the same relative position as regards the camera as he occupied when the scene was previously taken. To ascertain this position place the test film in the camera and match one of the frames in the aperture opening with a ground glass over it. By posing the character in front of the camera it will be found that he may be maneuvered so as to make his image exactly correspond with the image already developed upon the scene. When this is accomplished in front of a black velvet, the original scene is again threaded into the camera, and at the correct number of turns, the player is faded-in to his previously-taken image on the film.

It is pertinent to mention here that black velvet, which is most generally used for a background in making dissolves, should always be stretched perfectly taut, otherwise folds and wrinkles will be apt to show in the double. Black velvet reflects the least light of any material, but it does not by any means absorb all of the light which falls upon it. If it did, the folds and wrinkles would not be visible to the eye. The sheen, or high light, in folds or wrinkles is quite apt to show plainly where the velvet is not kept perfectly flat. Even better than velvet for double exposure is the shadow box. A shadow box is a cube with one open side, the interior of which is painted black or covered with black cloth. The subject is posed before the open side of this shadow box in full light. The side of the shadow box naturally protects the back part of it from direct rays of light, and there is practically no light reflected from the interior. When a shadow box is made it is not necessary to be so careful about drawing the background perfectly taut, the shadow box being often constructed from wings or flats arranged about a velvet drop. It is not absolutely necessary to paint the flats black if they are of a dark color and opaque, especially if the box is large enough so that the flats are beyond the range of the picture. In making small figures against the black drop or shadow box it is often impossible or impractical to make the background big enough to cover the field of the picture. In this case a supplementary shadow box of wood painted black inside may be placed just in front of the camera with an aperture cut in it sufficiently large to allow just the figures to be photographed through it. The edges of this aperture must be, of course, also painted black and shaded from direct light, or a matte may be placed over the lens hood of black paper or cardboard with an aperture cut in the matte.

(To be continued.)

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American Projection Society's First Banquet

Enthusiastic Gathering at Hotel McAlpin, New York, Presided Over by Lester Bowen.

By F. H. Richardson.

IT WAS the privilege of the editor of the Projection Department to attend the first banquet of the American Projection Society, held in the Green Room of that very classy abode of the traveler, the Hotel McAlpin, New York City, at midnight Tuesday, September 18, in this year of our Lord 1917 A. D., the same lasting until four ante meridian, beginning with goodies galore, continuing with oratory and ending with good fellow and womanship and a treading of the measures of the dance.

The American Projection Society was formed three years ago, Joseph Basson, then president, if I rightly remember, of Local Union 306, being largely responsible for its borning. It is composed of those operators who may wish to join and who can thoroughly demonstrate their fitness both as to professional ability and integrity of character to be classed as high-class projectionists.

The society is incorporated under the laws of New York. It seeks to bind together, socially and professionally, the best men there are in the business and to elevate the projection of motion pictures to the dignity of a profession. The writer is, and has been almost from its inception, a member. He vouches for the fact that the society in no manner or way interferes with or infringes upon the field of the union. In fact, practically all, if not, in fact, all, present members are also members of Local Union 306, I. A. T. S. E. and M. P. M. O., and this includes at least two past presidents of that body

The president of the society is Lester Bowen, who is, or soon will be, the highest paid moving picture machine operator, I dare say, in the entire world; also he is certainly one of the best operators I know of in this country. Brother Bowen is chief operator in the Rialto theater, New York City, and after January 1st Mr. Bowen's salary will be $5,000 a year, he to then become chief operator in charge of both the Rialto projection and that of the new theater de luxe which Mr. Rothapfel will soon have at 49th street and Broadway. The announcement of this was made upon the direct authority of Mr. Rothapfel, who, together with J. H. Hallberg and wife and the editor and wife, occupied the table at which Toastmaster Smith presided. It came as a complete surprise when Mr. Rothapfel whispered the good news and gave permission for its use that evening; also it was eminently fitting that that particular piece of information be first made upon such an occasion. Mr. Rothapfel's act in thus financially recognizing the worth of high-class work in his operating room will be an encouragement to operators all over the world to strive to excel, since it proves that real excellence in projection has at last been recognized and rewarded in a really big way. After the writer had made the announcement, Mr. Rothapfel in his address made the pointblank statement that the salary was to be paid because Operator Bowen was worth every cent of it. "I am no philanthropist," said Mr. Rothapfel. "I am not giving Mr. Bowen that sum for any other reason than because the high-class service he has given me in years past, coupled with the increased responsibility he will in future have in assuming charge of both the Rialto projection and that of the new theater, justifies its payment. Operator Bowen has made his services worth $5,000 a year, and I am going to give it to him" at which point the applause stopped all further speech for an extended period.

Will C. Smith, assistant general manager Nicholas Power Company, acted as toastmaster and demonstrated the fact that he was complete master of the toast. His introduction of the speakers and his comments on their efforts were invariably good, often witty and always pleasing.

The list of speakers was long. Among them were S. L. Rothapfel, J. H. Hallberg, Ira Sherman, Lester Bowen, Joseph Basson, E. F. Porter, J. E. Robin and F. H. Richardson.

The society has spent three years building a firm foundation. It now proposes to push itself forward and become a factor for good in the projection field. It may and probably will become international.

Shipman Organizes Money-Making Plan

Opens New York Offices as Representative for Independent Manufacturers.

A PLAN of intelligent and practical co-operation for money-saving results between the producers who make pictures and the man who buys them has been evolved by Ernest Shipman, who has been in close touch with the domestic and foreign buyers for some time.

Three prominent film organizations and over ninety purchasers of the territorial rights in the United States and Canada have already agreed upon a plan of co-operation which will permit the placing of an "O. K." upon a story or scenario before it is made, thus insuring profits for the producer and investors.

Mr. Shipman, backed by an experienced office and selling force, is prepared to undertake all business angles in connection with the selling and exploiting end of pictures. Since 1914 he has a record of over $900,000 worth of pictures disposed of, the operations covering the entire field from Broadway runs to small deals in distant parts.

The foreign situation is at present a most complex one, and the utmost skill and knowledge are required in dealing with this market. After a thorough investigation of the men and companies now engaged in the work, no less an expert than Chester Beecroft has been affiliated with for the export trade. Mr. Beecroft has just returned from a four months' tour of England, France, Norway, Sweden, Denmark, Finland and Russia, where he made a critical survey of conditions and established connections with the strongest and most reliable buyers and distributors in each country. His knowledge is accurate, fresh, and thorough; his standing and associates so irreproachable as to remove all fear of possible dangerous governmental difficulties, and his organization is quite unique in system and efficiency.

In order to properly care for the studio and laboratory requirements of certain producers and prominent directors who are already under co-operative contracts, Mr. Shipman has executed a five-year lease for an extensive plant in the very heart of the city, where the highest art in negative development, positive printing, art titles, tests, etc., will be maintained. This plant which has been improved and enlarged since coming into Mr. Shipman's possession, will be known as the Art Studios, and one of the best known laboratory men in the business and staff of assistants is already in charge.

Banquet American Projection Society. Hotel McAlpin, N. Y., September 18, 1917.

Paralta Engages Raymond B. West

Former Triangle-Ince Director Will Have Charge of the Bessie Barriscale Company.

RAYMOND B. WEST, who made a very notable reputation as a director with the Triangle Producing Company, has joined the directorial staff of the Paralta organization. Negotiations which have been going on between Mr. West and Paralta for several months were brought to a head during the recent visit of Carl Anderson, president of Paralta Plays, to the studios of his company in Hollywood. Contracts were then signed under which the young director entered into a long-term connection with Paralta producing interests.

Raymond B. West.

Since Mr. West's contract with Triangle expired in August, he has been spending much of his time in the California mountains and joins Paralta in fine condition for a season of hard work.

The engagement of Mr. West marks an important step in the determination of Mr. Anderson, president of Paralta, and Robert T. Kane, vice-president, to retain the services of a battery of directors, who, in talent, versatility, experience and reputation, will enjoy the entire confidence of exhibitors throughout the country. In annexing Mr. West, Reginald Barker and Oscar Apfel, they have undoubtedly attained their purpose.

Mr. West will direct Miss Barriscale's third Paralta picture, following the completion of the finishing touches Reginald Barker is now puting on "Madam Who," Harold MacGrath's romantic military mystery story, which will be Miss Barriscale's first Paralta release. "Rose o' Paradise," her first Paralta picture, will be her second Paralta release.

Miss Barriscale's company will go over to Mr. West's direction intact and he will have the very great advantage of the retention of services of Clyde De Vinna, the cameraman who has been so successful in the photography of Miss Barriscale's pictures. He has made a very careful study of her photographic peculiarities and possibilities and has filmed most of her pictures.

Mr. West directed several productions in which Miss Barriscale appeared under Triangle management. It was he who directed her first screen appearance—"The Cup of Life," which has been described as "the perfect photoplay."

Mr. West came to the motion picture industry from commercial life, in which he had a most diversified business training. Beginning as a property man at the old Edendale studio of the New York Motion Picture Corporation, he was promoted to assistant cameraman. He soon became a full-fledged cameraman and in a short time thereafter was intrusted with the responsibility of directing a two-reel comedy, which made a hit and at the same time led to his promotion to a full-fledged director.

Mr. West's greatest work was his participation in the production of "Civilization." For eight months he not only directed many of the great situations and incidents, but he also devoted his attention to the camera work and to the construction of scenes.

TYPES IN HERBERT BRENON'S "EMPTY POCKETS."

"Empty Pockets," the mystery story by Rupert Hughes, whch Herbert Brenon has chosen for his next picture, is composed mainly of types. For this production there will be no star, but a typical Brenon cast will be headed by Bert Lytell, Barbara Castleton, Galanta and Susanne Gilla.

Mr. Brenon has had considerable difficulty with his types. His casting director presented to him one character after another, till in desperation he went to the East Side district. It was there in the Jewish theater that he found the necessary material and Mr. Brenon is now satisfied. The scenes in the sweatshops are acted by people from the sweatshop district.

Metro Sells Foreign Rights

Ben Blumenthal, of the Export and Import Fim Company, Gets the Concession.

A DEAL of great interest to the trade was consummated about two months ago, and has only just come to public knowledge through Frank Garrett, the president of J. Frank Brockliss, Inc. Ben Blumenthal, President of the Export and Import Film Company, Inc., has takn over the entire foreign rights to the Metro Pictures.

Ben Blumenthal.

Madame Schuepbach, the representative of the Mundusfilm Corporation of Paris, who was recently here to buy material for the foreign market, and whose personal representative is Mr. Garrett, delayed her departure until she was able to close a deal with Mr. Blumenthal for the rights to these pictures for Spain, France, Italy, Switzerland, Holland and the Balkans.

Mr. Blumenthal is most enthusiastic over the proposition, and feels that the Metro Pictures will be sure of immediate success with European audiences. Such stars as Francis X. Bushman, Beverly Bayne and the Sidney Drews and Harold Lockwood have obtained enormous popularity in this country, and their following will doubtless be increased wherever they are shown abroad. Mr. Blumenthal believes that the European market is coming more and more to demand the American productions, with their elaboration of detail and expensive settings, and that it is a matter of simply bringing the pictures before the audiences in the proper manner to result in the ultimate triumph of American releases over the foreign products. It is a field of the industy of tremendous scope, and heretofore but little explored, and offers great possibilities to the American exporter.

In accordance with his present plans, Mr. Blumenthal is opening exchanges in the other foreign countries, where he cannot sell the territory to some reputable foreign distributor so that all of Europe will be covered in the shortest possible space of time. These exchanges are modeled on the Blumenthal plan of efficiency, under strictly American methods. In the past he has collected an accurate list of all the theaters in all the territories of Europe, and classified them according to grade. This has been accomplished by a thorough canvass of territory. The relative sizes and populations of the various sections have been carefully worked out so that exactly the correct returns from each territory can be estimated. In fact, the whole has been reduced to a matter of statistics.

THEDA BARA SOON TO BE SEEN ON BROADWAY.

Miss Theda Bara, the William Fox star whose fame encircles the globe, will be seen for the first time on Broadway in a sumptuous production of "Cleopatra." In this tremendous photodrama the greatest siren of ancient times, whose charms and machinations wrecked empires and changed the map of the world, is portrayed by Theda Bara, who by her reputation as the greatest living portrayer of siren roles has reincarnated the great figure of history and has depicted with a fidelity that is uncanny the wondrous beauty and the subtle cunning of the Siren of the Nile.

INDIANAPOLIS GENERAL FILM OFFICE MOVES.

The Indianapolis branch of General Film has just made a change in location. Formerly at 24 Washington street, it is now at 122 West New York street.

Honor Roll

J. L. HUNTER, chief auditor of the George Kleine System of exchanges, is one of the latest to doff the civilian garb of the workaday world and don in its stead the trim fitting uniform of the military world. On Friday, September 14, he closed his desk for the last time in the George Kleine executive offices, 63 East Adams street, Chicago, and left for Toronto, Canada, where he is already enrolled as a member of the Royal Flying Corps of the British army and will undergo a thorough course of training at a big aviation field before "going across" to take his place in the air alongside the men who are acting as the "eyes" of the British Army.

J. L. Hunter.

A Canadian by birth, Mr. Hunter spent the early part of his life in the Dominion, acquired a thorough banking experience and was engaged in business at Edmonton, Alberta, when some three years ago he was summoned to New York to accept a position as assistant to Auditor F. S. Phelps in the George Kleine offices. A year later when Mr. Phelps was made general manager, Mr. Hunter was appointed general auditor, and up till last week supervised all the expenditures of the home office and the twenty-four branches scattered throughout the principal cities of the country. His name, naturally, is one known to every employee of George Kleine, and when the next checks go through it will seem strange to many of them to behold a new signature in the place filled for so long a period by the name of J. L. Hunter. The sincere good wishes of the entire George Kleine organization go with Mr. Hunter wherever duty may call him, and it is hoped that he may return at the end of the war covered with glory.

* * *

Burett H. Stephens, the theater building expert of Wilmington, N. C., a member of the governing board of the North Carolina Exhibitors' Association, and who took a prominent part in the organization of the A. E. A. at Chicago, has been called to the colors, having been offered a commission as captain in the Engineering Department by President Wilson. Mr. Stephens offered his services to the President soon after the United States entered the world war and qualified as an expert on building of docks and wharves, as well as other construction work. He received notification some days ago of his appointment dating from that time, and has written the War Department asking for ninety days in which to close his private business affairs before going to the front.

* * *

Roscoe B. Dayton, formerly associated with L. M. Day, of the Metro Company, Washington, D. C., is another of the film men who have entered the army as a commissioned officer. Mr. Dayton is a graduate of Lehigh University and was a civil engineer. He specialized in bridge building, and his services were readily accepted by the War Department. He has gone to one of the mobilization camps and expects to leave for France before the end of the year. He is very anxious to be assigned to active duty. Upon graduating from Lehigh University, Lieutenant Dayton came to Washington to take an interest in the local Metro branch. He was placed in charge of the cashier's and bookkeeper's department. He continued in this position until he received his orders from the War Department to report for active duty.

* * *

Rodney A. Horton, who has just been admitted as a member of the recently organized Officers' Training Camp at Fort Myer, Va., is the first among the moving picture operators of the District of Columbia to have an opportunity to become a commissioned officer in the new National Army. Mr. Horton has been holding two positions in the moving picture field at Washington, being employed during the day by the Metro Film Service Company, while evenings he was the operator at the Washington theater, of which A. H. Brown is the manager. His employers and fellow employees at both places join in wishing him great success, expressing the hope that he will gain a commission in the army as a result of his service at the training camp.

Frank Jonasson, Character Actor

FRANK JONASSON, the popular Kalem character actor, has returned temporarily to the stage, being featured in a vaudeville act. He is using the make-up of "Roger King," father of the girl in Kalem's "The American Girl" series of seventeen episodes. Jonasson first used the make-up in the character of "Ace Brent," the millionaire ranchman of "The Girl from Frisco," of which "The American Girl" is a sequel, and as "The Girl from Frisco" was in twenty-five episodes, Jonasson has appeared on the screen in practically the same character every week for a year.

Frank Jonasson.

"I have been recognized in every city in which I have appeared with my sketch," Jonasson stated in a letter to the Kalem Company, "and some of the discussions regarding my identity have been very amusing. For instance, at a recent matinee in Portland, Oregon, a man sat in the first row with two small boys, who apparently were his sons. After I had been on the stage a few minutes I heard an argument across the footlights. One boy was insisting that I was Ace Brent, and the other contended I was Roger King. As near as I could judge the father settled the discussion by explaining that I was both."

FIRST CAVALIERI SUBJECT UNDER WAY.

Lina Cavalieri has started work on her first Paramount picture under the direction of Emile Chautard. "The Eternal Temptress" is the title of the story which was written expressly for Mme. Cavalieri by Mme. Fred de Gressac, and is a modern tale of Venice and Rome, with powerful dramatic situations, great human appeal and opportunities for scenic investiture seldom equalled in a photoplay. Director Chautard is responsible for the statement that it will afford the beautiful star every opportunity for the exercise of her talents, and believes the picture will be a veritable artistic triumph.

PARAMOUNT CONSERVING FOOD.

Conforming heartily to every requirement of the United States Government, the producing organizations of Paramount have signified their intention of co-operating with Herbert Hoover and the U. S. Food Administration in eliminating food waste by using substitutes in all pictures now in process of production, or which shall hereafter be produced, until the necessity for such conservation is past. Orders have gone forth to each producing company that no more real food shall be used. Papier mache imitations and other substitutes which will not be noticeable in the screen are to be employed.

ABEL ON HIS FIRST TRIP FOR SELECT.

Sydney E. Abel, special representative of Select Pictures Corporation, left Thursday on his first visit to the newly established Select Exchanges. Mr. Abel's first objective is Washington, D. C., where he will be in conference with branch manager V. P. Whitaker, who has recently taken charge of the Washington Exchange, just opened at 811 "E" Street, North West. Whitaker reports big business from the nation's capital, and Abel expects to have a promising report to make on his return from his first official trip.

Walthall Announces Picture

The Initial Production of His Independent Producing Company Will Be "His Robe of Honor"—Miss Charleson Leading Woman.

HAVING established himself as one of the foremost delineators of intense types the screen has borne and having appeared in the stellar role of many of the greatest achievements of the photoplay art, Henry B. Walthall has severed his former connections and in the future will appear at the head of his own independent producing company in screen dramas of a far greater magnitude than the program system would permit. In the future each of his productions will be of such caliber as to constitute an entire evening's entertainment and will be presented under the executive direction of Paralta Plays, Inc.

Mr. Walthall is now in Los Angeles, California, arranging for the filming of his first production, under the new arrangement, which will be a visualization of E. S. and J. F. Dorrance's romantic story, "His Robe of Honor," a strong, virile portraiture of love and politics in a great city, featuring a leopard judge who changes his spots under the influence of a girl of high society. The decision to present this story as the initial production of Mr. Walthall's new organization comes after much deliberation. For many weeks Mr. Walthall has been engaged in reading manuscripts written by many of the foremost writers of the day, a number of which have been purchased for future presentation. The final decision was made to present "His Robe of Honor" as the initial production, not only on account of the great popularity of the book, which ran into several editions, but owing to its aptness to be portrayed by the type in which Mr. Walthall has achieved his greatest triumphs. "His Robe of Honor" is a bold, clever denunciation of graft-permeated, back-room politics, setting forth in telling manner the inner workings of a powerful political ring seldom exposed to the view of the average voter, which promises to give Mr. Walthall exceptional opportunities to run the entire gamut of emotion and to present a photo-dramatic offering of exceptional appeal.

Henry B. Walthall and Mary Charleson Arriving in Los Angeles.

Miss Mary Charleson, whose beauty, combined with her rare histrionic talents achieved for her a most notable success while playing opposite Mr. Walthall in productions produced by Essanay Company, has been engaged by Mr. Walthall as leading woman in his new organization. Miss Charleson is now at the Coast, making preparations to appear in his initial production, which will be released by the Paralta Plan.

ALLAN SEARS IN "BLUE BLOOD."

Allan Sears, well-known leading man of filmdom, is the most recent acquisition to the large force of players now engaged at the Triangle studio in Culver City, Cal. His first production under the Triangle colors will be in "Blue Blood," a production just begun by Director E. Mason Hopper, in which Alma Ruebens will be starred. An unusually elaborate set, covering an entire stage 50 by 150 feet, has been erected for the production. The furniture includes some of the finest antiques in the huge Triangle art collection, and is valued at $30,000.

Fox Players in Big Scenes

Delegation of Press Representatives Witness Filming of Thrilling Spectacles for "Les Miserables."

REPRESENTATIVES of the publicity department of the Fox Film Corporation, including Walter Sanford, Kilbourn Gordon, Hamilton Thompson and A. L. Selig, on Thursday entertained numerous individuals from the trade press and other publications interested in moving pictures.

The party went in autos to the studios at Fort Lee, N. J., where they saw one of the largest sets of the production in finished state, and witnessed several hundred performers at work. The scenes taken were located on a Paris street in the days of the Commune, and led up to the fighting between soldiers and citizens at the barricade. The street setting was more than two blocks in depth, with cobblestone pavement, street lamps, a pharmacy, sidewalk cafe and many picturesque shops. The populace and soldiers were in true historical costume and made a fine showing. Frank Lloyd, Mark Robbins and others were in charge of the production.

In the party of press visitors were Mrs. Jessie Niles Burness, editor of Film Fun; Miss Agnew of The Morning Telegraph, K. C. Beaton of the New York American, C. E. Wagner of The Exhibitors' Trade Review, Peter Milne of The Motion Picture News, Kitty Kelly of the Chicago Examiner, Mrs. G. S. Kaufman of the New York Times and R. C. McElravy of The Moving Picture World.

"Les Miserables" is scheduled for release sometme during the fall months.

Stanley King in New Play

WILLIAM HUMPHREY, one of the best known directors in the country, has in association with others for the past few months been laboring in the preparation of a semi-spectacular, yet extremely modern play. The final touches to the scenario are now being applied and Oscar I. Lamberger, Ph.D., who is one of the moving spirits in this enterprise, reports that the finding of locations, selections of special scenic settings and effects are practically completed.

As it will be necessary to take scenes of this picture in different parts of the country, arrangements of engaging special trains have been entered into.

The production will rank among the hundred thousand dollar kind, and the leading characters that are to be portrayed will call upon the lines of artistry specially in the difficult parts. One of the very important roles will be the one of the juvenile lead, who will have to appear in the double role of a youth of eighteen and a man of twenty-eight. This part already has been secured by Stanley King, a youthful artist, who in the pre-rehearsals has proven exceptional fitness for the part ascribed to him. Mr. King's screen experience and his painstaking study of the drama have shown remarkable results. Born in this country, he was not satisfied with the tuition received in the land of his birth, but visited the Imperial Dramatic School of Vienna, where he received an additional year of tuition. His studies there were cut short by the outbreak of the war.

Stanley King.

Unquestionably under the well-known Humphrey direction, Stanley King will forge fast to the front.

WORSLEY TO DIRECT RHEA MITCHELL.

Wallace Worsley will direct Rhea Mitchell's first independent star picture, made at the Paralta studios in Hollywood, to be released under the executive direction of Paralta Plays, Inc. Mr. Worsley is an actor and director of wide experience, both on the legitimate stage and screen. He made an exceptionally notable hit as Henry Jenks in support of J. Warren Kerrigan in "A Man's Man."

Manufacturers' Advance Notes

Essanay Perfection Pictures

October Releases Through the George Kleine System Includes Two Comedy Dramas and Ade Fables.

ESSANAY'S October offering on the Perfection Pictures program, George Kleine System, distributors, includes two five-part comedy-dramas and a continuation of the weekly releases through General Film of George Ade's Fables in Slang.

Taylor Holmes heads the feature list in his second Essanay

Scene from "The Fibbers" (Essanay).

production, entitled, "Fools for Luck." This is a screen version of a story by Kennett Harris entitled "Talismans," which appeared in the Saturday Evening Post. Based on the prevailing human weakness, superstition, and portraying the ludicrous efforts of a young man to "work a rabbit's foot" in a love affair, it presents Mr. Holmes in a role of subtle humor of the same type in which he won his fame on the stage. The picture has a screen time of sixty-five minutes. It will be released October 8.

A week following the release of "Fools for Luck," Bryant Washburn will make his first appearance on the Perfection Picturs program in a five-part comedy-drama entitled "The Fibbers." The story, written by Jas. W. Adams, a magazine writer, hinges on the theory that while it all very well not to fib to your wife, still, by the same token, your wife should not fib to you. The results of this reasoning, wrought in "The Fibbers"—both man and wife—are dire in their effect. It has been aimed to give Mr. Washburn a role affording him the amplitude for his humorous portrayals which were so well liked in "Skinner's Dress Suit," and other of his recent successes. Virginia Valli appears as his leading woman. Miss Valli has been seen before with Mr. Washburn, having played an important part in "Filling His Own Shoes." She also essayed the leading feminine role for Taylor Holmes in his first Essanay production, "Efficiency Edgar's Courtship," and won favorable comment on her work. "The Fibbers" has a screen time of sixty-five minutes. It will be released October 15.

UNIVERSAL SERVICE DEPARTMENT IN CHICAGO.

The Universal Company has taken hold of the Service Department idea very strongly. W. A. Bach, of the New York office, has just opened a Publicity-Service Department in the Chicago office and has placed L. M. Firestone in charge. Mr. Firestone is a clever young advertising man and will be able to render splendid service to the exhibitor. He was formerly an agency man.

The object of this new department is to give every possible assistance to the exhibitor in the matter of advertising, publicity and the looking after of all the exhibitors' requirements, free of charge. Service to the exhibitor will be rendered spontaneously and with a sincere feeling of "we are glad to do this." Summed up, the Service Department will be the "missing link" between the exhibitor and the exchange.

Universal now has three most complete departments in New York, Toronto, Canada, and Chicago. Similar departments will soon be opened up in many other exchanges.

GAUMONT PROGRAM FOR WEEK OF OCTOBER 8.

Focussing its efforts for the present upon its single-reel featurettes, the Gaumont Company is able to offer to the public in the Mutual Weekly a news periodical on the screen which is not only up to the very moment in timeliness but edited as carefully as a high-grade literary magazine. As war news now takes precedence in the minds of the people, current issues of the Weekly are largely devoted to this topic, but other important events are not neglected. A capable and enthusiastic staff of cameramen all over the world insure a regular supply of war pictures. The Gaumont-Mutual Weekly is released every Wednesday.

The other single-reel release of the Gaumont Company is the magazine on the screen, "Reel Life," which, in variety of subjects, excellence of photography, and carefulness in editing, has eclipsed all other releases of this class. Issue No. 76, which released Thursday, October 11, keeps up the high standard acquired by preceding numbers. The subjects therein, which are shown in entertaining detail, comprise: "A Dam Across the Mississippi," which makes Minneapolis a river port; "Acrobatic Cyclists," a clever stunt from the vaudeville stage; "Cantaloupes of the Imperial Valley," showing the gathering, packing, and shipping of these luscious melons from below sea level; and "The Development of the Watch," a feature subject, picturing the watch from the earliest model to the latest, including many worth a king's ransom and some of which represent the extravagance responsible for the French Revolution. This week's animated drawing from "Life" is entitled, "Coming Home from the Club in 1950," and shows what the jolly clubman may expect when he reaches his home roof in the early morning hours a few years hence.

VICTOR MOORE IN "IN BED—IN BAD."

Victor Moore will release on Sept. 24 his newest comedy called "In Bed—In Bad," written for him by Thos. J. Gray. Vic is a "busy bee" at his office, and he is working so hard that his office staff becomes alarmed, for fear he may overwork. They all impress this strongly upon him. Needless to say he laughs at them, for he never was sick a day in his life.

On his arrival home, his wife greets him with great concern over the way he looks and insists upon sending for the doctor. She phones him, and he tells her to put Vic to bed at once, that he will be over with a nurse. She does.

The fact that Vic has been put to bed sick becomes the talk of the neighborhood and each neighbor comes over to do their "bit." Each one suggests a different doctor, and "Mrs. Vic" has them all. One doctor says it's his heart, the other his

Scene from "In Bed—In Bad" (Klever).

chest, and another says it's his throat. However, after a final consultation, they all decide he should be operated on for appendicitis. Vic is alarmed and wants to know what caused this, and the doctors tell him he does not get enough exercise. Vic says, he will get some right away, and he ends up by "walloping" the life out of all the doctors.

This is a distinctly different Moore Comedy and the fans who like "Camping" and "The Cinderella Husband," will more than like this one. It has plenty of laughs and funny situations.

Strong "Falcon" Offering

Vola Vale Featured in "The Secret of Black Mountain" with Picturesque Western Atmosphere.

FOLLOWING great appreciation evoked by the first Falcon Features, with a strong western dramatic atmosphere, "The Mainspring," General Film offers another western subject just as handsomely produced, with a notable star. The star in this case is none other than Vola Vale, and opposite her plays a screen favorite who is leaping into fame and popularity

Scene from "The Secret of Black Mountain" (Falcon).

fast, Philo McCullough. The play is "The Secret of Black Mountain," which is ready for immediate release.

This drama is picturized from a fine magazine story by Jackson Gregory. The scene is laid in California, and the plot is filled with red-blooded situations amid mountain backgrounds of natural grandeur. The story is one of great appeal in behalf of both the heroine and the hero. Miss Vale, today established as a box-office luminary of the first rank, has the role of a young school teacher from the East who penetrates the uncivilized fastnesses of the Mother Lode country in search of her grandfather's fortune, he having been a Forty-niner. There are many adventures and complications, but the most vital part of the story concerns her experiences when she is kidnapped by a handsome young mountaineer and conducted upon an enforced mission of mercy. During her thrilling dangers the secret of the fortune becomes gradually disclosed, making this a combination of romance, detective story and love affair. The direction was under the supervision of H. M. and E. D. Horkheimer, who provided Miss Vale with a strong supporting cast.

DETECTIVE STORY GIVES SCENE TO PICTURE.

In "The Penny Philanthropist," Wholesome Films production, there is an intensely dramatic incident founded on an actual experience of William J. Burns, the internationally famous detective. An Italian laborer has been bribed to light a fuse-bomb in the basement of a rich man's home. The Italian had no grievance against the rich man, but he needed money with which to bring the wife and family from Italy.

Miss Peggy O'Neill, in the title role of Clara E. Laughlin's master story, offers a remarkable portrayal bringing to her interpretation a wealth of talent and charm.

Frank Weed, as the Italian, is most realistic and the role as presented by him will long be remembered, say critics, as one of the truest Italian characterizations ever given to the screen.

The scenes between Miss O'Neill and Mr. Weed, including the planting of the bomb, were taken in the heart of Chicago's "Little Italy."

The action all seemed so real that with the gathering of an excited menacing crowd it was thought best to obtain a guard of police. Miss O'Neill obtained from each police officer his name and address that she might send autographed photographs as souvenirs of the incident.

HEARST-PATHE NEWS HAS BIGGEST WEEK OF ITS HISTORY.

The collections on the Hearst-Pathe News for the week ending Sept. 1 were the largest in its history. This important fact not only illustrates the general desire on the part of the public to follow on the screen the various civil and military activities of the United States in connection with the war, but also proves that exhibitors have come to believe what the Hearst-Pathe News has always maintained, that the news weekly is vitally essential to a well balanced program. Today the Hearst-Pathe News is booked by more and better theaters than at any time in its long and successful history.

Fox October Releases

Great Variety of Subjects Announced—"Miss U. S. A." Will Feature June Caprice.

WHAT is probably the most varied and widely different group releases William Fox has ever made is announced for October. The pictures star Gladys Brockwell, Virginia Pearson, June Caprice, George Walsh and Dustin Farnum. Technically, Miss Brockwell's play is a September issue, as it will be released on the last day of the month; but inasmuch as it has been substituted for another production through a change in schedule, it comes practically unheralded. This will be the order of the photoplays:

September 30—Gladys Brockwell in "Conscience."
October 7—Virginia Pearson in "Thou Shalt Not Steal."
October 14—June Caprice in "Miss U. S. A."
October 21—George Walsh in "This Is the Life."
October 28—Dustin Farnum in "The Scarlet Pimpernel."

"Conscience," Miss Brockwell's new starring vehicle, is an unusually vivid drama with an allegorical motif. The central theme has been deftly treated by Bertram Bracken, the director.

Miss Pearson's forthcoming subject, "Thou Shalt Not Steal," required an extraordinarily large supporting cast.

"Miss U. S. A.," as the title indicates, gives June Caprice a story infused with patriotic spirit. The picture is most dramatic and shows also many spectacular military scenes.

On October 21 the public will first have the opportunity of seeing a photoplay made by one brother and starring another. R. A. Walsh is in charge of screening "This Is the Life," and George is doing valiant work in showing just what that life is. The picture is of the light comedy type for which "Smiling George" has become famous. With R. A. Walsh, the man who staged "The Honor System," attending to the productions, a remarkable attraction should result.

"The Scarlet Pimpernel," the final release of the month, is rich in adventure and brims with swiftest action, as anyone who has read Baroness Orczy's splendid novel well knows. The stage version has been counted as one of the biggest "hits" of the British theater. Dustin Farnum is in the starred part. The pimpernel is a tiny wayside flower which has been adopted as the emblem of a band of Englishmen engaged in rescuing condemned aristocrats during the French Revolution.

FOOD CONSERVATION IN HEARST-PATHE NEWS.

Early in October, the International, through the Pathe Exchanges, will release an educational feature entitled "Saving the Food of a Nation," which presents unusual and striking features of national importance.

The pictures were taken in the Municipal Evaporating Plant of the City of Hartford, Conn., where the Chamber of Commerce established a system of drying surplus food products of the Connecticut farmers that would otherwise be wasted.

An imposing feature of the film is the views taken of Governor Marcus H. Holcomb, of Connecticut, and Frank A. Hagarty, Mayor of Hartford, inspecting the plant, in company with members of the Chamber of Commerce and a special Conservation Commission created to look after this industry. So important does Governor Holcomb consider this work that he is giving it his personal supervision, believing that the example set by the Hartford authorities of the State of Connecticut will be taken up on a national scale as soon as its value is realized.

So far tons of corn, squash, cabbage, spinach, apples and other vegetables and fruit, that would otherwise have been wasted, have been saved for future consumption. The city authorities retain 10 per cent. of the products brought in by each farmer, and this percentage is given away to the poor of the city and state.

The pictures show the arrival of surplus produce from the farmers, its preparation for the drying kilns, the kilns themselves, and the products in their state after evaporation. An interesting feature is the part played by school girls and boys who do all the work in the plant under the supervision of the Conservation Commission, whose chairman is William C. Holden. The plant is located in a building donated by the City.

The city, at its own expense, has installed a complete evaporating plant capable of handling a large amount of produce each day. The value of this work lies in the fact that evaporated food of all kinds can be kept for years, only needing the addition of water to bring it back to an edible condition. Among the voluntary workers in the plant are fourteen members of the First Russian Union of Agricultural Instruction, who, next Spring, will return to Russia to instruct their fellows in this work, which they consider to be of incalculable value.

COMMONWEALTH COMEDIES NAMED.

President Joseph S. Klein of the Commonwealth Comedy Company, Inc., has now decided upon the first three releases of "Three C Comedies," which begin distribution through General Film Company one week beginning September 28. They are in the order named: "His Winning Way," with Lou Marks; "Fat and Foolish," with Hughey Mack; and "A Harem Romance," with Lou Marks, Pearl Shephard and Oom Paul. The last-named trio is to be featured in all future Lou Marks subjects. Specially designed one-sheet posters accompany all these releases.

Five Stars on Mutual Program.

Schedule for Week of October 1 Notable for Leading Players Featured.

EDNA GOODRICH, Mary Miles Minter, Helen Holmes, Billie Rhodes, and George Ovey are on Mutual's release schedule the week of October 1. Miss Goodrich appears in "Queen X," the second of her Mutuals, and Miss Minter in "Her Country's Call." Billie Rhodes appears in "Some Nurse," the first of a new series of Mutual-Strand comedies.

"Queen X" is a five-reel drama built around the crusade of the federal authorities against a gang of Oriental smugglers. It was written by Edwin M. Stanton, assistant district attorney of New York, who conducted the government's fight on the Orientals. It is full of vivid action and unusual scenes, carried by an interesting and powerful story. The production was staged under the direction of John B. O'Brien.

Miss Goodrich's first Mutual production, "Reputation," was a revelation of the star's popularity from the box-office angle. It swept aside all doubt as to the value at the ticket window of the motion picture theater of a star of the speaking stage. Miss Goodrich's fame as a beauty and as an actress, if box-office results are indicative, has penetrated the most remote crossroads.

"Her Country's Call" is the second of the new series of Minter Mutuals, starring the pretty little star. Miss Minter is now working under the direction of Lloyd Ingraham. "Her Country's Call" follows "Charity Castle," which was pronounced a Minter masterpiece.

Miss Minter is cast in "Her Country's Call" as a girl of the moonshine mountains, the daughter of a Civil War colonel, stolen during war time by a bootlegger, who has been reared to despise the flag by the mountaineer whom she thought her father.

The old lesson is unlearned by a young captain of secret service, and the mountain child sounds the alarm which saves the border town from attack by outlaws. She finds her father and sister and acquires a handsome husband.

"Some Nurse" is the first release of a new series of Strand-Mutual comedies, starring Billie Rhodes, the pretty little comedienne. She is supported in the pictures by Jay Belasco, who appeared with her in a series of successful one-reel productions a few months ago. "Some Nurse" is built on a clean, rollickingly funny story and has been produced with lots of snap. It is in every respect a quality comedy. The release date is October 2. The second comedy on the week's schedule is "Jerry in Yodel Land," a side-splitting one-reeler, featuring George Ovey, the star in the series of one-reel Cub comedies, which are released through Mutual. The release date is October 4.

The third chapter of the new Mutual serial, "The Lost Express," is released on Monday, October 1. Helen Holmes does some thrilling stunts in "The Wreck at the Crossing," which is the title of the chapter. She rides on the roof of a speeding passenger train, does battle with a gang of ruffians, leaps to a cable stretched across the track and crawls hand over hand to a telegraph pole. Before the chapter ends she has another thrilling experience. The automobile in which she is racing is struck by the train at a grade crossing, hurled 25 feet and demolished. The action of the chapter is fast, and the story moves with great rapidity. Director McGowan has produced some high-voltage thrills, and Miss Holmes takes the risks with the same fearlessness which has won her world-wide fame as the most daring girl on earth. "The Lost Express" is a fifteen-chapter photonovel from the pen of Frederick B. Bennett, noted traveler and writer. It was directed by J. P. McGowan and produced by the Signal Film Corporation.

The topical releases for the week include Reel Life No. 75, scheduled for October 1, and Mutual Weekly No. 144, scheduled for October 3. The weekly contains the current news up to the hour that the film is made up. Reel Life covers the following subjects: "Dogs of War," "The Sign of a City," "Making Army Rifles," "Japanese Dwarf Plants" and an animated cartoon from Life, entitled "The Chorus Girl Who Hesitates Is Lost."

ART DRAMAS GO BIG IN SOUTH.

The Art Dramas program is filling a valuable niche in the booking arrangements of exhibitors of the South and Southwest, according to a statement made by Arthur F. Beck, general manager of Art Dramas, Inc., following conferences with the company's representatives in the southern territory.

Frank M. Sanford, president and general manager of Southwestern Art Dramas, Inc., of Dallas, Tex., and also of Southwestern Art Dramas, New Orleans, La., spent several days here in consultation with Mr. Beck. As a result he acquired additional territory for Art Dramas, covering the entire state of Mississippi and the western portion of Alabama.

Mr. Sanford expressed himself as greatly pleased with the success of Art Dramas in his territory. Exhibitors, he said, have found the program one of attractiveness and high quality and possessed of a drawing power that gets them the business. Mr. Sanford is enthused over the outlook for the coming season, which he is confident will bring him an enormous volume of business. He has arranged for additional prints of the Crane Wilbur subjects, which are proving very popular in his territory.

Charles W. Harden, of the E. & H. Film Distributing Company, of Atlanta, Ga., was also in town and reported that Art Dramas films are a wonderful success in his territory, covering a vast section of the South.

"THE PRICE OF A GOOD TIME" (Jewel).

Lois Weber, producer of "Where Are My Children?" "Shoes," "Hypocrites," "Even As You and I," "The Mysterious Mrs. M," and a score of other widely known screen successes, has just completed a new and very elaborate production which Jewel Productions, Inc., will bring into the Broadway Theater on October 7, for a limited engagement. It is titled "The Price of a Good Time" and features Mildred Harris. The cast includes Kenneth Harlan, Anne Schaefer, Helene Rossin, Alfred Allen, Adele Farrington and Gertrude Aster.

Scene from "The Price of a Good Time" (Jewel).

The story adapted by Miss Weber is from "The Whim" by Marion Orth, which appeared in Breezy Stories and attracted widespread attention as a department store study with unusual situations. Miss Weber and Phillips Smalley have directed the feature which enjoys the distinction of being the first Lois Weber production made entirely in Miss Weber's own new studio in Universal City, Cal. Allen Siegler is the photographer, and it is said that some very novel color effects have been achieved by Jack Bloom, formerly with Griffith. The story reveals the life and problems of two department store girls who work side by side and the chapters which follow when the son of the store's owner, as a whim, fancies one of them. Miss Weber declares this one of her most notable offerings.

SPIRIT OF THE TIMES IN CURRENT EVENTS.

With the exception of a series of pictures showing the opening of Billy Sunday's fall campaign at San Francisco, where it is predicted the athletic evangelist will make the devil take to the Pacific Ocean, the nineteenth issue of Universal Current events is devoted exclusively to military subjects.

Patrons of this up-to-the-minute news feature are given an excellent opportunity to view the reception accorded our troops in London. In addition to interesting human interest studies of the crowds, intimate pictures are given of King Georve V, Queen Mary, and Queen Mother Alexandra, besides close-ups of Premier Lloyd-George, American Ambassador Page and Admiral Sims, U. S. N. In Trafalgar Square and at Wellington Barracks Universal's cameramen obtained some of the finest shots that have come out of London in months.

Another thrilling review, recently staged on the narrow strip of sand that still remains free of invaders, shows King Albert of Belgium, "the hero without a country," watching his battle-worn veterans pass before him in full campaign regalia.

A series of official French war pictures has also been added to this reel, giving a graphic idea of the celebration held in Alsace a few weeks ago upon the arrival of the French General Hirschauer with his troops in one of the cities of the province that has been under Prussian domination from 1871 until very recently. The joy of the liberated French populace is expressed in characteristic fashion.

Throughout the reel occur many unusual bits of photography, while the titling has all of the popular appeal that has made other issues notable.

HARTMANN GETS WALLY VAN COMEDIES.

William C. Hartmann, of 218 West Forty-second Street, has secured exclusive control of Wally Van Productions. Wally Van, formerly one of the Vitagraph stars and directors, has entered the production field. His policy will be to make two reel high grade refined dramatic comedies, starring himself in these productions.

Mr. Hartmann states that the first comedy is ready for screening. He says that it is replete with comical situations, and spectacular stunts of the Wally Vanesque type. He says that the comedy in the picture increases with the length of film, and has a happy ending. The picture is one that will please both old and young, and will take a high place in the comedy productions of the day.

It has not yet been definitely decided in what manner the Wally Van Comedies will be released.

The Week's Work for Fox

Gladys Brockwell Feature Advanced on Schedule—June Caprice Company Completed.

THROUGH a change in releases in the one-a-week special features just decided upon by William Fox, Gladys Brockwell's new production, "Conscience," a wonderful production and a film novelty, which Bertram Bracken made in the Hollywood, Cal., studios, has been advanced in the schedule to September 30. Bertram Grassby plays opposite Miss Brockwell in the picture. The entire supporting company is one of the finest that has been seen in any subject this year.

A mid-October release will be June Caprice's new starring vehicle, which has been titled during the week "Miss U. S. A.," and for which the cast has just been selected. This will include William Courtleigh, Jr., Frank Evans, Tom Burrough, H. S. Gatchell and A. Hall. Mr. Courtleigh, who was in the original "Under Cover" company on Broadway, has an important role in Mr. Fox's film version of Ralph Connor's "The Doctor," soon to be released. William Farnum is the star of this production.

Frank Evans and Tom Burrough are both veteran cinema players. Evans has appeared in many William Fox dramas, among others "The Family Stain," "The Unwelcome Mother," "Destruction," and "The Battle of Life." Burrough has been in two previous Caprice subjects, "Caprice of the Mountains" and "The Ragged Princess," and was also seen in "Sins of Men," "The Unwelcome Mother" and "She."

Miss Caprice's picture is her tenth for the Fox films and has a story of a decidedly patriotic nature. Harry Millarde is directing "Miss U. S. A." at the Fox studies in Fort Lee, N. J.

Wanda Petit is now playing her first role in motion pictures on the West Coast. Miss Petit is opposite George Walsh in the film which his brother, R. A. Walsh, is directing in Hollywood, Cal. The rise of Wanda Petit to leading woman in the company of one of the best in picturedom is one of the most remarkable features of its kind in years. Miss Petit had appeared previously in only three screen dramas, all William Fox productions, but her work was of such quality that she was advanced immediately to her present position.

Virginia Pearson finished this week her eleventh pictureplay for Mr. Fox. The film is called "Thou Shalt Not Steal," and was directed by William Nigh. It is scheduled for release on October 7.

HAM COMEDIES GO WELL.

Hardly had the Kalem group of five new "Ham Comedies" been announced to the trade than bookings came in spontaneously, General Film reports. "Ham and Bud," featured in these subjects, have long been premier favorites of the comedy screen. Besides Lloyd V. Hamilton and Bud Duncan, various of the casts include pretty Edyth Sterling, Henry Murdock, Marin Sais, John Steppling, R. E. Bradbury and Edward Clisbee. The series begins October 5.

"TICKLED TO DE-FEET" (L-Ko).

Archie Mayo has turned out his second L-Ko, under the general direction of J. G. Blystone, with Eddie Barry the featured comedian. "Tickled to De-feet" is the title, and it will be presented late in October through Universal exchanges. Eva Novak will be leading lady, and Chester Ryckman and Bob McKenzie will join in the fun making.

Scene from "Tickled to De-feet" (L-Ko).

Despite the fact that turning out "slapstick" comedies with regularity keeps the inventive genius of General Director Blystone working at top speed, the assertion is made that "Tickled to De-feet" will prove that his well of comedy inspiration is a long way from run dry. Novel methods of surprising laughs from the "fans" have been incorporated in the routine of fun making, and an L-Ko right up to the standard is promised.

BUSY AT GLENDALE STUDIOS.

The Empire All Star Corporation studio at Glendale, L. I., is busy from morning till night with every stage occupied. "Please Help Emily," starring Ann Murdock, is being filmed under the direction of Dell Henderson. Ferdinand Gottschalk is playing the part of Herbert Threadgold, the same part he created on the stage; Rex McDougal has the leading male role while Hubert Druce, Amy Veness and John Harwood are all in the cast, thus insuring excellent interpretations of the various roles.

Olive Tell, movieland's newest and perhaps most beautiful star, is busily at work on "The Unforeseen." Mr. David Powell is supporting Miss Tell and has a very unusual and difficult role to enact, that of a man who suddenly loses his sight, and it requires all Mr. Powell's well-known powers of interpretation to make the part seem natural and real. John B. O'Brien is the director for "The Unforeseen," as he has been for several of the features filmed at the same studio.

Albert Capellani has Edna Goodrich under his direction, and "American Maid," the picture being taken, is now well on its way to completion.

A screen picturization of "My Wife" has been prepared by the Empire All Star Corporation who are filming Charles Frohman's successes in motion pictures. Ann Murdock will be seen in the stellar role, while Ferdinand Gottschalk, Rex McDougal, Hubert Druce, and Amy Veness are other prominent members of the cast.

LEAH BAIRD IN "SINS OF AMBITION."

Noting the fact that there are no less than three coming features this fall advertising Miss Leah Baird we must fain believe her guilty in accordance with the title of her last announced vehicle, "Sins of Ambition." For successful features released on the open booking plan this beautiful young lady must be conceded the palm, this year, at least. Commencing with "The People vs. John Doe" each and every feature in which she has appeared has made a monetary as well as an artistic success.

It is understood that she has claimed "The Sins of Ambition" to be her best work, and as the feature has been booked for a Broadway run in one of the big houses for its pre-release premier, her many admirers will have the opportunity of comparing her efforts with past performances. With Miss Baird in this production are Wilfred Lucas, James Morrison and Barbara Castleton, and those in the "know" claim that faultless direction and extraordinary beautiful sets have united in making this one of the best offerings of the year. Together with the claim of the beautiful star these "underneath the low down" statements have aroused widespread interest among the trade and the opening night will undoubtedly find Miss Baird receiving felicitations from a legion of friends and admirers. The industry as a whole can well afford to be proud of such sterling performers as beautiful Leah Baird, whose wholesomeness and intelligence of mind match fully the beauty of her face and form.

MAE MURRAY'S GOWNS IN "THE PRINCESS VIRTUE."

Mae Murray in her first Bluebird production, "The Princess Virtue," will wear a number of remarkable gowns of costly material and most unusual design, some of them, in fact—those for the ballroom and dinner scenes—being really very striking. The new Bluebird star has been an artist from her early childhood days, and most of the clothes which she wears away from the studios are of her own designing. She keeps in close touch with the modistes who make gowns for the pictures, with the result that Miss Murray is rated among the best dressed women in screendom.

The scenes for "The Princess Virtue" are laid in France, among the ultra-fashionable folk of Paris and at the exclusive watering resorts, and Director Robert Leonard makes the declaration that the many women who appear in the scenes will be so beautifully gowned that a veritable fashion show feast will be constantly presented. Miss Murray has had two wonderful shawls made for the production. One is of silk with gold trimming and the other is of black lace trimmed with silver. They have safely arrived at the studios from New York and have been pronounced the most beautiful creations of the kind ever seen in Bluebirdom.

LIVE SELIG SUBJECTS.

Variety marked General Film's current releases from the Selig Polyscope Company. The list is headed with a two-reel military spectacular offering which may be described as a picturized war college, and which bears the title "Training Our Khaki-Clad Heroes." In two reels of highly interesting scenes, the development of the raw recruit into an efficient fighting machine is graphically presented. Snap, fore and martial dash are contained in the diversity of scenes unfolded, although they move systematically to a culminating presentation of huge national achievements.

The dramatic releases have Bessie Eyton as lead in several of the subjects, notably "The Law North of '65" and "The Angel of Poverty Row." Kathlyn Williams comes back in "The Voice That Led Him." Myrtle Stedman, Tom Mix, and Laster Cuneo are again favorites of old in "The Rustler's Vindication." All of these are fine short-length releases.

The Selig World Library has attained its nineteenth weekly issue, with continued success as an educational subject.

Artcraft's October Array

Douglas Fairbanks, Geraldine Farrar and William S. Hart Subjects Completed Simultaneously—All Three Productions Now Being Cut and Assembled.

BY strange coincidence the productions of all three Artcraft releases for October were completed simultaneously, and the work of cutting and assembling the respective films is now under way in the Fort Lee and Hollywood plants of the Famous Players-Lasky organization. The final preparation of all the October offerings is expected to be completed within the course of a week, allowing plenty of time for the distribution of the prints to the Artcraft exchanges throughout the country.

At the Fort Lee plant the Douglas Fairbanks picture, "The Man from Painted Post," is receiving its final touches. Proclaimed by everyone connected with its production to be the best Fairbanks offering yet, this photoplay discloses the energetic Douglas in a role that will meet with particular favor among his many admirers. The characterization is typically Fairbanks and includes many athletic stunts which outshine any of his previous presentations, including a record long-distance saddle mount, in which Douglas leaps from the porch of a house onto the back of his pony 14 feet away. "The Man from Painted Post" will be the first Artcraft release in October.

Under the personal supervision of Cecil B. De Mille, "The Woman God Forgot," starring Geraldine Farrar, is now being cut and assembled at the Hollywood plant. Another cinema spectacle, disclosing the combined arts of Geraldine Farrar, Cecil B. De Mille and Jeanie Macpherson, this production bids fair to create a greater sensation than even "Joan the Woman," the last film offering of this noted trio. Undoubtedly the most spectacular film ever released by Artcraft, "The Woman God Forgot" is expected to prove the motion picture triumph of the season. Among its other features, this photoplay boasts of the highest set ever built for a motion picture in this country in its presentation of the Aztec temple, on the top of which a thrilling battle was staged.

As its final release for October, Artcraft will offer Thomas H. Ince's initial William S. Hart production, "The Narrow Trail," now also receiving its final treatment in California. Produced under the supervision of Mr. Ince, this film is undoubtedly the most spectacular Hart picture ever staged, thousands of people taking part in various thrilling scenes. In addition to its many notable features, this picture will mark three important events in annals of the screen, namely, the introduction of "Big Bill" as an Artcraft star, his debut as an author and the final appearance on the screen of his popular horse "Fritz," whose narrow escape in one of the thrilling scenes of this production prompted the actor to retire his beloved pony.

For the presentation of these photoplays the advertising and publicity department of the Artcraft Pictures Corporation, in conjunction with the exhibitors' service department, have prepared extensive exploitation campaigns for the exhibitor. An exceptional line of advertising accessories and publicity aids is now being completed and will be tied up with the general campaign on these films conducted from the New York headquarters.

"SOME NURSE" (Mutual).

"Some Nurse," the first of the new series of Mutual-Strand one-reel comedies starring Billie Rhodes, carries a situation which contains limitless possibilities for riproaring laughter.

Scene from "Some Nurse" (Mutual).

Rival suitors for the fair damsel's favor have both feigned injury in automobile mishaps to gain her sympathy. They have been carried into the same hospital room. The doctor suspects. The girl is certain. Whereupon radical treatment is prescribed. A cold pack is ordered for one, a hot pack for the other. The butler brings a cake of ice into the room and packs one. Two huskies come in with a strange arrangement, a species of steam boiler. It is fitted over the "injured" hero, and the fires started. In the height of the patients' anguish, one freezing and the other boiling, the doctor decrees a shifting of the treatment, whereupon each patient gets the opposite extreme.

"THE DESIRE OF THE MOTH" (Bluebird).

The Bluebird release for October 22 will be the third of a series of special productions Rupert Julian has undertaken for the program. In "The Desire of the Moth" one of the principal roles is also played by Mr. Julian, but the star will be Ruth Clifford. In this production, Miss Clifford's new leading man,

Scene from "The Desire of the Moth" (Bluebird).

Monroe Salisbury, will make his first appearance in furtherance of the intention to have Miss Clifford star, Mr. Salisbury lead and Mr. Julian produce a line of releases that will be especially featured among forthcoming Bluebirds.

Elliott J. Clawson originated the story and prepared the scenario of "The Desire of the Moth." Supporting roles will be carried by W. H. Bainbridge, Milton Brown and Al Sears, as principals, with a numerous company of riders and Western "types" to forward the atmosphere of the beautiful Sierra Nevada scenery that Mr. Julian picked out for the backing of a series of episodes filled with dramatic and pictorial interest. The plot will unfold a sturdy and vigorous romance, typical of the old West, when real men flourished and performed heroic deeds in the natural progress of everyday events.

FUN-ART FILMS, INC., STARTS WORK.

Fun-Art Films, Inc., has started actual work on its first picture at the Thanhouser Studios in New Rochelle. It is the intention to release two two-reel comedies a month, with the well-known vaudeville team of Ray and Gordon Dooley featured in the principal comedy roles.

The Dooleys, although young in years, are well known on the big time circuit and are live wires that need no recharging. Gordon Dooley, famous for his falls, slips and slides, with utter disregard for suffering limbs or endangered neck, has never failed to convulse his audience with his sure-fire rapid style of entertainment.

Vincent Bryan and Johnny Hines will collaborate as producers and directors.

Edward Horn, who will do the camera work, was five years with Pathe, a year and a half with the Biograph, two years with the World Film and George Kleine.

Among those who will be seen in the cast in addition to Ray and Gordon Dooley, will be Mr. Hines, who will play the opposite comedy parts to Gordon Dooley, and Edward Kimball, the father of Clara Kimball Young, who owns Fun-Art Films, Inc.

NEW COMEDY COMPANY AT UNIVERSAL CITY.

The latest addition to the directing force at Universal City is Edwin Frazee, well-known producer of comedies, who will direct two-reel subjects. Frazee is the director of a number of successful Keystone comedies, including "Crooked to the End," "The Village Vampire," "An Oily Scoundrel," "Bathtub Perils," "Love Will Conquer" and "A Favorite Fool," in which Eddie Foy and the Seven Little Foys were starred. He also produced "Social Pirates" and other comedies for the Fox company.

A new company of players has been organized by Production Manager McRae for Director Frazee. The principal comedian is Stanley Laurel, who recently was one of the featured players at the New York Hippodrome. Rena Rodgers, who has been appearing in Vogue comedies, will play the leading feminine role, and Neal Burns, who is well known through his work in Christie comedies, will be the juvenile man.

Walter Belasco and Lydia Yeamans Titus, both popular Universal players, complete the cast of Frazee's first picture, which is being produced under the working title of "Skidding Hearts."

Mutual Gets Billie Rhodes Comedies

Signs Contract for Forty-one Single-Reel Productions—Releases Weekly, Beginning October 2.

BILLIE RHODES, the dainty little comedienne, comes back in one-reelers on the Mutual release schedule of October 1. The Mutual Film Corporation has just concluded negotiations for a series of 44 one-reel comedies, starring Miss Rhodes, supported by Jay Belasco. They will be released weekly. The first release is issued October 2. The schedule for October

Billie Rhodes.

includes: Tuesday, October 2, "Some Nurse"; Tuesday, October 9, "Firing Father"; Tuesday, October 16, "For Sweet Charity"; Tuesday, October 23, "And Along Came Mary."

Miss Rhodes scored a distinct success in a series of eight Mutual-Strand comedies released early in the year, and they were so successful from the box-office point of view that John R. Freuler, president of the Mutual, began negotiating to secure another and a longer series of productions of the same type and quality.

Billie Rhodes is just 5 feet tall and weighs a little more than 100 pounds, but the 100 pounds is all fun. She has a faculty of putting over her stuff, of getting the laughs without resort to the ludicrous. A well-balanced cast was selected to appear with her. The productions are in every sense what are known in the language of the trade "society comedies." There wasn't a slapstick in the studio. They quite disapprove of the old theory of motion picture comedy that pie throwing was essential to put comedy across.

Miss Rhodes began her stage career on the Orpheum circuit in San Francisco. She was a soubrette in "Babes in Toyland" and broke into pictures in dramas for Kalem. She has appeared in "His Yodel Wife," "A Gay Deceiver," and "Hubby's Flirting Way."

IVAN PRODUCTIONS GOING STRONG.

M. & R. Feature Film Company, of San Francisco; Herman Rifkin, of Boston; Unity Photoplay Corporation, of Chicago; Owl Features, Inc., Big Feature Rights Corporation, of Louisville, Ky.; Super Film Attractions, of Syracuse, and Super [illegible] on "One Law for Both" and "Babbling Tongues." So satisfactory have been the results of these two productions wherever they played, that quite a few of the above mentioned have placed running orders for every production released by the Ivan people for the next six months.

E. H. Hulsey, who owns a large chain of theaters in Texas, and who is one of the big figures in the First National Exhibitors' Circuit, has just purchased "Babbling Tongues" and is going to head with this production his exploitation plan in his territory.

The Pioneer Film Company, of Wichita, Kansas, is going to handle all of Ivan Film Company's super productions in their territory, and arrangements have just been concluded with the True Features Film Company, of Texas, to handle "One Law for Both" and "Babbling Tongues" in Oklahoma, Arkansas and Louisiana.

The Ivan Film Productions, greatly encouraged by the results attained in the past year under the management of I. E. Chadwick, at the conclusion of his late trip, have practically decided to almost double their output in the coming year.

CLARA KIMBALL YOUNG FILMING "SHIRLEY KAYE."

Clara Kimball Young, who has just completed "Magda," her first production by her own organization under the management of Harry I. Garson, has already started work on "Shirley Kaye," which will be her second release. Joseph Kaufman, who has just completed Billie Burke's new picture "Arms and the Girl" will direct Miss Young, instead of Emile Chautard, who is busily engaged on the picture now being made by Mme. Lina Cavalieri.

Corliss Giles has been engaged to play the lead. This will be Mr. Giles' first appearance on any screen, although he is an actor of sterling worth, having played the lead in "Mother Carey's Chickens," Thomas Dixon's "One Woman," and "The Iron Door."

The screen version is particularly adapted to Miss Young's talents, and there is no question but that she will duplicate her former screen successes in "Shirley Kaye." The picture is to be released some time next month.

"THE BEAR FACT" (Selig).

"A Bear Fact," is the title of the Selig comedy in two reels, released in K. E. S. E. service Monday, October 1. The comedy was written and directed by J. A. Richmond and features the players who have won such signal successes in the previous Selig-Hoyt comedies that have been released. The stars include William Fables, James Harris and Amy Dennis. The plot, in brief, had to do with "Box Car Bill" and "Journeying Jim," who steal a bear skin and run amuck. A honey bee works overtime and Bobbie Swift and Dottie Love, ardent spooners, figure in the excitement. There is an exciting motor boat race and an automobile explosion before the picture ends.

TWO SPECIAL GENERAL FILM HERALDS.

The General Film Company has just issued two special editions of the General Film Herald in which announcements are made of the first three 4-reel O. Henry stories and the first four Falcon Features, both of which are being distributed by the General. Complete data is given for the following O. Henry subjects: "The Defeat of the City," "Blind Man's Holiday" and "The Duplicity of Hargraves." The four Falcon Features described are "The Mainspring," by Louis Joseph Vance; "The Martinache Marriage," by Beatrix Demarest Lloyd; "The Stolen Play," by D. F. Whitcomb, and "The Phantom Shot Gun," by Stanley Clisby Arthur.

HARRY CAREY IN "THE SECRET MAN."

Harry Carey is the star of the Butterfly picture scheduled for release October 1. "The Secret Man" is the title of Carey's starring vehicle and gives promise of being by long odds the most popular feature in which he has yet appeared on the Butterfly program.

Romance and mystery are happily blended in the story, which details one of the most varied chapters in the career of Cheyenne Harry. The likable road agent is serving a term in the Arizona penitentiary on a charge that he believed is unjust, so he takes the first opportunity to escape via the refuse-wagon, and before his absence has been discovered, boards a transcontinental flier and hides himself in the compartment which has been reserved by Henry Beaufort, a young Easterner on the way to his uncle's ranch near the Mexican border. Beaufort has been secretly married to Molly Harris, the sister of the local sheriff, during a previous visit, and their child is being cared for by a family of Mexicans, who are continually pressing Molly for more money. Cheyenne Harry sees a letter from Molly, together with her picture, among Beaufort's effects in the Pullman. He has hardly put them down when Beaufort enters and after one glance covers the outlaw with a revolver. After hearing Harry's narrative, however, Beaufort gives him a change of clothes and helps him to leave the train in safety. Harry soon finds work on a ranch not far from Beaufort's

Scene from "The Secret Man" (Butterfly).

destination, but his identity is discovered by a clever sleuthhound of the law, and he is forced to take to the trail. The opportunity soon arises for him to return Beaufort's kindness, and it is not overstating the matter to say that he rises nobly to the occasion. Carey is cleverly supported by Edith Sterling, Vester Pegg, Elizabeth Janes and other Butterfly favorites. George Hively wrote the script, which has been excellently produced by Jack Ford.

Olive Thomas Leads Triangle

Walt Whitman in "The Tar Heel Warrior" Also Among Releases for Week of December 30.

A MODERNIZED variation of the cactus-bandit theme and a very human drama of Southern aristocracy are the features of the Triangle program for September 30, with Olive Thomas and Walt Whitman as the headliners. The first release, "Broadway, Arizona," blazes a trail from the Gay White Way to the Western desert, along which Olive Thomas travels as a New York musical comedy star abducted by a wealthy cattleman whose pride has been injured by her press agent a year previous, when he was doing the town. Resenting the exploitation of his name to further the publicity of her Broadway show, his determined love leads him back to the metropolis when news of her failing health reaches the ranch, and by a clever ruse, he steals the girl from her hotel in broad daylight. Ont in Arizona, she regains her strength while detectives follow the trail. The discovery of her hiding place, and her surprising confession, give the story a satisfying climax. Miss Thomas, as the actress, alternates between the tinsel of the Eastern footlights and the becoming Indian garb of the ranch. She is supported by George Chesebro as the cattleman-kidnapper and George Hernandez, the eccentric foreman.

Walt Whitman portrays the dignity and honor of a true gentleman of the South in the second Triangle release, "The Tar Heel Warrior." The story carries Col. Dabney Mills, an old Southern planter whose estate is burdened with debt, to New York in search of urgently needed funds. Circumstances make him the custodian of funds belonging to his granddaughter's husband, a broker, whose guest he is, and, by playing a losing game on the cotton exchange, he unintentionally violates his trust. Child-like in his simple conception of honor, he returns South to expiate the crime. Timely events halt his plan and consummate a little romance which is woven into the tale. Ann Kroman and Dorcas Matthews are members of the supporting cast.

An Oriental comedy, featuring Bobby Vernon, Gloria Swanson, Joe Callahan and the Keystone beauties, is the new Keystone offering. It is called "The Sultan's Wife."

The one-reel Triangle comedies of the week are "His Saving Grace" and "Caught in the End."

Rothapfel's New Theater Opens in December

Rialto's Managing Director Announces Plans for 2,500-Seat House on Broadway.

S. L. ROTHAPFEL, managing director of the Rialto theater, New York, announces that his new theater at Broadway and Forty-ninth street, New York, is scheduled to open about the middle of December. The new theater, like the Rialto, will be under the personal supervision of Mr. Rothapfel, and the Rothapfel idea will be carried to its "ninth" degree in the new house. It is promised that the new amusement palace will be a revelation in the matter of beauty, luxurious appointments, and novel illuminating effects. Mr. Rothapfel stated that the new house would be operated in conjunction with the Rialto without affecting the latter institution any way.

Music will assume an even more important part in the new theater than it has on Mr. Rothapfel's program in the past, and once a week the orchestra of the new house will be combined with the Rialto orchestra to form the Rothapfel Symphony Orchestra of one hundred pieces.

The new theater will contain no stores and no offices other than the executive offices of the theater itself. The Broadway facade will be a stately colonnade of white stone, patterned after the Parthenon at Athens. The interior will be of classic design, decorated and illuminated according to Mr. Rothapfel's own specifications. The seating capacity will be approximately 2,500. The theater is being built for G. M. Heckscher, Jr., by Russell B. Smith and R. H. Hall, who built the Rialto.

BUSHMAN AND BAYNE BEGIN NEW PRODUCTION.

Francis X. Bushman and Beverly Bayne, Metro stars, have gone to central Georgia to begin the production of their forthcoming Metro Super-Feature, "The Voice of Conscience." This photoplay has been written by a Southerner, Finis Fox, author of Mabel Taliaferro's Metro wonderplay, "The Jury of Fate," and Mr. Fox has accompanied the stars on their trip to the Southland, to help choose the locations of this part of the picture. Edwin Carewe is directing "The Voice of Conscience," which will be produced under the personal supervision of Maxwell Karger, general manager of the Metro super-feature studio. Mr. Fox will be Mr. Carewe's co-director in this production. June Mathis has adapted the story for the screen.

Mr. Bushman, who is a native and a resident of Maryland, has long cherished an ambition to mirror the true life of the South in a Metro super-feature, and star, author, and director will work together to this end. Rudolph Bergquist, cameraman, and a corps of assistants have gone to the Southern location to aid in the preparation of the picture.

In "The Voice of Conscience" Francis X. Bushman will have by all ods the most exacting role of his career. It is what is commonly known as a dual role, but a dual role of an entirely new type. Miss Bayne has the part of Elaine Huston, a role which makes strong demands upon her in emotional expression. Mr. Fox wrote the part for Miss Bayne after admiring the remarkable play of expression in her features in "Romeo and Juliet."

EDNA GOODRICH PUTS PEP INTO "QUEEN X."

Miss Edna Goodrich's new Mutual protodrama, "Queen X," released October 1, is a sensationally attractive production from every point of view. Director John B. O'Brien displayed much genius in his selection of the scenes. Miss Goodrich entered into the adventurous spirit of the play quite as though she were well used to underground passageways, smuggler's dens, villainous-looking and slant-eyed orientals and all the elements that go to make up this quick action drama.

Scene from "Queen X" (Mutual).

Miss Goodrich is at her best when she has plenty of chance for action. She made the critics sit up and take notice when she played "Paprika" in "The Runaway." She used the cayenne instead of the paprika and, as a result, this dashing little bit was one of the sensations of the New York state. In "Queen X," Miss Goodrich is living up to her reputation as a peptonizer. She is charming, convincing, thrilling in her dramatic moments, amusing where she lights the labyrinths of crime with a touch of comedy and entirely satisfactory in her general treatment of a difficult topic. Director O'Brien has caught the spirit of the play admirably.

"PARADISE GARDEN" (Metro).

George Gibbs' romantic novel, "Paradise Garden," has been picturized by the Yorke Film Corporation and serves as a starring vehicle for Harold Lockwood for his next appearance in a Metro wonderplay de luxe. The picture bears the same title as the book and will be released October 1.

In the adaptation of the novel for the screen by Fred J. Balshofer and Richard V. Spencer the charm of the tale has been

Scene from "Paradise Garden" (Metro).

carefully preserved. The central figure of the story is Jerry Benham, who, according to a provision in his father's will, is brought up in the seclusion of a vast estate under the guardianship of Roger Canby without knowledge of the feminine sex and of evil.

Director Fred J. Balshofer has made the story into a seven-reel picture. Mr. Lockwood is cast as Jerry Benham, and his support includes Vera Sisson, Virginia Rappe, Lester Cuneo, William Clifford, G. Sprotto and Catherine Henry.

"The Public Defender" Completed

First of Series of Big Special Screen Productions Announced by Harry Raver, Based on Theme of Equal Rights Before the Law.

THE PUBLIC DEFENDER," the first of a series of big special screen productions, dealing with themes of vital interest to all of the people and treating of problems close to the minds of the masses, announced for presentation by

Scene from "The Public Defender."

Harry Raver, has been completed and is now ready for the market.

Aside from the fact that "The Public Defender" is built on a basic idea of momentous interest to all humanity—equal rights before the law—and that its cast contains the names of three great stars, in the persons of Frank Keenan, Alma Hanlon and Robert Edeson, artists whose names have a real significance at that unerring indicator of popularity, the box office, it presents a story of genuinely strong entertainment values.

"The Public Defender" is a forceful drama, based on the conflict between the opposing forces of right and wrong, founded on the book of the same name by Mayer C. Goldman. Back of the countless big situations, direct heart appeal and wealth of human interest looms a tremendous idea, a plea for justice.

That the theory advanced so eloquently in "The Public Defender," which declares effectually that every municipality possessing a public prosecutor should elect or appoint a corresponding public official whose mental equipment and legal attainments equal the qualifications of the former is sound and of practical value is acknowledged in the success of the nineteen "Public Defenders" established recently in various cities of the United States.

It is interesting to note the effect that theatrical attractions in the form of stage plays and screen productions have had on movements affecting the public welfare, from ante bellum days, when "Uncle Tom's Cabin" started the wave of sentiment which figured materially in bringing on the Civil War and abolishing slavery, down to more recent times, when such plays as "Within the Law" are noted as directly responsible for the betterment of conditions under which department store workers are employed.

The creation of the office of a "Public Defender," as outlined in the visual story presented by Harry Raver, is held by many eminent jurists to be absolutely essential to the proper and fair administration of justice. The idea also has the unqualified indorsement of over 2,000 newspapers and magazines throughout the country, having been editorially commended by such influential metropolitan dailies as the New York Tribune, the Mail, the Globe, and the Herald.

A glance at the cast of "The Public Defender," which was directed by Burton King, who produced many successful pictures in which Petrova and other players of equal note have been starred, gives ample assurance that its characters are portrayed by actors of unquestioned ability. In addition to Frank Keenan, Alma Hanlon and Robert Edeson, players of the highest standing are intrusted with the principal roles, such as John Sainpolis and Florence Short, whose past performances on the stage and screen have stamped them as artists entitled to a place in the front ranks of their profession.

ETHEL BARRYMORE ON NEW PRODUCTION.

Motion picture rights to Sidney McCall's novel, "Red Horse Hill," published by Little, Brown & Co., have been acquired by Metro Pictures Corporation for the use of the celebrated star, Ethel Barrymore, and Miss Barrymore will begin work at once on the production of a multiple-reel photodrama based on the story. Mary Murillo has adapted the novel for Miss Barrymore's use, and Frank Reicher, one of the most successful directors of the present day, has been engaged to direct the star in her new production. He will be assisted by J. J. Dunne. The picture will be made under the personal supervision of Maxwell Karger, general manager of the Metro studio.

Miss Barrymore will have the part of Maris Alden, a young woman of strong character and splendid attainments. Frank Mills will play the part opposite her, that of Dwight Alden. J. W. Johnston will have the important part of Winch. Margaret McQuade has the part of Kate, "the other woman"

"Red Horse Hill" provides Miss Barrymore with a superb story rich in possibilities, and star and director may be counted on to make the most of the opportunities offered.

Strong Bluebirds Coming

Future List Shows Subjects and Stars Up to October 29.

BLUEBIRD directors have been supplied with an abundance of future material drawn from printed works and stories especially written for the individual stars. Particular care has been taken to provide Bluebird's newest stars, Mae Murray and Carmel Myers, soon to be presented on the program, with fitting vehicles for their introduction to the series.

Franklyn Farnum's appearance on Oct. 8 in "Anything Once" will be followed by "The Winged Mystery," which Director Joseph De Grasse is now producing. Rosemary Theby will play opposite Mr. Farnum, and Claire Du Brey, who is his leading lady in "Anything Once," will also have a prominent supporting role. O. D. Stuart is the author of "The Winged Mystery," with William Parker furnishing the scenario.

Herbert Rawlinson, who appears in "Flirting With Death" Sept. 24, is now busying himself under the direction of Elmer Clifton in preparing "The Flash of Fate," in which Mary MacDonald will be his leading lady, with Jack Nelson, Frank McQuarrie, Dana Ong, Madge Kirby, and Willis Marks in his support. The story was written by James W. Atchison, and was prepared for the screen by Waldemar Young.

When Carmel Myers makes her Bluebird debut Nov. 11 in "The Dynast," she will have Kenneth Harlan as her leading man, with Harry Solter responsible for J. Grubb Alexander and Fred Myton's story. This work having been completed, Mr. Solter has turned his attention to "One Clear Call," a story by Larry Evans, prepared for the screen by Harvey Gates. Miss Myers' leading man will again be Mr. Harlan, with Howard Crampton, Fred Schilling, Allen Sears, and Sydney Dean prominent in her support.

Mae Murray's introduction to the program having been arranged for in the completed production of "The Princess Virtue," to be distributed Nov. 5, Director Robert Leonard has put his own story into work under the title of "Face Value." The company now busy on the production includes Wheeler Oakman, leading man; Casson Ferguson, Katherine Griffith, Clarissa Selwynne, and Florence Carpenter. Fred Myton prepared the scenario of "Face Value."

Ruth Clifford, who will be starred in Rupert Julian's production of "The Desire of the Moth," to be released Oct. 22, with Monroe Salisbury, her new leading man, will next appear among Bluebirds as star of "The Savage," another Julian production made from a story and scenario by Elliott J. Clawson. Allen Sears, Arthur Travers, and Caroline Moore are principals in the support.

Dorothy Phillips, scheduled for her regular appearance on the program Oct. 15 in "Bondage," an Ida May Park production, is now busy on "Heart's Blood," written by Elaine Sterne, and prepared for her own direction by Miss Park. Miss Sterne wrote "Heart's Blood" under a direct commission to supply Miss Phillips with a vehicle suited to display her wide range of dramatic expression, and Ida May Park and Miss Phillips, herself, are expected to do the needful.

Violet Mersereau's appearance in "The Girl by the Roadside" has been scheduled for Oct. 29, and Director Theodore Marston is now selecting another work to be taken up forthwith at Bluebird's Leonia, N. J., studios. Varick Vanardy's "best seller" was screened for Bluebird executives last Thursday. Robert F. Hill, assistant director; Allen Edwards, Cecil Owen, and Ann Andrews are Miss Mersereau's principal supporters in "The Girl by the Roadside."

AMERICAN SOLDIERS PARADE LONDON STREETS.

If there be any pessimists among us who doubt the power of the United States to wield a decisive blow in the world war, their doubts will be dispelled when they see No. 143 of the Gaumont-Mutual Weekly, which has its initial showing Sept. 26. One subject in this issue pictures the parade of American soldiers through the streets of London, where they are reviewed by the King and Queen, members of Parliament, and thousands of enthusiastic Britishers. Stranger sights may yet be seen, however, and with the utmost confidence the Gaumont Company promises its patrons that, if the Kaiser will only fight long enough, the Mutual Weekly will yet show victorious American troops parading the streets of Berlin. A scene showing King George saluting the Stars and Stripes is vivid proof that at last the two great nations with one tongue are allies indeed!

Another subject in this issue causes especial regret that, because of certain complications, Gaumont pictures are not now being exhibited in Germany. For, at Atlantic City, American business men representing a capital of twenty billion dollars—count them!—pledge their entire resources for the successful prosecution of the war.

TANGUAY PICTURE MAKES VAUDEVILLE JEALOUS.

Among the early releases on the Select Pictures list is "The Wild Girl," the picture in which Eva Tanguay is presented for the first time on the screen. On account of Miss Tanguay's enormous popularity as a vaudeville star, the Select Pictures' branches are being swamped with inquiries regarding the release of this new feature.

Harry Weber, who has been largely responsible for the remarkable showing which Eva Tanguay has made as a vaudeville attraction, is highly pleased over the splendid prospect for

Scene from "The Wild Girl" (Selznick).

Tanguay's first picture. He is, however, in something of a dilemma, as the proprietors of vaudeville theaters feel that Eva Tanguay almost belongs to them and they are highly jealous of their eccentric star's popularity. They do not view with equanimity the loss of the "cyclonic comedienne" to the fans of filmdom. It is understood that Miss Tanguay, in order to allay their uneasiness has consented to sign a contract forbidding her from making any other moving pictures until the conclusion of her forthcoming vaudeville tour, for which Miss Tanguay has been preparing what promises to be the most satisfying act she has yet brought to the "two-a-day."

"ARMS AND THE GIRL" WITH BILLIE BURKE.

Plays and pictures dealing with the present great conflict are naturally of exceptional interest, because, generally speaking, nearly everything nowadays centers or hinges upon the war in one way or another. Thus "Arms and the Girl," in which Billie Burke will appear October 8, is a Paramount picture calculated to please the great majority of those who attend the photoplay. Even without the delightful personality of Miss

Scene from "Arms and the Girl" (Paramount).

Burke it would still be a powerful, gripping story, as was proved when it was first shown in stage form on Broadway a few seasons ago. The support is wholly adequate, and includes Thomas Meighan in the role of Wilfred Ferrers; Louis Bates as the spy; Malcolm Dunn as Eugene; Geo. S. Trimble as the German general—a characterization, by the way, which is said to be remarkable in its fidelity; A. Bower, William David, Harry Lee and others.

Pathe Program

Frederick Warde, Mollie King, Pearl White and Harold Lloyd Featured for the Week of October 7.

FREDERICK WARDE, the famous actor; Mollie King, one of the most beautiful and talented girls on the screen; Pearl White, the greatest serial drawing card; and Harold Lloyd, as Lonesome Luke, one of the two most popular comedians, are the box-office stars on the Pathe program for the week of October 7.

Frederick Warde appears in "The Heart of Ezra Greer," a five-reel Gold Rooster play produced by Thanhouser, written by Phliip Lonergan and directed by Emile Chautard. "The Heart of Ezra Greer" is a story of today, full of interest, suspense and surprise. Frederick Warde has the title role, that of a kindly old valet, whose one treasure is his pretty daughter. The splendid cast includes the following well-known players: Leila Frost, as the pretty daughter; George Froth, as Jack Denbeigh, the wealthy student; Carey Hastings, as Denbeigh's housekeeper; Thomas A. Curran, as his guardian; Lillian Mueller, as Amy Devers, known on Broadway as "The Baby Vamp"; Helen Badgley, as a poor little girl; and Gerald Badgley, as the millionaire's baby.

Mollie King stars in the fourth episode of "The Seven Pearls" serial, entitled "Amid the Clouds," with Creighton Hale and Leon Bary. It is in two reels and was produced by the Astra Film Corporation.

The most thrilling feature of this chapter in which thrills abound is the chase of an airship by an aeroplane. Ilma (Mollie King) is being swiftly carried to her death in the balloon. Harry (Creighton Hale) rushes to her rescue in a dirigible, but Perry (Leon Bary) reaches her first in his swifter hydroplane.

Pearl White is seen in the fourteenth chapter of "The Fatal Ring," entitled "The Painted Safe," a two-reel serial episode produced by Astra Film Corporation under the direction of George B. Seitz, scenario by Bertram Milhauser and story by Fred Jackson.

This chapter is a thriller, in which Pearl is thrown inside the paddle wheel of a ferryboat, while Tom (Henry Gsell) and the Spider are pitched into the water. Pearl is saved by Tom's quick thinking and rapid acting.

Harold Lloyd is seen as Lonesome Luke in "Birds of a Feather," a two-reel comedy produced by Rolin. This is a great comedy, with Harold Lloyd as Lonesome Luke, heir to a cool million; Harry Pollard as his partner (nothing escapes him); Bebe Daniels, as "Dimples," known as "The Angel of Hottentot Hollow," where Luke first introduced the ham to the egg and a limousine creates more interest than a dog fight on a glass roof.

"Big Bear Lake" is a split-reel scenic produced by B. E. Loper, Jr. This subtitle gives a good idea as to the kind of picture it is: "For whatever ails you; fish, one basketful; contentment, one soulful; scenery, two eyesful; recollection, one memoryful. Get it at Big Bear Lake and take it as often as necessary.—Dr. Attaboy."

"St. Mary's Lake," Glacier National Park, is the other half of this split reel produced by Ralph Earle. This is another fine scenic of the series showing our national parks. It is well worth seeing.

An International cartoon and scenic split-reel subject and Hearst-Pathe News No. 82 and No. 83 complete a strong program.

"THE TROUBLE BUSTER" VIVIAN MARTIN'S NEXT.

Vivian Martin's next picture following "The Sunset Trail," which is a September 17 Paramount release, will be "The Trouble Buster," and the scenario was written by Gardner Hunting from a story by Mr. Hunting and Tom Forman, the well-known actor who appeared in many pictures supporting Paramount stars. A cast of well-known plaeyrs supports Miss Martin in "The Trouble Buster." Included in the list are James Neill, Paul Willis, Chas. West, Louise Harris, Mary Mersch, and Vera Lewis.

A SOLDIER BOY SINGS

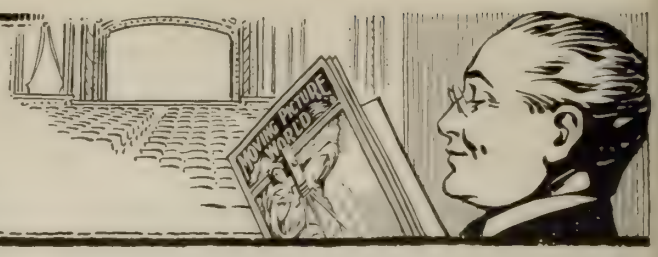
"I want tobacco just as much as bandages and socks,
So drop your contribution in my old tobacco box!"

SEND 25 CENTS, and we will forward a "comfort package" of tobacco to some soldier or sailor at the front—enough to keep him in tobacco for a week. Or **SEND $1**—it keeps a fighting man happy for a month. Tobacco is the only thing that cheers the soldier boy through the dreary hours in the trenches. He'll probably send you a post card in acknowledgment—a war souvenir you will treasure. Send your "Smokes" at once—he needs them badly. Every cent contributed goes for tobacco for our soldiers and sailors abroad.

"Our Boys in France Tobacco Fund"
19 W. 44th St., New York City

ENDORSED BY WAR AND NAVY DEPARTMENTS

Trade News of the Week



GATHERED BY OUR OWN CORRESPONDENTS

World Film Plans Fine Boston Exchange

Wants to Have Its New England Office the Best in the Country—Every Known Convenience Will Be Installed.

By Richard D. Howe, 80 Summer Street, Boston, Mass.

BOSTON, MASS.—Contracts have just been closed by the World Film Corporation for the largest film exchange quarters in New England, if not in the United States, to be located in the heart of "Filmland City," as the film exchange center in the Back Bay of Boston is known. A dozen buildings, from No. 145 to No. 161 Pleasant street, will be razed, and on the site will come the corporation's New England film headquarters. Manager George M. A. Fecke has reason to be much elated over the fine location, one of the best in the entire district. Work will be started at once, and it is expected by Manager Fecke that it will be ready for occupancy by December 15.

In discussing his plans, Manager Fecke said to the World correspondent: "I have orders to spare no expense in making the finest film exchange in New England. The plans will be completed within a few days. The general outline of the building calls for our own individual theater, which will be used for the run-offs of our pictures. In every way this theater will meet the comforts of the exhibitors and give them a positive idea of just how the picture will look in their own houses.

"We are building with the idea of handling film as conveniently and expeditiously as possible. Our film, rewind and shipping rooms will be models of the latest inventions for handling film carefully and rapidly. It is a fine tribute to our New England business that President William A. Brady of the World Film has given his orders that 'Boston shall have the best film exchange that money can buy.'".

Manager Fecke is enthusiastic over the reception given the feature film "Rasputin" by the New England exhibitors. Starting the week of Sept. 24, the first showing of the film is at the Boston theater, the big Keith moving picture house and the largest theater in Boston. Mr. Fecke says the film is booked solid for three months. Daily run-offs of the film have been held at the World exchange for the past two weeks for the benefit of New England exhibitors.

David Dow Now Guides Modern Theater in Providence.

Providence, R. I.—The management of the new Modern theater in Providence, R. I., is now in the hands of David Dow, who so successfully exploited "Civilization" in the New England district. Mr. Dow showed "Civilization" in most of the cities and towns of New England. The Modern theater is one of the best in Rhode Island.

Rufus D. Marson Out of K-E-S-E.

Boston, Mass.—Rufus D. Marson, one of New England's best-known moving picture men, has resigned his position as manager of the Boston office of the K-E-S-E, and is to devote his energy to the buying and exhibiting of state rights pictures and to the United Theaters Equipment Corporation, of which he is a large owner. Mr. Marson has his eye open now for any big feature picture which may attract the New England public.

Mr. Marson started in the moving picture business in Worcester in 1907 as manager of the Pleasant Street theater. He came to Boston the next year in the George Kleine office, and when that organization became a part of the General Film he joined that concern in one of the first regular film exchanges in New England. He later devoted his time exclusively to the Kleine and K-E-S-E exchanges.

B. N. Moran New K-E-S-E Manager.

Boston, Mass.—B. N. Moran, a native of Vermont and a moving picture man with national experience, will be the successor of Rufus D. Marson as manager of the Boston office of the K-E-S-E at No. 14 Piedmont street. Mr. Moran takes charge of the office on Monday, September 24. Mr. Moran formerly worked as a roadman and special representative of George Kleine in New England. He more recently went to New Orleans and to Dallas, Tex., on commissions by Kleine. He now returns to his home territory to push the K-E-S-E features in this territory.

"Rebecca" Takes Boston.

Boston, Mass.—Mary Pickford has literally "packed them in" again with her latest picture, "Rebecca of Sunnybrook Farm." Record receipts were scored at the Modern and Beacon theaters, owned by the same interests, which booked the first run of the film in both its houses the week of Sept. 10 to 17. It is no press agent's "dope" to say that Mary Pickford is the biggest drawing card that Boston theaters have. This is with due respect to all the other great stars. The fact that at all times of the day, even between the hours of 4 to 6 p. m., when most moving picture houses are well-nigh empty, they were waiting in line at the Modern and the Beacon is an indication of Mary's drawing power. "It's the best thing Mary ever did" was the tribute paid to the winsome little movie queen by most of the audience as they came out of the theaters, some with their eyes still tear stained, for Mary, even over the death of her unloving aunt, drew the audience to tears, even as she brought them to laughter in the lighter parts of the piece. Both houses used George Beban in "Lost in Transit" along with the Pickford picture, and it went fine.

Grand Opening of New House at Lowell.

Lowell, Mass.—Harold Lockwood, Ethel Barrymore, Mr. and Mrs. Sidney Drew, Viola Dana and Anita Stewart have been invited to attend and address the audience at the opening night of the new Strand theater in Lowell, Mass., on the night of Sept. 24. President Louis B. Mayer of the Metro is president of this new theater corporation, and F. James Carroll, formerly with the Poli interests, is the local manager. The theater is a handsome modern structure and seats 1,800 people, all on one floor. The general policy of the Strand and Rialto of New York will be followed in this new house. The opening week's program is: "The Bar Sinister" and Emily Stevens in "The Slacker." Robert Martell, formerly organist at the Modern theater in Boston, will preside at the organ and will be leader of the orchestra of 20 pieces. Many prominent officials, exchange men and exhibitors were invited to the opening.

Rialto in Charge of William White.

Brockton, Mass.—The new manager of the Rialto theater in Brockton, Mass., is William White, formerly a salesman for the Universal. The theater is one of the finest in New England, and with Mr. White's cosmopolitan experience in film handling should be one of the most prosperous.

James Greeko Building in Worcester.

Worcester, Mass.—A new theater is being built in Worcester by James Greeko, owner of the Bijou theater. The new house will seat 800 people and will be across the street from the present house owned by Mr. Greeko. Harry Campbell, of the Goldwyn Pictures, has already signed the Goldwyn pictures for the new house.

Boston Business Notes.

Boston, Mass.—Daniel O'Brien, poster clerk in the General Film Company's Boston office, has just returned from a two weeks' vacation spent in New York City.

Harry Decker, truck driver for the Boston office of the General Film Company, has been presented with a brand new machine with which to transport films to and from the railroad station, by Manager Jefferson D. Levine.

Ernest Warren, head booker for the General, has returned after spending two weeks in New York visiting friends.

A prominent visitor to Boston last week was Alfred Couture of Manchester, N. H., owner of the Crown theater in that city, the Scenic theater in Rochester, N. H., and an active worker in the New Hampshire branch of the Motion Picture Exhibitors' League of America. While in town Mr. Couture dropped in on Manager L. A. Watrous of the local Vitagraph exchange and signed up a contract for the new Greater Vitagraph serial, "The Fighting Trail."

Boston, Mass.—General Manager David E. Dow of the New England Film Distributors, Inc., of Boston, has been touring New Hampshire, Vermont and Maine, booking "Civilization" and "Somewhere in Georgia." He had excellent success and secured a record number of bookings. While on the road his efficient assistant, Miss Marion Naiherseg, who has a large acquaintance in New England film circles, looked after the Boston office.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

Maritime Province News.

By Alice Fairweather, The Standard, St. John, N. B.

Moncton Imposes New Seat Tax.

MONCTON, N. B.—Exhibitors in Moncton are very indignant over a seat tax of 4 cents each seat which has been imposed by the Moncton city council. This makes the tax 48 cents each year in Moncton, which is excessive, considering the size of the town, and much more in proportion than St. John pays.

F. G. Spencer Takes Two New Theaters.

Wolfville, N. S.—F. G. Spencer has taken over two more theaters in Nova Scotia. On his motor trip through the Annapolis Valley and that part of Nova Scotia, he decided to take over the opera house at Wolfville. A photograph of this theater was lately published in the World. The house seats six hundred people and has been renovated lately. A. E. Mason is the manager. Mr. Mason was well known as the chief operator at the Imperial theater, St. John, N. B.

The second theater is at Hantsport, a small town eight miles from Wolfville, N. S. This makes Mr. Spencer's theaters number eight, with the plans for a new one in St. John still in his mind.

Among Maritime Film Men.

St. John, N. B.—G. A. Margetts makes a trip to Halifax next week to show three episodes of "The Red Ace" and the first of the Alice Howell comedies. He will also have a trade.

"The Red Ace" (Universal serial) is to start soon at the opera house, following the finish of "The Voice on the Wire." "The Gray Ghost" follows "Gloria's Romance."

"Womanhood played for two days to splendid capacity houses at the Imperial theater. The streets were lined with people waiting their turn at the night show.

The Star theater, A. B. Farmer, manager, soon starts the Pathe serial, "The Neglected Wife."

"The Fatal Ring" started off with a great audience at the Unique theater. The Arlington orchestra is making things bright and lively at this cozy little house with tuneful popular music.

St. John, N. B.—J. E. Breadon of the General Film exchange is back from a trip to the Sydneys. He finds business quite quiet owing to the hot weather. However, he booked "The American Girl" at the Khattar theater.

TO EXHIBITORS

If you are doing something new and interesting at your theater, let our correspondent know about it. It may help others and help you as well.

Helpfully yours,
THE MOVING PICTURE WORLD

"Tanks in Action" Taken by Stanley Company.

Philadelphia, Pa.—By special arrangement with the War Relief Fund, of which W. K. Vanderbilt is president, the Stanley company has secured the exclusive rights in Philadelphia for the presentation of the remarkable war films, "Tanks in Action," issued by authority of the British Government. They are authentic scenes taken on the battlefield. The rental paid for this privilege by the Palace theater, where the features will be shown next week, goes to the relief fund for the aid of the war victims and sufferers.

Philadelphia, Pa.—Benjamin Seligiman, widely known theater manager, has returned from Baltimore, where he was directing the destinies of the Lyric theater.

Among Phila. Exchanges and Theaters

What Film Men Are Doing—Features and Programs at Leading Theaters—Business Notes of Interest to the Trade.

By F. V. Armato, 144 North Salford St., Philadelphia, Pa.

PHILADELPHIA, PA.—W. F. Yonker has assumed the management of the Fifty-sixth Street theater during the coming season. A particular feature will be the projection. The most competent and efficient projection men have been secured to operate the up-to-date motion picture machines, and very little complaint is expected.

Parting Banquet to George Meeker.

Philadelphia, Pa.—In honor of the occasion of George Meeker leaving the World film offices for the West, his friends, brother managers and the local prominent exhibitors arranged a farewell banquet at the Bellevue hotel on Thursday, Sept. 20th. Percy Block, of the General Film Co., Charles Segall of the Apollo and Jay Emanuel of the Park and Jefferson were on the committee in charge of the affair.

C. Schwartz Will Manage Exchange.

Philadelphia, Pa.—C. Schwartz, one of the pioneer exchange men of this city, has been appointed manager of the American Photoplay Company, with offices at 257-261 North 12th street. He announces that they have contracted for the Lillian Walker productions for this territory, and expects to handle only large and extraordinary film productions of merit.

Frank W. Buhler Buys a Home.

Philadelphia, Pa.—Frank W. Buhler, general manager of the Central Market Street Amusement Co., will start on his vacation Sunday, September 7, for a two weeks' well-deserved rest. He intends to go to Marysville in Missouri, where he will visit his mother. Mr. Buhler, whose phenomenal successes have been rapid, is noteworthy from a managerial viewpoint and is shown here standing upon the steps of his new home, a stone mansion in upper Darby, Pa., which he recently purchased.

New House of F. W. Buhler.

J. S. McSween Opens New Offices.

Philadelphia, Pa.—J. S. McSween, formerly manager of the Chestnut street opera house, is back in town, and has opened new offices here. He is controlling the bookings on D. W. Griffith's "Intolerance" and the "Birth of a Nation," two well known productions, which were accorded a wonderful reception here last year. The first return engagement has been arranged with Frank W. Buhler, manager of the Central Market Street Amusement Company, who will make the first showing of "Intolerance" at his Victoria theater during the early part of October.

Prizes Offered for Best Essay.

Philadelphia, Pa.—William Fox is offering prizes of $500 to be distributed in five awards of $100 each, for the best written reviews on "Jack and the Beanstalk," billed for the Arcadia for two weeks, beginning October 1. Any boy or girl under fourteen years of age is eligible, and is invited to compete in the contest, which begins with the announcement in the newspapers. The reviews are to be sent to the Fox Kiddies Editor, 130 West Forty-sixth street, New York city.

Italian War Films Go to Capital City.

Philadelphia, Pa.—The week of Sept. 17th will be the last for the showing of the Italian War Pictures at the Garrick theater. It has been long since a war film has aroused such tremendous interest. There are twelve reels in the showing of "The Italian Battlefront," and they are all of surpassing beauty even when the purpose is so grim. The pictures are really too good to miss. The heroes of the Allies are clearly shown, especially General Cadorna. P. A. Waxman, company manager of the show, announces that the next presentation of this picture will be at the Belasco theater in Washington, D. C. Clement Rizzo and Abe Greenwalt performed their duties of projection engineers to perfection, with their motor driven machines.

Picture Theaters and Programs.

Philadelphia, Pa.—"Parentage," a big seven-reel, out-of-the-ordinary film, presented by Frank J. Zeng, will be the unique offering by the management of the Stanley theater, beginning Sept. 17.

Prefaced by a delightful program the Broadway last week offered "Redemption," the picture which created such a sensation at the Forrest some time ago.

Pauline Frederick will be the star at both the Arcadia and Palace, in the new Paramount picture "Double Crossed."

Elsie Ferguson will make her Philadelphia debut at the Strand in "Barbary Sheep." During the last half of the week Wallace Reid will be seen in "The Hostage."

Alexandra Carlisle will be the feature at the Regent theater this week, in the newest World picture, "Tides of Fate."

"The Honor System" will be the attraction at the Victoria theater next week. This film has been characterized by critics who saw it as "The greatest human story ever told." It was written by Henry C. Warnack of Los Angeles, and it was staged by R. A. Walsh.

Interesting Business Notes of Trade.

Philadelphia, Pa.—R. E. Goldsmith, who recently arrived from the Bluebird exchange in Charlotte, N. C., has been having considerable success booking the K-E-S-E program for A. J. Buck.

Philadelphia, Pa.—P. Elliot J. Goldman of the Bluebird theater recently completed extensive improvements at his pretty house. The auditorium has been artistically decorated and painted and a new lighting system has been installed. His theater is situated in an exclusive residential section, and he supplying a high class motion picture entertainment equal to the taste of his refined clientele.

Philadelphia, Pa.—Earle Fort, of the Sherwood and Baltimore theaters, rejoined the Stanley Booking Company. He considers their service indispensable for his two up-to-date houses. Albert Brown, of the Overbrook theater, is another prominent exhibitor who also has returned.

Philadelphia, Pa.—Allen May, manager of the Bluebird exchange, is meeting with considerable success in booking "Mother O' Mine," an exceptionally splendid feature release which was shown at the Lincoln here, and the Broadway in Camden, N. J., to full houses.

World Film Keeps Tabs on Care of Film

World Film Has Record of Condition of Every Film Sent Out and Gives Prizes to Worthy Operators on Their Showing Every Month.

By Clarence F. Linz, 622 Riggs Bldg., Washington, D. C.

WASHINGTON, D. C.—The World Film Corporation's local exchange is relieved of a lot of worry, according to Manager Robert Smeltzer, through the working of a prize scheme designed to lessen the destruction of salable film. The contest, open to the operators in the theaters handling World productions, is a monthly one, operated somewhat as follows:

When an operator enters the contest a card is made out bearing the name of the theater, its location, the name and personal address of the operator, the name of the inspector, etc., and there follow blanks for the name of the picture, play date, and notations as to condition going out, the date returned, the number of days used, and its condition upon being returned. On the back of the card are spaces for the insertion of penalties, there being given 100 points for a proper return. Improper conditions incurring penalties include scratched film, torn sprocket holes, poor splices or patches, oily films, unspliced or unpatched, and condition of rewinding. The first two named are, of course, the most heinous of the offenses, and if covering fifty feet or less there follows a loss of twenty-five points; if the footage is in excess of that amount, the penalty is one hundred points. Where the film comes in unspliced or unpatched, the loss is fifty points, while all other things call for a deduction of five points each.

A forty-page catalogue is furnished to each operator-entrant, showing the premiums offered to winners; operators who can turn back a set of films in exactly the same condition as it was when it left the exchange to go to the theater. There are all sorts of articles of cutlery, pipes, leather goods, sporting goods and toilet articles, jewelry, wearing apparel, linens and silverware for the home, furniture, toys, lodge emblems, kitchenware, tableware, tools and hardware, cut glass, cameras, musical instruments, and whatnot.

The one condition named by the film company is that every winner must have been with the same theater for the entire month. It states that it is necessary for it to make this condition because of the impossibility of otherwise keeping its records clear and correct. This one condition means that if a contestant leaves a theater in the middle of the month, he cannot win in that month, nor can the new man who succeeds him. To win the operator must be with the same theater on the last day of the month as he was on the first day of the same month.

Fifteen hundred points are allowed each month, and operators can take their choice of the articles contained in the catalogue up to the amount of the points awarded them. Deductions are made under the scale of penalties named above, but an operator can win on, say, 25 points, providing no other operator in the same territory has more. The higher score the better the gift, so it behooves the contestant to do his best and get the highest possible award.

The employees of the exchange, from Manager Smeltzer down, are enthusiastic over the scheme, for it saves them all so much work and keeps the films in much better shape. The operators are pleased with being remembered, and the offers serve as an incentive to them to pay more particular attention to the films they handle.

"War As It Really Is" Fills Casino.

Washington, D. C.—"War As It Really Is," at the Casino theater, was the thriller of the week. Staged by Sidney B. Lust, who has state rights to the production, it proved to be one of the best attended productions ever seen at this house. Each evening the floor of the house was well filled with officers of the Army and Navy, anxious to get a view of what has been going on in France; Congressmen and Senators, high officials from all of the Government departments, the representatives in Washington of the foreign governments, in addition to the great mass of people who had heard of the films and were anxious to see them.

The films, actually taken on the battlefields of Europe, created widespread interest, and, according to Mr. Lust, the box office receipts proved their worth. The War Department furnished a gun detail for the week and a field piece, with its crew, was the center of interest outside the theater. These are timely films, and will probably do equally as well wherever shown. They have the endorsement of many of the officials referred to above.

Putting Each Job Up to a Man.

Washington, D. C.—"If there is a broken seat down front, a little paint off the wall, or an electric light globe out of commission somewhere, it's ten to one it will remain unrepaired until there are enough jobs to warrant the hiring for a day or so of a carpenter, a painter or an electrician unless you have someone on the job all the time directly responsible for everything in these lines," said a well known exhibitor to the Moving Picture World correspondent.

This exhibitor was telling the writer how, with a string of theaters, he had found it worth while to put on the permanent payroll a man who is a carpenter and painter, and another who is an operator and electrician.

"These men will be kept busy all of the time," continues this able manager. "For instance, the carpenter will make a round of the houses for the purpose of tightening the chair bolts. It is planned to have him visit each house once in each week. It is his duty to see to it that the backs and seats are always in good condition.

"We intend adding a man who will look after all painting work. It will be up to this employee after we have signed him up to see that no bad spots appear on the walls, and that all paint work is in good shape.

"Our electrician is a very capable man. He is also head operator, and since his appointment he has brought about many reforms that have made for greater efficiency in the booths. He has a checking system that works well. If an operator wants a machine part, carbons, oil, or other parts or equipment or supplies, he goes to the head operator and is supplied, after signing a slip showing that he was given the material asked for. Later, if anything goes wrong the man cannot say that it happened because he had not been furnished with the thing in question.

"Of interest to the exchange managers, he will also look up complaints from the exchanges covering poor handling of films, and see to it that there are no repeats.

"Carrying these men twelve months in the year increases the payroll to a considerable extent, but when it is all said and done they represent a great saving—the proper upkeep of the houses is assured, and in maintaining their attractiveness we do just so much in retaining our patronage."

Many Theaters to be Built at Camp Greene

Five Picture Houses and Vaudeville Theaters Are Planned—Will Make a Miniature White City—Houses to Seat 3,000 Persons.

By D. M. Bain, Wilmingfon, N. C.

CHARLOTTE, N. C.—No less than five motion picture and vaudeville theaters are to be built on the outposts of Camp Greene, two miles from the city, within the near future, according to plans of the Charlotte Cantonment Company, a corporation with large capital, in which the Southern Power Company, the local transit and power corporation, is interested, and just recently made public here.

The plans call for a miniature White City, with a midway boasting more than two hundred attractions and concessions, including the five theaters, the majority of which will be for motion pictures. Elaborate preparations are being made for furnishing entertainment for the 40,000 soldiers, who are daily pouring into Camp Greene, and the theaters will be solidly constructed and comfortable houses.

The plans for the building of the miniature carnival city are in the hands of Frank Montgomery, for many years the strongest power in the motion picture game throughout the South, but who gradually succumbed to other large interests, chiefly the Wells and Lynch organizations, who now hold almost all theater properties formerly controlled by Montgomery.

The picture and vaudeville theaters will be built on new plans, originated to meet the new situation which has developed at the southern training camps of providing suitable theaters of inexpensive construction but which will be comfortable and satisfactory. They will be immense structures, one of the buildings planned for this place to have a seating capacity of 3,012; another, 2,512 people; the former 112 by 137 feet auditorium, the latter 90 by 135 feet. Each of the buildings provide space for two ticket sellers; also office and store room. They will be of cheap but substantial frame construction.

F. H. Fleer Sells Broadway Theater.

High Point, N. C.—The Broadway theater, formerly owned by Frank H. Fleer, the chewing gum magnate, has been purchased by Arnold B. Hugg and is being remodeled preparatory to reopening with pictures about October 1. Fleer is interested in several theaters throughout the Piedmont section of North Carolina, and is a partner of Hon. Henry B. Varner in his motion picture business at Lexington, N. C.

Film Salesmen in Wilmington Last Week.

Wilmington, N. C.—Among the film salesmen in the city during the past week were Lee Crandall, of the World Film, Washington; Henry Randall, of the Famous Players Exchange, Washington; U. O. Melvin, of Fox Film Corporation, Washington; O. R. Browne, of Select Pictures Corporation, Washington; and Mr. Livezy, of Pathe Exchange, Charlotte, N. C. Mr. Crandall placed World-Brady Made Features in the Grand theater here, and Mr. Randall closed contracts for Paramount-Artcraft service for the same theater. Mr. Brown also closed several contracts for Select pictures for the Grand while in the city.

Ollie R. Browne Will Cover This Territory.

Raleigh, N. C.—Ollie R. Browne, one of the best-known theater men of the state and junior member of the Aronson & Browne Amusement Enterprises, owners of three of the local theaters, has accepted a position with Select Pictures Washington exchange to cover North Carolina and Virginia territory with the new Clara Kimball Young, Norma and Constance Talmadge, Eva Tanguay and other productions to be marketed through that organization. Mr. Browne is known personally by almost every theater manager in his territory, among whom he stands high, and he will no doubt make the most valuable road man that this new organization could have possibly selected for this particular territory.

E. V. Richards Pays Visit to Percy Wells.

Wilmington, N. C.—E. V. Richards, Jr., general manager of the Saenger Amusement Company, in New Orleans, has been spending several days here on business, the guest of Percy W. Wells. Mr. Richards recently attended a meeting of the First National Exhibitors' Circuit held in New York and stopped in Wilmington on his return trip. Eleven years ago Mr. Richards was connected with the local Bijou theater, having come to Wilmington with Messrs. Howard and Wells when they established their theatrical business in Wilmington at that time.

Percy Wells on Business Trip.

Wilmington, N. C.—Mr. Percy W. Wells, president of the North Carolina Exhibitor's League and of the Howard-Wells Amusement Company, of this city, left this week for an extended business trip south, touching at Charlotte and Atlanta, and from there to New Orleans, La. He will be accompanied by Mr. E. V. Richards, Jr., of New Orleans, and Mr. Joe Spiegelberg, of Atlanta, Ga.

Frank Harris Gets New Lease Here.

Charlotte, N. C.—Frank Harris, formerly manager of the Amuse-U theater here, has returned to Charlotte and has secured a lease on the property formerly occupied by the Dixon Motor Company, which will be remodeled into a motion picture and vaudeville theater of large seating capacity.

G. R. R. Hunt Will Reopen the Casino.

Gharlotte, N. C.—The building formerly known as the Casino, long unoccupied, is to be renovated and reopened as a first-class picture house with a seating capacity of 1,000 within the next sixty days by George R. R. Hunt, who recently secured a lease on the property .

Exchange Opened for Century Comedies.

Charlotte, N. C.—The Longacre Distributing Corporation has opened an exchange here for the handling of Century comedies throughout North and South Carolina and Virginia, located at 307 West Trade street. E. F. Dardine, manager of the local Universal and Bluebird exchanges, will be in charge of the distribution of this company's comedy productions featuring Alice Howell throughout this territory.

Eltabran Film Company's New Exchange.

Charlotte, N. C.—The latest addition to Charlotte's rapidly growing Film Row is the Eltrabran Film company, recently opened for the handling in adjacent territory of the productions handled by the Atlanta office of R. M. Savini, including "The Garden of Knowledge," "Victory," Chaplins and other productions.

Charlotte, N. C.—Manager R. V. Anderson of the local Pathe exchange reports all booking records broken on "The Fatel Ring," bookings already entered far exceeding even the record breaking business done with "The Iron Claw" up to the same time after release. The Pathe salesmen are now busy closing contracts on the latest Pathe serial, "Seven Pearls," which is also meeting with a warm reception throughout the Carolinas. Manager Anderson is supplementing the work of his two road men by a personal trip to leading cities and towns on his circuit. During his absence the office is in charge of Chief Booker E. E. Heller.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the *one paper in the trade that fully fills the requirements of every reader.*

Pittsburghers Enjoy Picnic at Groveton

Film Men Have a Good Time and a Neat Sum Is Realized for the League's Campaigns Against Freak Legislation—Other Notes Worth a Glance.

From Pittsburgh News Service, 6104 Jenkins Arcade, Pittsburgh, Pa.

PITTSBURGH, PA.—The moving picture folk of the Pittsburgh district journeyed to Gazaza Camp, Groveton, Pa., on Sunday, September 16, and staged one of the most successful social gatherings in the annals of the local trade—namely, a big family outing and corn roast. There was an attendance of about three hundred exhibitors and exchangemen, together with their families and friends. Business cares were joyously laid aside, and the day was given over to an excellent program of athletic sports and other lively entertainment provided by the committees.

The feature of the day was a baseball game between picked nines called the McAleers, backed by John McAleer, manager of the Independent exchange, and the Greeles, backed by Harry Greele, manager of the Supreme Photoplay Productions. The Greeles won by a score of 11 to 6. The umpires were Hart, of Beaver Falls, and Bennett, of the Northside.

The athletic events resulted as follows: Exhibitors' 100-yard dash won by Frank Niggel; open 100-yard dash, Michael Ray; exchange managers' 100-yard dash, Harry Greele; women's 60-yard race, Mrs. Albert Greele; baseball throwing, Miss Greta Williams; broad jump, A. Simms; fat men's race, J. Krugh.

Leo F. Levinson Heads Pittsburgh Pathe

Pittsburgh, Pa.—George W. Fuller, manager of the Pittsburgh Pathe exchange for the past year, is being transferred to another office of the same company. He is succeeded here by Leo F. Levison, formerly manager of the Philadelphia office of the Supreme Photoplay Productions and a well-known figure in the trade here. Mr. Levison formerly was twice manager of the World Film branch in this city, and his return to this field after a year's absence is welcomed by a host of friends among the exhibitors and film men.

Although a change in management has been effected, the same efficient sales force remains at the Pathe exchange, namely, F. C. Bonistall, W. J. Fitzpatrick, E. M. Stuve, and J. D. Smith.

J. W. Lowenhaupt Buys Strand.

Washington, Pa.—The Strand theater, Washington, Pa., formerly operated by Wiley Clark, has been purchased by J. Walter Lowenhaupt, representing an Eastern syndicate. The house has been closed for remodeling and the installation of entirely new equipment throughout. It is announced by Mr. Lowenhaupt that the Strand will be conducted along the most up-to-date lines, and will set a high standard in its offerings. Paramount and Artcraft pictures have been contracted for. The house will be under the personal direction of Mr. Lowenhaupt, but it is likely that a local manager will also be employed. Plans are being laid for a formal reopening about October 15.

Phil Selznick Goes to Cleveland.

Pittsburgh, Pa.—Phil Selznick, heretofore traveling representative of the Select Pictures Corporation, formerly the Selznick exchange, Seltzer Film Building, Pittsburgh, has been transferred to the staff of the Cleveland office of the same company. Mr. Selznick's home is in Cleveland, and he is glad to return, at the same time regretting to leave the local organization of which he was a popular and efficient member. He is a brother of Lewis J. Selznick, head of the Selznick Productions.

Among prominent houses which have contracted for Select Pictures during the past two weeks are the following: Liberty theater, Wheeling, W. Va., to be opened next month, all the Clara Kimball Young, Norma and Constance Talmage pictures; Temple theater, Oil City, Pa., Norma and Constance Talmage and Clara Kimball Young releases; Columbia theaters, Warren and Erie, Pa., O. A. Potter, manager, "The Lone Wolf" and "The Wild Girl," also the Young and Talmage releases.

Park theater, Franklin, Pa., Park, Moundsville, Pa.; Luna, Sharon, Pa.; Crystal, Braddock, Pa.; Princess, Jeanette, Pa; Penn, Uniontown, Pa.; Lyceum, Kittanning, Pa.; Iris, Vandergrift, Pa.; Majestic, Punxsutawney, Pa., entire output.

Manager Pete Antonopolis, of the Olympic theater, Fifth avenue, Pittsburgh, has signed a contract for Clara Kimball Young, Norma and Constance Talmage pictures, twenty-four in all, to be released during the coming year.

Pitt Theater Nearly Ready to Reopen.

Pittsburgh, Pa.—William Moore Patch, managing director of the Pitt theater, Penn avenue and Seventh street, Pittsburgh, states that the work of redecorating the house is going forward rapidly, and that all will be in readiness for opening for the Autumn season on October 1. While the initial offering has not yet been announced, it is planned by Mr. Patch to present only the finest and most spectacular photodramas obtainable this year, and they will be staged in the same lavish manner as during past seasons. The celebrated Pitt symphony orchestra of forty pieces will be retained.

Jefferson Theater Changes Hands.

Punxsutawney, Pa.—The handsome Jefferson theater, Punxsutawney, Pa., which has just undergone a process of remodeling, was purchased last week from James Triest by Cartney & Johnson, a well-known firm of exhibitors. The Jefferson is a spacious theater seating 1,500 persons, and has heretofore been used as a combination house, running road-shows and feature pictures. It is planned to continue the same policy. Cartney & Johnson also conduct the Majestic theater in Punxsutawney, and in their new acquisition will set the same high standard that has made their name popular with the picture fans of their locality.

J. A. McCullough Will Guide Foursquare

Pittsburgh, Pa.—J. A. McCullough, until recently traveling representative for the Goldwyn out of this office, has been appointed manager for the new Foursquare exchange in Pittsburgh. Offices have not yet been opened, but a location will be decided upon in the near future. Mr. McCullough is already securing some nice bookings, he reports.

"Doc" Aronson With Jewel Productions.

Pittsburgh, Pa.—"Doc" Aronson, formerly manager of the downtown Camera-phone theater, Fifth avenue, Pittsburgh, is now connected with the local branch of the Jewel Productions as traveling representative. Mr. Aronson has a wide acquaintance among the exhibitors of this section, and his acquisition by the new Jewel exchange is considered a valuable one.

George Moore Will Assist at Mutual Office.

Pittsburgh, Pa.—George Moore, formerly booker at the Independent exchange, Pittsburgh, the local office of the Universal, has become assistant manager of the Mutual in this city. He has been succeeded at the Independent by Kenneth Rapp, formerly assistant booker.

Victoria, B. C., Has a Revival of Business

City Gave Volunteers Almost to Its Last Available Man and Has Suffered Many Losses—Business Was Paralyzed, But Revives.

By S. J. Anderson, East Seattle, Wash.

VICTORIA, B. C.—The Seattle correspondent for the WORLD took a trip to Victoria, B. C., the latter part of August. He found business for the motion picture theaters in Victoria improving, but with plenty of margin to continue that improvement. When England sent out her urgent call for men at the beginning of the war 15,000 men volunteered from this city of not over 60,000. Victoria is composed largely of families who have come directly from England, and many of these English women went back to the old country when their husbands left for the front. Thus the population of the Canadian city was decreased by nearly one-half. Naturally this hit the theaters very hard, but it was worse when the casualty lists began coming in, and nearly every family in the city put on mourning. The city seemed to live in the horror of the trenches and nobody had the heart to try to lift the pall that hung over them by seeking amusement.

The wonder is that all the theaters did not have to close their doors, and the fact that none of them did reflects credit on the managers. Gradually people got used to reading long casualty lists in which their friends or relatives were reported killed or wounded, and they began to seek relief in amusement. Economically, however, the city was at a dead standstill, and there was very little money to be spent even on motion picture shows. This situation continued until this summer, when Victoria began to feel the benefit of some of the war industries. Shipbuilding, in particular, is furnishing employment to a great many of her people, but her greatest improvement comes probably from the big boost in business conditions in the neighboring city of Vancouver, which, to a large extent, handles Victoria's business interests. This holds true of the motion picture business, as well as of others; for all four of the leading motion picture theaters of Victoria are owned by Vancouver men.

At the Royal Victoria.

At the Royal Victoria I met J. R. Muir, president of the Dominion Exclusives, Ltd., which maintains offices in Vancouver, Calgary, and Winnipeg, to exploit the Fox and Metro service in Western Canada. This firm, together with the People's Theater Company, headed by W. P. Nichols of Vancouver, controls and operates the Royal Victoria, the Dominion, and the Variety of Victoria, the Dominion of Vancouver, and the Dominion and Bijou of Nanaimo.

The Royal Victoria is a splendid detached building of red brick, planned for the largest and best road shows. Only the big, special motion picture features are shown in it, and then only at advanced prices. Its stage is the largest on the Pacific Coast north of San Francisco, and its two huge motor-driven fans insure a plentiful supply of fresh air all the time. E. H. Denham is the manager. "The Ne'er Do Well" has been playing there to full houses recently.

The Dominion Theater.

The Dominion is the largest house in Victoria built exclusively for motion pictures. It seats 900. It is about three blocks away from the Royal Victoria, but both theaters are five or six blocks from Government street, the main business artery of the city. The town seems to be growing in their direction, however. The Dominion is a very attractive buildng of brick and stucco. It uses Fox and Metro service, "The End of the Tour," a Metro picture being the feature of the day. But J. M. Robertson, the manager, told me that the Billie Burke serial, "Gloria's Romance," had been a great help to summer business. Changes are made twice a week, on Mondays and Thursdays, there being no Sunday shows in Victoria. The admission price at the Dominion is 10 cents in the afternoon and 15 cents in the evening, boxes 25 cents. The music is furnished by a pipe-organ.

The Variety Theater.

The Variety is on Government street, but quite far up. It seats 650 and charges 10 and 15 cents, as does the Dominion. Paramount service and an occasional Mutual is used on its screen, Mary Miles Minter being a very good drawing card in Victoria, according to G. Murdoch, the manager. The feature then playing was "The Undying Flame," featuring Madame Petrova. Music is furnished by a six-piece orchestra.

Mr. Murdoch began in the motion picture business in Victoria as an usher and rose to his present position through study and application of advertising methods. When he took charge of the Variety it was going down, but he has made it one of the leading motion picture theaters of the city. He says that he could not get along without the MOVING PICTURE WORLD.

The Columbia.

The Columbia has the best location of any theater in Victoria, being on Government street near Yates. If it were remodeled and redecorated it would give the other theaters which are now more popular a hard race. In this house the chairs are so high that a short person's feet cannot touch the floor, and it is exceedingly uncomfortable. It has a seating capacity of 750. Ten cents is the admission price, and Vitagraph and World service are used. A four-piece orchestra furnishes the music. The theater is owned by W. P. Nichols, of Vancouver, and managed by E. Clark.

The Romano.

The Romano Theater is just a block or two up Government street from the Columbia. It is a ten-cent house, seating 450, and uses Universal, Bluebird, and Butterfly features. W. Brown, of Vancouver, is the owner, and Joe Deluca, the manager. This house did a record business during the summer with the serial, "The Voice on the Wire," and was repeating the success at the time of my visit with "The Gray Ghost." In fact, I was told by all the managers that serials drew unusually well in Victoria, and those houses which had not run them heretofore were considering putting them on. At the same time some of the stars who are considered the very best drawing cards acoss the border are not at all popular in the Canadian city.

The Empress.

A few blocks farther up Government street, but still some distance below the Variety, is the Empress, a five-cent house owned and managed by L. J. Quagliotti.

With business conditions at normal and motion pictures as popular as they should be, Victoria has not too many picture theaters. The past three years of business paralysis in the city have prevented owners keeping their houses in proper repair, —there is not one of the houses devoted exclusively to picture that does not need redecorating badly—but now that better times are coming, they are planning not only to redecorate, but in some cases to remodel them as well. There is one important feature lacking in all the motion picture theaters of the city, i. e., an attractive ladies' rest room. The Dominion has one built for that purpose, but it is neither decorated nor furnished properly All the houses, except the last two described have plenty of space to devote to such a room, and I believe it would pay every owner to fit one up in his house this winter.

Spokane News Letter

By S. Clark Patchin, E 1811 Eleventh Ave., Spokane, Wash.

"Four Minute Men" Win Applause.

SPOKANE, WASH.—Members of the Spokane brigade of "Four Minute Men" were liberally applauded when they made their initial appearance in Spokane moving picture houses on the night of September 11 and also on the night of September 12. They are to continue their work nightly. The men spoke on "What Our Enemy Really Is." Acting as the mouthpieces of President Wilson during the present crisis and will follow this the latter part of the week with other topics to be sent out from Washington.

They are also appearing in thetaters which run both pictures and a vaudeville program. The theaters visited the first night were: Clemmer, Liberty, Class A, Majestic, Rex, Casion, Lyric and Pantages. W. S. Gilbert, an attorney, is chairman of the Spokane branch of the organization. The men appear about 8 p. m. nightly.

In discussing the work Mr. Gilbert said: "The organization is authorized and backed by the President. The men who will appear will speak on outlines, in general, provided by the government, putting them forth in their own words and presenting them as they see fit.

"We have been provided with slides from Washington which will, in a short score of words, tell the audience who the speaker is going to be, what his topic is, and as this fades out the speaker will step before the audience and launch into his subject. We have our own censors on hand to hear the speeches and to see that the men do not exceed their time limit. We expect them to put personality into their subject."

John Howard Joins Colors.

Spokane, Wash.—John Howard, former newspaper and theatrical man of Wenatchee, who organized the Columbia Theater company, visited Dr. H. S. Clemmer, who is to manage the Wenatchee enterprise additional to his local interests. Mr. Howard has joined the colors, but was permitted a short furlough to come here and arrange some details in connection with the enterprise he has started.

Spokane Newslets.

Spokane, Wash.—L. D. McDonald, manager of the Spokane Motion Picture company, made moving pictures of the Spokane Interstate Fair, which are to be shown in moving picture and vaudeville houses throughout this section. They are to be shown in forty towns. The pictures were made by Charles B. Dreyer, of New York City, under the personal direction of Mr. McDonald.

Spokane, Wash.—Members of the Moving Picture Operators, Local No. 185, won first prize for having the best float in the Spokane Interstate Fair Labor Day parade, September 3. Al G. Hayes was in charge of the float. On the night of the parade they mounted an electric spotlight on the float and, running through the downtown streets, flashed it on the crowds.

Spokane, Wash.—"Joan The Woman" was shown before large audiences in the Clemmer theater.

Baltimore News Letter.

y J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

rivate View of "Rasputin, the Black Monk."

ALTIMORE, MD.—On Sunday night, September 16, a premiere presentaon for the exhibitors and their friends as given at the New theater, 210 West exington street, of "Rasputin, the Black onk," produced by the World Film. M. ourtney Jenkins, World Film representave, had as his and Manager De Hoff's uests about 350 persons. Among the altimore exhibitors noticed in the asmblage were A. B. Price, Louis Schlichr, L. A. DeHoff, E. B. McCurdy, V. A. alentini, H. Cook, Guy L. Wonders, Solon Wonders and Joseph Blechman.

Rosenthal Manager of General Film Office.

Baltimore, Md.—L. Rosenthal has now en appointed as manager of the Genal Film exchange in Baltimore.

the Exchange Moves to North Calvert Street.

Baltimore, Md.—The Pathe exchange, der the management of a pioneer film an, Frank B. Spurrier, will shortly move om its present location in the Wilson ilding on Baltimore street to a suite rooms at 210 North Calvert street.

ed Cross Benefit at Loew's Hippodrome.

Baltimore, Md.—During the week of ptember 17 George A. McDermitt, manger of Loew's Hippodrome theater, did erything in his power to make the Red oss benefit staged at this beautiful ayhouse a success. Outside the theater the entrance there was a hospital tent, ith a cot and everything complete. At de of the theater there were stationed vo girls dressed as nurses selling favors r the benefit; and on Monday, when the orld man visited the house, it was cked to the doors.

The New Enlarges Its Orchestra.

Baltimore, Md.—L. A. DeHoff, the manger of the New theater, 210 West Lexingn street, has begun to screen the first the big productions produced by Goldyn. The theater is being redecorated, d the orchestra, which will continue der E. V. Cupero, will be increased. me noted sololists have been engaged r the season.

Many Theaters Aid Tobacco Fund.

Baltimore, Md.—Many of the Baltimore otion picture theaters are aiding the my Girl's Transport Tobacco Fund. ederick Clement Weber, manager of the rtrude McCoy, gave a benefit performce on Wednesday, September 19, with he Message of the Mouse" as the ataction. Others who are aiding are Manger Waski, of the Idle Hour; T. J. Bonnon, of the Great Wizard; Levine others, of the Little Pickwick; Cook others, of the Aurora; the manager of e Lord Baltimore theater; and W. M. aylor, of Lubin's. The amount received om the benefit held during the showg of "Jack and the Beanstalk" at the uditorium, for which Manager Frederick Schanberger sent a check, was $228.55.

Theaters Have Been Decorating.

Baltimore, Md.—In going around to the any picture theaters in Baltimore it n be noticed that several are taking on ite a natty appearance. William M. yler, manager of Lubins, 404-6 East Balmore street, has just had the exterior painted a very pleasing shade of old ory, while the lobby has been entirely ne over in old ivory, blue and gold immings. At the Peabody, 11 East orth avenue, L. A. DeHoff, who has a lease on this house, is now having it extensively renovated and redecorated inside and out, the color scheme being light brown, green and gold trimmings. Harry Cook, co-proprietor of the Aurora, 7 East North avenue, is having the lobby of his theater redecorated in ivory and soft gray.

Clifton Theater Changes Schedule.

Baltimore, Md.—Beginning Monday, September 10, S. B. Ward, proprietor of the Clifton theater on South Broadway, changed his schedule of days and is now open to the public every day instead of Saturdays only, as during the summer.

Special Showing of "Bar Sinister."

Baltimore, Md.—Ben Abrams, who represents the Hoffman-Foursquare pictures of Philadelphia, and is known throughout the trade as "Big Ben," is now in Baltimore to look over the situation and see what can be done with the output of his company. Through the courtesy of Joseph Blechman, proprietor of the Picture Garden theater, 31 West Lexington street, Mr. Abrams arranged a private viewing of "The Bar Sinister" after 11 p. m. on Saturday night, September 15. Invitations to the exhibitors of Baltimore were issued, and the attendance numbered about 30.

Casino Theater Sold.

Baltimore, Md.—The old Casino building on North avenue at Charles street, passed into the hands of the new owners on Friday, September 14, who represent Baltimore and New York capital. Alterations, which will be extensive, will begin shortly to convert the building into a modern, up-to-date motion picture theater.

Buffalo Theaters Aid Patriotic Reviva

'Wake Up America" Campaign Launched With Marked Success—Talks in Picture Theaters by Four Minute Men.

By Joseph A. McGuire, 152 North Elmwood Street, Buffalo, N. Y.

BUFFALO, N. Y.—Buffalo moving picture theaters figured prominently in the "Wake Up America" campaign this week. "Four-minute men," whose crisp addresses were only four minutes long, spoke in several of the houses and roused the audiences to the highest pitch of loyalty. Their subject was "Renewed Patriotism." The orchestras played appropriate music, the patriotic and martial kind. The Buffalo celebration is part of a state-wide movement. These sessions in patriotic education grew out of the suggestions at the "Wake Up America" conference this summer at Chautauqua. Patriotic organizations there agreed to keep the people of the nation constantly informed of the war, its aims, their duties and tasks and the work they must be prepared to do when peace comes. In order to drive these facts home to thousands of citizens it was decided to have patriotic addresses at the theaters. Meetings held elsewhere and patriotic parades were other features of the campaign.

Sherry Feature Film Exchange Notes.

Buffalo, N. Y.—The office and shipping and poster departments of the William L. Sherry Feature Film, Buffalo, have been enlarged. "Rebecca of Sunnybrook Farm," Artcraft, has played to capacity at the Strand, Buffalo; Strand, Syracuse, and Regent, Rochester. Howard F. Brink, traveling representative of the Buffalo exchange, has signed up the new Liberty theater, Canaseraga, N. Y., with all the stars of the Paramount-Artcraft series. Mr. Brink was recently struck by a taxicab and worked vigorously on the road without knowing that two of his ribs had been broken. When he returned home at the end of the week his family physician made the discovery.

Select Picture Corporation Notes.

Buffalo, N. Y.—A. W. Moses, better known to exhibitors as "Archie," is now covering the eastern and northern section of New York state for the Select Pictures corporation. He reports that the exhibitors are all in a happy frame of mind now that they know where they can obtain Norma Talmadge, Clara Kimball Young, and Constance Talmadge.

Buffalo, N. Y.—Sherman S. Webster, representative for the Select Pictures corporation, is making a trip through Western New York in his new Overland. He is signing up exhibitors for the new Clara Kimball Young, Norma Talmadge and Constance Talmadge productions. Mr. Webster also reports a heavy business on the "Lone Wolf," "On Trial," "The Whip," "Deempster," "Even As You and I" and the "Barrier."

Buffalo, N. Y.—Charles R. Rogers has been appointed manager of the Select Pictures corporation, Buffalo. The Select has taken over the Selznick exchange. The Buffalo offices of the company are being very beautifully furnished and decorated.

Changes in Pathe Exchange Staff.

Buffalo, N. Y.—N. I. Filkins, recently appointed manager of the Pathe, Buffalo, has made several changes in his staff. Jacob Siegel, former day shipper, has been advanced to booker and Charles Repec, former night shipper, is now day shipper. William McClelland, one of the oldest operators in the city, has been appointed night shipper and inspector. Edward Polwin, an exhibitor in Buffalo for several years, is in charge of the advertising department. The other members of the staff are: Halsey J. Christian, Miss Ellen O'Connell, Miss Eva Reese and Miss Sadie Lewis, day inspectors; H. Goodamot, cashier; Miss Anna McCratan, cashier's department; Miss Helen M. Syposs, chief stenographer; Miss Ella F. Miller, assistant stenographer and sales control; Miss Mae Sutton, billing clerk, and Miss Alice Sietz, bookkeeper.

H. E. Benedict Made Assistant Manager.

Buffalo, N. Y.—H. E. Benedict has been appointed assistant manager of the Triangle, Buffalo. He was connected with the General three years and with the Mutual nearly two years. He is well known to Western New York exhibitors.

Jacob Rosing Sells Plaza Theater Stock.

Buffalo, N. Y.—Jacob Rosing, who has been part owner and manager of the Plaza theater in William street, Buffalo, for the past eight years, has sold his interests in the house to L. Michaels of this city. Mr. Rosing will now devote his time to other business.

Buffalo Jottings of Interest.

Buffalo, N. Y.—Murray Cohen, Bluebird representative in the Albany territory, was a Buffalo visitor.

Buffalo, N. Y.—"One Law for Both," a film production, drew well at the Rialto, Buffalo, this week.

Rochester, N. Y.—The Gordon theater, Rochester, under the management of Joseph Raymond, will introduce vaudeville eph Raymond, will introduce vaudeville with moving pictures.

Buffalo, N. Y.—C. L. Taylor, of the Metro, Buffalo, has returned from a fishing trip in Canadian waters. C. J. Rose, traveling salesman for the Metro, reports excellent business on "The Slacker."

Buffalo, N. Y.—The Lyric theater, Buffalo, has successfully opened its fall season with vaudeville and moving pictures. Charles Bowe is manager. This house has the first Buffalo showing of the Pathe serial, "The Seven Pearls."

Strand at Nashville, Tenn. Again is Bright

Repairs Are Finished Ahead of Time and Theater Opens Earlier Than Expected—Is Resplendent in New Paint and Art Decorations.

By J. L. Ray, 1014 Stahlman Building, Nashville, Tenn.

NASHVILLE, TENN.—Repairs to the Strand theater were completed ahead of the allotted time, and the house opened to the public on Saturday afternoon, September 1, at 4 o'clock. Capacity audiences filled the theater from the opening hour to view "The Car of Chance," a Bluebird subject starring Franklin Farnum.

The Strand is resplendent in its new paint, art pictures, and general tone of attractiveness, and reflects great credit upon Manager Bradford for the capable manner in which he has handled the renovating work.

The walls in both auditorium and corridor are finished in white and gold, with a strip of black and white art characters running around the upper section. A heavy velvet carpet the length of the large center isle is a feature which has greatly improved the effectiveness of the interior arrangement. Linen seat covers have been provided all seats in the auditorium. The ventilation of the Strand is very good, the house being cooled during the warm season by a number of ceiling fans, augmented by a battery of wall buzzers on each side. The lighting system is splendid, employing both the overhead indirect lighting and shaded wall lights to furnish the necessary illumination.

The ticket booth has been moved from the back portion of the corridor to the front, within a few feet of the pavement. The manager's office is located where the ticket booth was formerly placed, and the space occupied by the old booth proper is Power projection machines were ordered power projection machines were ordered for the opening day, but were delayed in reaching the city. The new screen has been installed which adds much to the clear projection of the pictures. Music is furnished under the direction of Leon Cole, who is assisted at times by a full orchestra. Mr. Cole came to Nashville from a Chattanooga house.

The Greater Vitagraph features form one of the important parts of the program service instituted by the Strand.

Advantages of News Reel Between Acts

Nashville, Tenn.—Vaudeville houses in this section have found the news weekly the most practical film service to be used before and between the vaudeville acts by reason of the fact that in the projection of a news picture, each subject is of only a few minutes duration, and in the period before the show, as well as during the intermission, the spectator arriving while the pictures are being thrown on the screen may immediately pick up the thread of the story without being disturbed by the audience's passing in and out. A number of theaters in this territory have employed this method with success, substituting this class of film service in many instances for single reel comedies or travalogues. Managers have adapted their release dates to conform with the semi-weekly change in the vaudeville programme, i. e., providing a reel both the first and middle of the week.

Sudekum Entertains Artillerymen.

Nashville, Tenn.—Members of Battery E. Headquarters and Supply Companies of the First Tennessee Field Artillery, were accorded a cordial farewell entertainment Saturday night, September 8, by Manager Harry Sudekum of the Princess theater. This courtesy was extended to the men of the local battery through the desire on the part of Manager Sudekum to express his appreciation of their continued patronage in a substantial manner and also out of a spirit of patriotism in giving the boys a pleasant send-off on their journey to Berlin, via Greenville, S. C., and France. The men marched into the Princess for the second night show where seats had been reserved for them by the management. Needless to say, the occasion was much enjoyed and Manager Sudekum received many grateful thanks at the hands of the big gun men.

Memphis Orpheum Opens Season.

Memphis, Tenn.—The Orpheum theater began its fall season on August 27, under the management of Arthur Lane, who has had active supervision of the house for a number of years. The Orpheum is controlled by the vaudeville circuit of the same name and operates as a combination picture and vaudeville house. The interior of the building has been made attractive through the means of new paint, upholstering, and draperies, and the house as a whole has an appearance of being ready to handle some big business during the fall and winter months.

Many Film Men Visit Metro.

Chattanooga, Tenn.—The past two weeks has found a continual stream of exhibitors coming to and from the Chattanooga Metro offices. This city being in a central line between Atlanta and the northern exchange centers, a large number of theater managers have found it to their advantage to stop off in the Mountain City for their Metro bookings.

Dayton News Letter

By Paul J. Gray, Alhambra Theater Bldg., Dayton, O.

Benefit for Airmen at Dayton's Majestic.

DAYTON, O.—Dayton is the site of the Government aviation field. The camp has been opened about three months and is daily turning out aviators for Uncle Sam. Only recently the boys decided that a library pertaining to the science of aviation was needed. A committee was therefore elected from members of the 47th Areo Squadron. The committee decided on a benefit performance at one of Dayton's theaters. Through the courtesy of the management of the Majestic theater, which has been closed for repairs, they obtained the house for four days. No charge was made for the use of the house. Gil Burrowes, manager of the Auditorium, rendered his services in that he booked the Pathe feature, "War and the Women," for them at a very low figure. Sergeant C. J. Brodeur was largely responsible for the success of the evening, he being general manager of the entire affair, and it was due to his labors that the affairs went over. Sergeant Brodeur has made quite a name for himself in the world of aviation and it was he who granted Miss Ruth Law, the famous aviatrix, the right to use his famous aviation "Tonic," two double loop the loops. Sergeant Broduer claims "One Drop" of this will kill anybody.

Strike at Keith's Settled.

Dayton, O.—A settlement of the strike which has been in effect at B. F. Keith's theater has been effected and the contract between the striking men and the management was signed Sept. 16.

Organ at the Mecca Remodeled.

Dayton, O.—Taking advantage of the summer season being in progress the Mecca theater is having its Seeburg organ entirely remodeled for the winter season. The Mecca is one of Dayton's representative theaters and is one of the few exclusive neighborhood houses here. Mr. Kraft manages the house, which seats six hundred.

Homer V. Guy Will Conduct Majesitc.

Dayton, O.—The Majestic theater will reopen with the management in the hands of one of Dayton's most popular theatrical men, Homer V. Guy, who managed the Orpheum and also the Dreamland. The policy of the house will be first run states' right features and the opening is eagerly welcomed by Daytonians, as the Majestic before closing was one of Dayton's most popular theaters.

C. E. King Buys Johnsonia Theater.

Leesburg, Ohio.—The Johnsonia theater, Leesburg, Ohio, a house opened in 1911, has been recently purchased by C. E. King, who is installing new service and up-to-date methods. Paramount, Triangle and Mutual programs are being used with success, and Mr. King promises his patrons the best of service. King is not altogether new to the business, having been allied with the motion pictures for several years in various capacities. He has achieved encouraging success as an author and believes it possible to successfully ally both ends of the business, namely, the idea, or beginning, and the picture, or finished product. King says he has faith in three things as being essential to success: Good pictures, good service and the Moving Picture World.

Dayton, O.—The Columbia theater, which runs part of the Artcraft productions in Dayton, presented Mary Pickford in "Rebecca of Sunnybrook Farm" to such large houses that Manager Gross found it necessary to obtain the picture for a return date within the next two weeks.

Louisville Theaters Face Sunday Closing

Warrants Are Issued Against Two Theaters and Many Shops—Object Is Solely to Test Validity of Blue Law—Higher Courts Will Uphold Law.

By Ohio Valley News Service, 1404 Starks Bldg., Louisville, Ky.

LOUISVILLE, KY.—For the first time in many years the Louisville theaters are confronted with Sunday closing troubles, warrants having been taken out against the management of the B. F. Keith vaudeville house, and the West Broadway theater. These warrants are of a friendly nature, however, and are filed to test the validity of the old Blue Laws under which the barber shops were closed some time ago through efforts of a few barbers who didn't want to work on Sunday. Since that time a row broke out among the tire dealers and auto accessory houses, a few being in favor of closing, while others have fought closing.

Warrants have been filed against all tire and accessory houses which stayed open, and these chaps have been unable to get the cases out of the hands of the magistrates and have retaliated by filing warrants against operators of drug stores, theaters, bakeries, confectioneries, and other organizations which operate on Sunday, feeling certain that some of the cases will be fought through to a higher court in some way or another. Unless the cases can be got out of the magistrates' courts merely a series of fines will be imposed every Sunday the old laws are violated. The backers of the present movement expect to carry the cases to the upper courts, if possible, and settle once and for all the status of the old Blue Laws.

Upper Courts Will Uphold Laws.

However, if the cases are carried to the upper courts there is no doubt but that these laws will be upheld until they are scratched from the statutes, as the courts have held that they were still valid in

other cases. Out in the state cases have been tried relative to the theaters operating on Sunday, and the old laws have been upheld, and the proposition is taking on a dangerous nature. If the reformists get started and campaign to close the theaters in Louisville, through the publicity given to the movement, there is no doubt but what the theaters could be closed until the old law is repealed. If the Louisville theaters were compelled to close on Sunday the theaters in all of the small towns would meet the same fate, and the country town authorities would be quick to follow the lead of the big city, especially as there is much wrangling over the matter, and many of the small towns are not operating as it is.

May Close Up Everything.

Another Sunday fight has been going on for some time among the grocers, and practically all of the groceries are closed, those operating having to appear weekly in the magistrates' courts, and pay small sums, the fines not being made large enough to carry to higher courts. As the case now stands the magistrates are getting some nice rakeoffs, and no one is getting anywhere. It is feared that before the row is settled that things will be closed up so tight that it will be hard to find a newspaper on Sunday.

Jitneys Find Big Audiences in Louisville.

Louisville, Ky.—The Old Casino theater is now operating as a straight nickel picture theater, and is doing business. The Novelty theater, now the Rex, located a half block from the Casino, is also getting along nicely as a five cent house.

Committee Will Distribute Canada's Films

Federal Government of Dominion Appoints Film Men and Others to Show Special Appeal Pictures Through the Provinces.

By W. M. Gladish, 1263 Gerrard Street East, Toronto.

TORONTO, ONTARIO.—The Federal Government of the Dominion of Canada has decided at last to make use of moving pictures as an agency for the dissemination of official information regarding the war, food conservation, war loans and other National details.

An organization to be known as the Moving Picture Distribution Committee has been formed to arrange and conduct matters incidental to the film propagation and this committee will work in conjunction with the Hon. W. J. Hanna, the Canadian Food Controller. The committee is composed of Clair Hague, Toronto, general manager of the Canadian Universal; Jule and J. J. Allen of the Famous Players, Toronto, and W. A. Willison, of Ottawa, son of Sir John Willison, of Toronto, former editor of the Toronto Daily News.

This committee will have charge of the distribution throughout Canada of all films which deal with the conservation of food and other subjects. It has also been intimated that many important plans are under way and the details will be supplied to Canadian exhibitors in due course.

Phil Hazza Heads Winnipeg Bluebird.

Toronto.—Announcement has been made at the Canadian headquarters of the Canadian Universal at Toronto that Phil Hazza has been placed in charge of the Bluebird department of the Universal's Winnipeg branch. Mr. Hazza has just returned from a successful trip in the Canadian Mid-West when he placed several very good contracts.

E. Cronyn to Head Strand and York.

Toronton, Ont.—E. Cronyn, a Toronto broker, is slated to become the president of the company which controls the Strand and York theaters, Toronto, in succession to the late Henry J. Brock of Buffalo. Mr. Cronyn has been the vice-president of the company. There will be no change in the management or personnel of the local houses, it is understood.

Exhibitor Fined After Fire.

Toronto, Ont.—It was rather adding insult to injury when a Toronto moving picture exhibitor was fined in the local police court for having a fire in his house which spoiled his business for two weeks. The manager is G. T. McNally, who has a small theater at 1035 Gerrard street East. On Saturday afternoon, September 1, a fire occurred in the operating booth during the absence of the licensed operator, it is declared. The crowd made its escape easily but the theater was badly damaged. McNally was prosecuted because he took charge of the booth when he was not licensed to do so, the case being pressed by Chief inspector Elliott. McNally, whose hands and face were burned in trying to extinguish the blaze, was fined $20 and costs "as a warning to other exhibitors."

Claims Exhibitor Resold Tax Tickets.

Toronto, Ont.—The prosecution of a well-known Toronto exhibitor on the charge of making illegal use of war tax tickets is another police court case which has been interesting local theater managers. At this writing the case has not been settled. The police declare that they caught this exhibitor with several spotters. It was claimed that the accused resold war tax tickets when they should have been destroyed in the chopper.

Penalize Operator for Intoxication.

Toronto, Ont.—An example has also been made of a Toronto moving picture operator by the suspension of his Provincial license for two months because he was in an intoxicated condition while in charge of a booth. The authorities claimed that he endangered the lives of citizens by his condition. And this in a bone-dry Province!

Globe Films Announces New Films.

Toronto, Ont.—President Cohen of the Globe Films, announces that he has secured the Canadian rights for the Ogden Special, "The Lust of the Ages," in which Lillian Walker is starred. He has also put over another big deal in obtaining the Canadian rights for "The Warrior" from General Enterprises, Inc., of New York and Washington. Mr. Cohen is not stopping at this, however, as he is on the track of several more big productions for the Dominion.

The Globe company is also doing considerable expanding, having opened two more branch offices in Canada. These are at Winnipeg and Calgary. Bert Lubin, formerly with the Metro, has been appointed Western general manager of the Globe with offices at Winnipeg while M. Rose will have charge of the Galgary branch. An office is also to be opened at St. John, N. B., in a few days.

Regal Films Gets "Fall of Romanoffs."

Toronto, Ont.—Regal Films, distributors in Canada for Goldwyn, World and other releases, have contracted for "The Fall of the Romanoffs" for the whole of the Dominion.

Cleveland Exhibitors Reject New Scale

Union's New Demands Considered Too High—Theaters Ask Operators to Reconsider and Submit More Reasonable Scale.

By M. A. Malaney, 218 Columbia Bldg., Cleveland, O.

CLEVELAND, OHIO.—Demands of the Cleveland operators' union for recognition of the new wage scale, which is scheduled to be effective October 1, have been taken up by the exhibitors.

A meeting between the exhibitors' committee and a committee from the union has been held, and the exhibitors rejected the scale and requested the operators to submit a scale without the sharp increases asked for. In other words, the exhibitors were willing to consider a scale which called for a more moderate increase.

The new scale in full follows: All theaters running a daily matinee and evening performance shall pay $40 per week, matinees not to exceed 4 hours and evening performances the same.

(a) All theaters running 10 hours per day shall employ two operators, each working half of the total time and each to receive $25.

(b) All theaters running 12 hours, 2 operators, each $30.

(c) All theaters running 14 hours, 2 operators, each $35.

(d) All theaters running 16 hours, 2 operators, each $40.

Special entertainments for Sundays and holidays, etc., and for shows less than one week shall pay $4 for each performance; said performance not to exceed 4 hours. Setting up machine for these performances shall be charged for at the rate of $3 for each performance. If taken down, the same charge will be made.

All overtime to be paid for at the rate of $1 per hour or fraction thereof. Overtime in connection with theaters running all day and evening shall be computed by adding the total amount of time per week and charged pro rata.

All overtime where said time is not taken to finish a performance and shall be used for rehearsals, trying out film, etc., shall be called broken time and paid for at the rate of $1.50 per hour or fraction thereof.

Two operators working at the same theater at the same time shall receive the same scale as when working alone, except where an assistant operator is required for special entertainment, etc.; and said assistant shall receive 75 cents per hour.

Operators engaged for road work shall receive scale as required by the wage schedule of the International Alliance at the time he is engaged.

Operators shall not be permitted to carry films, banners, posters, etc., to or from theaters or film exchanges either with or without compensation.

Cleveland's Hippodrome Fights Strike.

Cleveland, Ohio.—After just settling a six months' controversy with the Cleveland Plain Dealer, during which this newspaper did not print any advertising for the Hippodrome, Cleveland, the management of that theater is now in the throes of a strike and boycott of musicians and stagehands.

The theater, operated by the Keith interests, refused to pay an increase asked by the musicians of from $35 to $38 a week. The musicians worked two performances a day, afternoons and evenings. The Musicians' Union immediately hired a big truck and with appropriate banners and band of eight pieces drove through the downtown streets. The theater imported musicians from New York and secured a volunteer stage crew, and the shows went on throughout the week.

R. E. Brown in Charge at Columbus.

Columbus, Ohio.—The Columbus General Film has engaged R. E. Brown, formerly with Pathe, to handle its business in that territory. Mr. Brown is well known in Columbus and vicinity and expects to give the exhibitors the very best of service.

More Film Men Certify for Draft.

Cleveland, Ohio.—Among the film men of Ohio who have been certified within the last two weeks for the draft army are Jack Soglovitz, booker in the Cleveland K-E-S-E office; Scott Sultzbaugh, state rights film man; Manager Sennett of the Grand theater; Tiffin and Elmer Rauh, owner of the Auditorium theater, Dayton.

Garson & Gleichman Take Detroit Theater

Broadway-Strand Now Under New Management—Will Be Made More Attractive—Philip Gleichman the Resident Manager.

By Jacob Smith, 718 Free Press Building, Detroit, Mich.

DETROIT, MICH.—After weeks and weeks of negotiation the Broadway-Strand is practically under a new lease to Harry I. Garson, the former managing director, with whom is now affiliated Philip Gleichman, a well-known and progressive pioneer in the film industry. Heretofore the theater was operated by the Broadway-Strand Amusement Co., of which the Stotts were the principal stockholders, Mr. Garson being the managing director, drawing a share of the profits.

Messrs. Garson and Gleichman have taken over the complete stock in the amusement company and have leased the house for a long term of years. Under the new arrangement, Mr. Garson is president of the company and Mr. Gleichman, secretary, treasurer and general manager. It means that Mr. Garson will spend most of his time in New York at the Aeolian Hall building and the studio of the Clara Kimball Young Co., inasmuch as he is now personal manager for Miss Young. Mr. Gleichman will have complete charge d'affaires of the Broadway-Strand theater, bookings, etc.

The coming season promises big things for the Broadway-Strand. First of all, $10,000 is to be spent in making the theater more attractive, enlarging the lobby, new stage setting, etc. It will also have a great array of motion picture talent. More than forty-two Artcraft-Paramount pictures have been contracted for, as previously noted in the WORLD. In addition, and for early showing, the first four William Fox-Standard Pictures have been contracted for.

Mr. Gleichman needs little introduction, despite the fact that he has been out of the film business for a few years. He was one of the incorporators of the Mutul Film. He was one of the organizers of the World Film, and he started the World Comedy Stars, featuring famous comedians in single-reel comedies.

Good luck to Mr. Gleichman, the Broadway-Strand, and, of course, Mr. Garson.

Regent Films and Vaudeville Succeed.

Detroit, Mich.—The new Regent theater policy is working out most successfully. Business the first week was tremendous at all performances, and C. H. Miles will shortly announce some innovations that give promise of increasing the matinee business considerably. "I find that the combination policy of vaudeville and pictures for a big theatre is ideal because where you have the capacity you can crowd your house as your patron is bound to like either the vaudeville or the picture, and he will come back because of the quantity of amusement you can offer him," said Mr. Miles. "People like pictures,—of that I am thoroughly convinced, and the pictures are just as much of a drawing card as the vaudeville." Mr. Miles was the first exhibitor in Michigan to run a continuous policy of vaudeville and pictures with increased admission price. Since he started the policy at the Miles, the Orpheum and now the Regent have followed suit.

Triangle Exchange Doubles Floor Space.

Detroit, Mich.—The Detroit office of Triangle is to increase its floor space 100 per cent. by using the entire sixth floor of the building. The new space will be added as soon as Bluebird, now occupying the other half of the floor, moves into the new film building.

Manager H. W. Pierson is exceedingly pleased over the way contracts are pouring in on the new Hart and Fairbanks reissues. The Majestic in Detroit will play most of them a full week, being the first time that this playhouse has shown anything but first-run features. Leading houses throughout the entire state have signed for them.

Three ex-theatrical advance agents and managers are now connected with the Detroit office of Triangle—Albert Hoogs, Dan Martin and H. Wayne Pierson.

I. J. Schmertz Wins Promotion.

Detroit, Mich.—I. J. Schmertz has been appointed manager of the program department of the Fox Film Corporation in Detroit, succeeding J. M. Erickson, who recently went with Paramount. Mr. Schmertz has been with the Fox organization for a long while in various parts of the country.

Rebuilding Without Interruption.

Ann Arbor, Mich.—S. A. Moran, of the Arcade theater, Ann Arbor, is reconstructing his theatre but it is not interfering with his business. Instead of tearing down anything, he is building right around his present theater, giving him a capacity of 1,000 on the main floor, and later when he installs his baloncy, he will add 400 seats, making a grand total of 1,400.

Mr. Moran engaged in the picture business in 1914—and what he did not know about the picture business would fill an encyclopedia—he says so himself. But he rolled up his sleeves and buckled in—losing money by the bucketful every week. He hung on—improved his shows—found out what the people wanted—and what's the result. His old house was not large enough to take care of the crowds, so he found it necessary to enlarge. When completed the Arcade will be the largest theater in Ann Arbor. Mr. Moran, by the way, is president of the new Michigan branch of the American Exhibitors' Association.

W. D. Ward Now With Pathe.

Detroit, Mich.—W. D. Ward, formerly manager of Unicorn in Detroit, and for many months with the Mutual, has become associated in the sales department of Pathe.

W. H. Arthur Takes Princess Theater

Marshall, Mich.—W. H. Arthur has taken over the Princess in Marshall, Mich., making him the only exhibitor in town, as he also operates the Garden.

Will Cunningham in Charge at Palace

Detroit, Mich.—Will Cunningham, of Chicago, is now in charge of affairs at the Palace theater, Detroit.

Personal Notes Heard in Detroit.

Detroit, Mich.—Denver Dixon, the Vitagraph cowboy, is spending a few weeks in Detroit, breaking his jump to New York. He is appearing personally at many theaters showing Vitagraph pictures, and especially those who have contracted for the new Vitagraph serial, "The Fighting Trail."

M. S. Bailey, Peter Smith building, Detroit, the new state representative for Hertner products, has just disposed of a Transverter to the Highland Park and the Grande theaters, Detroit.

John H. Kunsky made a large contribution to the Tobacco Fund for U. S. Soldiers the week ending Sept. 22, during which time he sold copies of his house organ, The Weekly Film News, for one cent each.

Sid Mills, formerly Bluebird salesman, left Sept. 18 for Camp Custer, Battle Creek. The employes presented him with a Masonic pin.

Art Richardson is now covering Northern Ohio for Bluebird.

The Rialto Club, comprising leading exhibitors and exchange men, held a smoker Friday night, Sept. 21. About 300 persons attended.

One orchestra plays for both the Orpheum and new Wuerth theaters, Ann Arbor. Both theaters adjoin each other, although they play distinct and separate shows. The only thing the same is the orchestra.

A. J. Gilligham, of the Empire theater, Detroit, and operating a chain of theaters in Grand Rapids, celebrated his 50th birthday on Monday, Sept. 17. May he prosper for many years to come.

"Magda" is scheduled for October appearance at the Broadway-Strand theater, Detroit.

"Polly of the Circus" did a spendid business last week at the Madison, and John H. Kunsky was more than pleased. He looks for Goldwyn to be a tremendous factor in the film industry.

Cincinnati News Letter

From Kenneth C. Crain, 307 First National Bank, Cincinnati.

Jewel Gives Its Debut In Cincinnati.

CINCINNATI, O.—Jewel Productions, Inc., gave its Cincinnati debut before a large and unusual audience at B. F. Keith's theater on Saturday morning, September 15, under the direction of Ralph Peckham, who is in charge of the company's local office. Mr. Peckham, who is well known among exhibitors and film men, having been for some time manager of the Tri-State exchange, has taken quarters at 402 Strand building, and arranged the special showing referred to as the introduction of the Jewel releases to exhibitors in this section, "Come Through," the film dramatization of the great George Bronson Howard play, being the medium. Besides the numerous exhibitors who were present, there were many soldiers, as Mr. Peckham had extended a special invitation to the Army and Navy men to be at the exhibition. Leon Bamburger, the general manager of the Jewel, was in the city also, having come to Cincinnati to arrange for opening the office and get things started. The showing was highly successful.

Ralph Peckham.

"Nation" Film Ends Second Run.

Cincinnati, O.—The close of the recent two weeks' engagement of "The Birth of a Nation" at the Grand opera house saw the completion of a record which will probably stand permanently, as far as Cincinnati is concerned. The run made a total of nine weeks for the great film at the Grand, taking the week ending Sept. 22 with the former engagement, and the management estimates that the attendance amounted in all to more than 200,000 persons. Prices were not reduced for this engagement of two weeks, remaining at the same high level as that established at the initial engagement. It is said that the film is not coming back, so that as far as the Grand is concerned the great run is over.

Second Run Paramounts at 10 Cents.

Cincinnati, O.—Manager Charles Weigel, of the Alhambra, announces that henceforth he will have the second run of Paramount-Artcraft pictures in Cincinnati, and that, at the same time, he will restore the ten-cent admission charge

which formerly prevailed. Mr. Weigel believes that for all practical purposes the second run of the pictures will be fully as satisfactory as the first run, as the location of the Alhambra, on West Fifth street, is some blocks distant from the Strand and Walnut, where the first runs are had, and the Alhambra clientele, as well as the passing clientele, will undoutedly take to the new arrangement in a manner highly profitable to the house.

Near-Mary Pickford's Got in Free.

Cincinnati, O.—A local newspaper cooperated with the Walnut theater during the recent run of the most attractive "Rebecca of Sunnybrook Farm," in a contest which aroused great interest and amusement. The idea was to obtain the attendance of girls resembling Mary Pickford, those who visited the theater with a convincing make-up being admitted free of charge. Later a group picture of all of the "Mary Pickfords" was taken, showing a striking array of curls and other indicia of youthful beauty.

Notes of Interest From Cincinnati.

While the new Goldwyn offices on East Fifth street, in charge of Manager C. C. Hite, are not supposed to be formally opened until October 1, Mr. Hite is getting things in splendid shape, and says that he has already signed up sixty-odd contracts for Goldwyn service.

Manager I. Libson, of the Walnut theater, refuses to let the "regular" houses have anything on him. The Grand and Lyric announce the opening of their winter seasons, and Manager Libson has done likewise with the Walnut, although there has been no perceptible change in the season. At any rate, the opening was celebrated with the film featuring Evelyn Nesbit Thaw and her son in "Redemption."

"Perfection Pictures" sound good to Manager Sidney Hatch, and he believes he will do even better with films under that name than under the former cryptic initials, K-E-S-E. The new plan of a release a week appears to be working out nicely, according to Mr. Hatch.

A recent gift to the Fox Film Co. by an admirer, consisting of a pair of genuine Virginia foxes, was turned over to the Cincinnati Zoo, as the animals, while highly appreciated, did not take to office life very well. They were gladly received at the famous Zoo, and are doing well in their new home.

Prospects Bright for Season in Indiana

Picture Theater Men See Evidences of Prosperity—Attendance at the Newly Opened Houses Shows Steady Increase.

By Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

INDIANAPOLIS, IND.—Although two of Indianapolis' three legitimate theaters have already opened and the others, and also B. F. Ketih's vaudeville nouse, are scheduled to begin their winter season Monday, September 23, the moving picture exhibitors of the city are not anticipating any falling off in attendance with the coming of cold weather. In fact they are all of the opinion that the road shows and not the moving pictures are likely to suffer materially in the 1917-1918 season from the war and its consequences.

Although the Murat and the Park, the two theaters playing big stage productions, have been open for two weeks, the box receipts at nearly all the downtown motion picture theaters continue to increase, showing that the legitimate attractions are not so far affecting the exhibitors.

Along this line it might be added that judging from the crowds attending the downtown motion picture theaters for the first few days of this week the exhibitors will no doubt "make a cleaning," financially speaking, when the week is ended. All indications are that they will do better than they did last week, when business, on the whole, was splendid.

The showing of George M. Cohan's picturization of "The Seven Keys to Baldpate"—with Mr. Cohan himself in the role of McGee the novelist—at the Circle; the showing of Elsie Ferguson in her first screen production, "Barbary Sheep," at the Alhambra; the appearance of Alice Joyce in "An Alabaster Box" at the Colonial; George Walsh at the Isis in "The Yankee Way"; Ethel Barrymore at the Regent in "The Lifted Veil" gives some idea of the number of stars that have been obtained, and no doubt accounts for the forecast from the exhibitors that "business is better than usual."

The week that just ended was productive of profits for the managers of the various houses, for everyone had a splendid program, and houses that were more than comfortably filled were the rule and not the exception. In addition to the activities in motion picture circles in the downtown district the neighborhood houses are manifesting marked activity in attendance lines.

Julius Lamm Will Manage Orpheum.

Elkhart, Ind.—Announcement was made recently of the leasing of the Orpheum theater in this city by the owners, Allardt Brothers, of Chicago, to Julius Lamm and S. Abrahames, of Chicago, both experienced theatrical men. The lease is for five years, and carries with it an indefinite extension privilege.

The lessees expect to change the policy of the theater in a few weeks, but for the present will present vaudeville shows on Saturdays and Sundays. The policy will be changed as soon as the interior of the house can be renovated and redecorated, the change including the presentation of high class moving picture productions and legitimate attractions.

Two modern motion picture machines will be installed at a cost of $1,500, according to Mr. Lamm, who is to be resident manager, and the stage will be rebuilt and redecorated. The office personnel of the house under the new management will include Mrs. Artilla Harris, who has been in charge of the box office since the theater was first opened, as treasurer.

S. Abrahames, who owns the controling stock in the theater expressed himself as being especially well satisfied with prospects for doing an excellent business. "There is no doubt that moving pictures are affecting the legitimate productions," he said, "and in view of this we have decided to present both—good motion pictures and good legitimate attractions. All you have to do is to treat the people right, keep your house at a high standard all the time, and the patronage will come to you."

Cleve Kincaid Says Road Shows Are Doomed.

Indianapolis, Ind.—That moving pictures are rapidly sweeping the legitimate theater out of business was the declaration made Saturday, Sept. 15, by Cleve Kincaid, author of the Broadway success, "Common Clay," who is a candidate for an officers' commission at the training camp at Fort Benjamin Harrison, a few miles north of here.

"It is only a question of time," said Kincaid, "until there will be no field left to the legitimate theater except Chicago and New York. This doesn't mean that there is no longer interest in the theater, but means that road companies can no longer take in receipts necessary to their maintainence. In other words the moving picture theaters have shaved away the margin of profit.

"Of course, art for art's sake is all very well," he continued, "but actors must eat and pay railroad fare. Just what the effect eventually will be on the legitimate drama no one can exactly foretell. Moving pictures seem to be satisfying the great majority of people, so what are you going to do? This situation will not keep men and women from writing plays, however. Once you get the bug in you its got to come out, but I firmly believe the day is approaching when play writing will be solely an art and not a means of earning a livelihood. This will be a good thing for plays, but not for authors, who will be forced to get jobs on the side and write in their spare time."

Notes of Interest in Indiana.

Brazil, Ind.—Frank Kattman, of this city, who formerly was press agent for the Triangle theater at New Orleans, has been chosen manager of the Palace, a new theater on the Orpheum circuit in that city.

Frankfort, Ind.—Beginning last week the Royal theater, on South Main street, will be closed, excepting on Saturday and Sunday nights. This policy has been determined upon by the new management, which is also operating the Princess and Blinn theaters. The arrangement, it is understood, will only be for the remainder of the summer months.

Sunday Shows Popular at Goshen, Ind.

Theaters in City Open on Sabbath for the First Time and Play to Packed Houses—No Arrests Made at This Writing.

GOSHEN, IND.—The moving picture theaters of this place gave Sunday performances Sunday, September 9, for the first time in the history of the city, and the patronage was so satisfactory that other performances were given last Sunday, September 15. Although the Goshen Ministerial Association, which stands opposed to Sunday shows, threatened to prosecute the managers of the theaters, it has not yet taken any action in the matter.

The Jefferson and the Lyric were the two theaters that decided on Sunday opening, the lattter presenting Alice Joyce in "The Question," and the former showing the Paramount production, "The Daughter of McGregor," a Bray cartoon, and a South American travel reel at the initial performances. Both places played to packed houses, the crowds indicating that the majority of Goshen residents are in favor of the Sunday shows.

The shows given by the two theaters mark the first attempt to have motion pictures in Goshen on Sunday since the theaters have been in operation. All plans were set for opening the theaters last winter at the time of the session of the Indiana legislature, when the act legalizing Sunday motion pictures passed both houses by a good majority, but through an error of an engrossing clerk the bill was vetoed by the governor, and the plans were upset.

The managers of the Jefferson and the Lyric say they believe the working people of Goshen are entitled to Sunday motion pictures, as nearly every city of any size in the state now has this form of entertainment. They point out that the morals of the city will be benefited rather than harmed, and say that in their attempts to keep open on Sunday they will look to the people of Goshen to approve their actions.

The Goshen Ministerial Association is opposing the Sunday shows on the ground that they will interfere with church attendance, and announced prior to the opening that it would prosecute the managers who gave exhibitions. If arrests come later the cases will be fought in the courts, as the theater managers have retained counsel and are prepared for a long and bitter fight.

Prices in Kansas City Show Upward Trend

Seven Five-Cent Theaters Went to Ten Cents Last Month—Only Three Jitney Houses Left in City—Rise Not Affecting Attendance.

By Kansas City News Service, 205 Corn Beet Bldg., Kansas City, Mo.

KANSAS CITY, MO.—That the price of admission to Greater Kansas City moving picture theaters is tending to steadily increase is a fact now appreciated by the local exchanges as well as the patrons of the theaters. Within the last month, seven 5-cent theaters have gone to the 10-cent price, leaving only three out of approximately eighty-five theaters at the 5-cent price. These theaters are widely separated, some being in the down town districts, others in far parts of Greater Kansas City.

The theaters spoken of as having raised prices are the Idle Hour, the World in Motion, the Palace, the American, the Queen, the Sapphire, and the Eastern. Nearly all of the theaters are charging fifteen cents for their big feature pictures, although some have refused to make any advance at all and make the low price a prominent feature of their advertising. One down-town theater, the Royal, has set a minimum price of fifteen cents, while another, the Columbia, which was recently opened, has set twenty-five cents as the lowest price of admission.

It is readily seen that the increased admission price has not affected the attendance in any way, as local managers have already expressed great satisfaction from making the change. This change is practically parallel to the change in the time which pictures are now being run, as houses, which have been having a daily change, are now running big pictures for several days at a time, and quite frequently at advanced admission. So it is seen that the two changes work into each other, the lengthened run of pictures with the increased admission price.

Standard Film Plans for Big Features.

Kansas City, Mo.—The Standard Film Corporation is planning the distribution of several super-pictures. Although the company has about twenty-five of the Art Dramas pictures on hand, this source of pictures will not be handled by the Standard Film Corporation from now on. The company will continue to handle the Cristie comedies, Billy West comedies, and big states rights pictures. This exchange is strictly an independent exchange, thus the regular program conflicts with the principle upon which the exchange is operated.

Paralta Pictures Received by Triangle.

Kansas City, Mo.—The Southern Triangle has received the first release of the Paralta pictures, "A Man's Man." The local office is planning an active advertising campaign for this picture and is now making plans for its exploitation in this territory.

Frank Newman Designs Marquise.

Kansas City, Mo.—A marquise costing $4,100 will be built over the sidewalk in front of the Royal theater. It will be three feet nine inches in height and will be 14 feet long, extending the entire fronting of the theater. The underneath part will be furnished in mahogany, and will have many squares which will be set in with beveled mirrors. There will be 150 lights and two paddle fans also. It was designed by Frank Newman, manager of the theatre. It will be finished by October 1.

Improvements at the Apollo Theater.

Kansas City, Mo.—The Apollo theater is remodeling and redecorating to the extent of $10,000. An airdome has been run in connection with the theatre during the summer and the work both inside and outside of the theater has been going on for some time. The theatre will soon have a big electric sign in which the name of the theater is placed in three-foot letters. The sign will also have three lines for the changing attractions.

G. B. Howell Back with Universal.

Kansas City, Mo.—G. B. Howell, formerly connected with the Kansas City office of the Universal Film and Supply Company, has returned to that company, after having worked with the Fortified Manufacturing Company, at Chicago, Ill. He held the position as credit man at the Universal here.

Theater Notes from Kansas City.

Kansas City, Mo.—The Regent theater has been undergoing redecorating and remodeling for the last few weeks. The front of the theater has been changed from gray to mahogany, and the inside has been changed to old rose from gray.

Kansas City, Mo.—The Auditorium theater here will be opened with moving pictures September 16 under the management of Rupert A. Donnan. This theater has been closed for the last two years, being last occupied by a stock company.

Tulsa, Okla.—A new theater to be owned and managed by McCarty and Rosstein, of this city, will be opened October 1. It will seat about 1,500.

Tulsa, Okla.—William Smith, manager of the Empress theater here, will build a fine new theater in Tulsa.

Bartlesville, Okla.—The Odian theater here has been bought by Joseph Gilday.

Bartlesville, Okla.—The Oklah theater which has been closed for remodeling and redecorating, has been opened for business with Mr. Flynn as manager.

El Reno, Okla.—Elaborate changes and improvements have been made in the lighting system of the Star theater here.

Eldorado, Kan.—The McGinnis theater will open October 1 with moving pictures and four acts of vaudeville. It will be owned and managed by Shippin and Hill.

Washington, Kan.—J. D. Kite, of this city, has bought Harper, Kansas, theatre.

Washington, Kan.—The Majestic theater of this place, has been bought by A. E. Adams, of Waterville, Kansas.

Caldwell, Kan.—The opera house will be converted into a moving picture theater. Vaudeville will also be shown. The theater will be remodeled by Dial and Scribner, the owners.

Newton, Kan.—The Pearl theater has been purchased by H. E. Herbert, former owner of the Royal theater at Newton. He is one of the pioneer moving picture men of the town.

Tonganoxie, Kan.—J. W. Evans has purchased an expensive new moving picture machine for his theater.

Southern Triangle Shifts Salesmen.

Kansas City, Mo.—The salesmen of the Southern Triangle have been shifted about within the last week. E. W. Hinson, formerly on the Missouri territory, is now working the territory in Eastern Kansas, and E. W. Green, who formerly had the Eastern Kansas territory, goes to take the Northern half of Oklahoma.

Kansas City Business Jottings.

Kansas City, Mo.—E. O. Gurney, general auditor of the Universal, spent ten days in the Kansas City office. He left Kansas City for Detroit, Mich., Sept. 15.

George Bowles, manager of the Kansas City, Mo., Bluebird, spent three days at Bethany, Mo., this week.

E. E. Reynolds, office manager of the Southern Triangle Pictures Corporation at Kansas City, Mo., will make a trip through Oklahoma that will last about three weeks.

Ghost Walks at Camp and City Thrives

Sidewalks Swarm With Soldiers and Visitors—Much Money Comes Into Circulation When Army Men Get Their Pay.

By A. M. Beatty, 43 Copenhill Ave., Atlanta, Ga.

AUGUSTA, GA.—The entire division of the Pennsylvania national guard—thirty thousand strong—are now under canvas at Camp Hancock. The city streets from 4 o'clock in the afternoon until midnight, are congested with pedestrians such as they have never before been in the history of Augusta.

The ghost walked at Camp Hancock last week, with the result that hundreds of thousands of dollars were released to the channels of trade. Tradespeople keep their shops open until way into the night in effort to supply the wants of the soldiers who crowded every emporium on Broad Street to purchase wares of various kinds. Cafes, soda water stands and amusement houses are unable to adequately care for the large increase in their business.

Moving picture theaters are packed for every performance, great crowds being turned away unable to gain admission, and it is a common occurrence for restaurants to lock their doors by 9 o'clock at night to prevent people from coming in, their places then being sufficiently crowded to keep them busy for two hours.

E. and H. Film Moves to 73 Walton Street.

Atlanta, Ga.—The E. and H. Film Distributing Company of Atlanta, has moved from 65 to 73 Walton street. The firm has purchased all the fixtures of the Artcraft office, which was formerly at this address, and at the same time has taken over all the films controlled by the Strand Film Company, consisting of around twenty state right features, including the "Ne'er-Do-Well."

The E. and H. Film Company was originally organized to distribute "The Crimson Stain Mystery" serial in the South, which was handled by Mr. Engler, with success.

"Rebecca" Wins Fresh Laurels.

Mary Pickford, in times past, may have appeared in better productions than "Rebecca of Sunnybrook Farm," which opened a week's run at the Rialto theater Monday morning, but it would have been hard to convince moving picture lovers of that fact after seeing her in the delightful role of the little girl whose verses helped to pay off mortgage and save the farm of her aunts.

Louis Hasse Now in Charge.

Atlanta, Ga.—Louis Hasse arrived in Atlanta last week and assumed the management of the Atlanta theater. Mr. Hasse comes to Atlanta from Seattle, Wash. Mr. Hasse will make very few changes in the home staff of the Atlanta.

Prairie State Letter

By Frank H. Madison, 623 South Wabash Ave., Chicago, Ill.

New Theaters and Changes in the Dakotas.

SANISH, N. D.—An opera house probably will be erected to replace the Savoy theater which was destroyed by fire.

Canton, S. D.—The Empress theater has been leased by J. C. Marsh.

Kimball, S. D.—Frank Reynolds has sold his moving picture theater.

Tower City, N. D.—S. F. Sherman is having a new opera house constructed.

Theaters and Exhibitors in Nebraska.

Broken Bow, Neb.—The moving picture show has been leased to C. W. Wright.

Upland, Neb.—An opera house is to be constructed here.

Clay Center, Neb.—Archie Leopold has purchased the moving picture theater from Guy Kirchner.

Central City, Neb.—C. E. McDonald has taken over the Empress theater which has been conducted by Kerr Bros.

Nebraska City, Neb.—The Empress theater will be under the management of Manager Stapleton this fall.

York, Neb.—The Dean theater of this town is being remodeled and beautified by Earl Y. Dean, owner of the building. New equipment is being installed. Mr. Dean intends to take over the active management of the theater.

Midwest News Letter

By Frank H. Madison, 623 South Wabash Ave., Chicago, Ill.

Theater Jottings From Illinois.

HAVANA, ILL.—A timely program for the Lawford theater was the showing of "The Little American" the day the town was holding big ceremonies for the departing drafted men.

Morris, Ill.—M. J. Hogan, Jr., and R. R. Davidson, of Seneca, who have secured possession of the Roy theater, plan a number of improvements to the interior.

East St. Louis, Ill.—The Majestic theater had its fall opening September 13, when souvenirs were given. The house has been redecorated.

Theater Notes From Michigan.

Marcellus, Mich.—The Virginia theater has been closed because of lack of patronage.

Grand Rapids, Mich.—Adolph S. Davis, proprietor of the Lyric theater, 315 Monroe avenue, is dead.

Business Men Feel Need of Theater.

Milwaukee, Wis.—East Side business men do not regard a moving picture theater as a device that lures the dimes away from their coffers. On the contrary, they think that a photoplay house showing good films brings people into a trading district. H. A. Kraft, proprietor of the Willis Building Drug store, and other East Side business men, are contemplating organizing a stock company to establish a theater in their neighborhood.

New Theaters and Changes.

Monroe, Wis.—R. T. Holcomb and Joseph Collins have opened a moving picture theaterin the Syndicate block.

Boyceville, Wis.—H. L. Boch has been making plans to open a moving picture show in the opera house.

Monticello, Wis.—James Hancock has purchased the interest of his brother-in-law, Casper Blum, in the moving picture theater here.

Chippewa, Wis.—Marguerite Clark in "The Amazons" was the picture attraction at the opening of the new $60,000 Rex theater.

Minneapolis Film Doings Last Week

Twin City Exchanges Have Two Brand New Managers—Trade Notes Gathered Along Film Row—Business Notices.

By John L. Johnston, 704 Film Exchange Building, Minneapolis, Minn.

MINNEAPOLIS, Minn.—With competition keen at practically every downtown Twin City house, the week of Sept. 16 two new exchange managers were announced. Of course there was no connection between the exchange managers and keen competition, but the combination looks good as a lead for this column.

As to the competition, Twin City first run houses showed the following the first half of the week:

At Minneapolis: The New Garrick, "Baby Mine," Pathe News; the Strand, "Joan the Woman," special choir; the New Lyric, "The Honor System"; the New Aster, "Les Miserables."

At St. Paul: The Alhambra, "A Tale of Two Cities"; the Starland, "Skinner's Baby"; the New Garrick, "Polly of the Circus"; the Blue Mouse, "The Spy"; the New Majestic, "The Tanks at the Battle of Ancre"; the New Princess, "Mother o' Mine."

As to the exchange managers, Harry Cohen, of New York, decided to do away with many inquiries and much talk of politics, and instead of appointing any of the "expected" permanent exchange managers for the local Metro exchange, chose to fill the position himself. Cohen also announced that George W. Malone, one of the "possible," would cover the Wisconsin territory for Metro, and George did it, beginning Monday, Sept. 17.

Fred S. Meyer, who, though not restless, has changed about some himself, switched from the manager's desk at the General exchange to the sales manager's office at the Universal-Laemmle exchange. And there were other changes too.

For instance, L. O. Maas left the local Pathe exchange road staff and went to Denver to work for H. E. Friedman at the Colorado Pathe branch; Lee Horn jumped to Fargo and opened the Supreme's Dakota branch, and F. C. Remington, former Wisconsin Paramount representative, went out of the road through Wisconsin for the Barnett exchange in the interests of "Joan the Woman."

L. C. Larson Heads General Exchange.

Minneapolis, Minn.—L. C. Larson has succeeded Fred S. Meyer as manager of the local General exchange. Mr. Larson has been assistant manager at the General for some time, and has a host of friends among exhibitors of the Northwest.

New Road Men Join Friedman Film.

Minneapolis, Minn.—Benjamin Blotcky, Ted Bryan, and F. R. MacMillan have been added to the road sales force of the Friedman Film Corp. exchange.

Want a 1917 Bowling League.

Minneapolis, Minn.—Efforts are being made by several members of the 1916-17 Minneapolis Film Men's Bowling League to form a like organization this season. A meeting to decide on the number of teams to be taken into the organization and just what film men are eligible to membership is scheduled for one night the current week. "Amusements" team won the championship last season.

Oscar T. Olson Honored at Banquet.

Minneapolis, Minn.—Members of the staff of the Lochren Film Corp. tendered a banquet to Oscar T. Olson, a salesman at Schiek's cafe, Friday evening, Sept. 14, to show their appreciation of Mr. Olson's work and friendship. Mr. Olson leaves Wednesday next for Fort Dodge, Iowa, to join the National Army.

Minneapolis.—Manager Branham, of the Strand, Minneapolis, has booked "The Slacker" for a return engagement the last week of September.

O. H. Dutton Made Assistant Manager.

Minneapolis, Minn.—Manager George A. Rogers, of the new United Theater Equipment Co., on Seventh street, North, Minneapolis, has appointed O. H. Dutton, formerly with the American Theater Equipment Co. here, his assistant. Mr. Dutton will have charge of the repair department.

Baby McAllister to Be at Strand.

Minneapolis, Minn.—Manager E. C. Davies, of the Saxe exchange, upon returning from Chicago announced that little Baby McAllister, of the Essanay company would, in all probability, appear in person at the Strand here shortly in connection with the first run showing of "On Trial," National Exhibitors' Circuit picture.

John Elliott Gets Right to "Crisis."

Minneapolis, Minn.—John Elliott, of the Elliott and Sherman exchange has secured the right to show "The Crisis" in Wisconsin, Minnesota, and the Dakotas from the Sherman-Elliott exchange in the McKnight building.

Eclipse Exchange Opens Office.

Minneapolis, Minn.—The Eclipse exchange has opened offices at 4 South Ninth street, and has secured territorial rights to "The Soul of a Child" and "Corruption," produced by Jack Gorman, who spent several days in Minneapolis last week.

Business Notes From Film Row.

Minneapolis, Minn.—Benjamin Friedman, manager of the Friedman Film Corp., has booked "A Mormon Maid," featuring Mae Murray, in the Strand theater here for the week of October 7.

Minneapolis.—Manager Dan Michalove, of the Triangle exchange, has returned from Asheville, N. C., where he went last week to take his physical examination for the National Army. Mr. Michalove has announced that he is ready to show J. Warren Kerrigan's first Paralta release, "A Man's Man," to exhibitors in his projection room.

Minneapolis.—Manager Newton Davis, of the Bluebird exchange, spent two days in Duluth, Minn., last week on business, and returned with several contracts.

Minneapolis.—Manager Charles Stombaugh, of the Standard exchange, has booked Billy West comedies in the New Aster, Minneapolis and New Princess, St. Paul, Ruben & Finkelstein theaters.

Minneapolis.—William Seitzler, a former Dakota exhibitor, and Tom McCoy, former Minneapolis Butterfly picture salesman, are now covering the two Dakotas with the Supreme's "Civilization" companies.

Minneapolis.—M. R. Dick, of the Barnett Attractions exchange, has gone out on a tour of the Dakotas in the interests of "Joan the Woman."

Minneapolis.—Tom Burke, of the Westcott exchange, has booked the Rex Beach travel pictures in the New Lyric, Minneapolis. Mr. Burke has also announced that "Intollerance" is doing a good business on the road according to reports.

Minneapolis, Minn.—Manager J. George Feinberg, of the Theater Equipment Co., has returned from a business trip lasting six weeks, and which carried him into Washington and Oregon. Mr. Feinberg reports film conditions throughout the West unusually good despite the war.

Minneapolis.—"Amusements" issued its annual fall special number on Saturday, Sept. 15, which contained a full page about the merits of the Moving Picture World among its forty eight pages.

Texas Fall Business Shows Healthy Vigor

Coming of Cooler Weather Brings Good Patronage to Picture Shows—As Theaters Reopen Bank Accounts and Cotton Market Revive.

By Douglas Hawley, Times Herald, Dallas, Texas.

DALLAS, TEX.—With the coming of the first cool weather things have begun to look up a bit in the motion picture world of the Southwest. Breaking of the drouth in many sections of Texas which have heretofore suffered from dry weather, is also having its effect, in a better feeling among theater men and the amusement loving public. It is noted that a number of towns record the resumption of theaters which had been closed because of the gloomy aspect of things. Aside from those spotted sections where a plethora of sunshine had done more harm than good, there's full prosperity in the state. Bank statements up to the close of business Sept. 11, showed big increases in deposits, a satisfactory condition due to high prices for cotton, wheat and other commodities which agricultural Texas produces in plenty.

The facts, all drouth reports considered and discounted, "all's well with the world" in Texas and there's no reason for recrimination.

Henry Putz Will Teach Projection at Camps.

Dallas, Tex.—A Dallas man is to teach rookies in southern army cantonments how to operate motion picture machines for the edification of the boys who've answered the call to arms. The Y. M. C. A. has arranged to install eighty-five machines at various cantonments. Henry Putz, dean of machine operators in Texas, and chairman of the local examination board, has been named for the place by Samuel Jones Smith, in charge of the work for the Y. M. C. A. in the southern department. The department embraces Texas, Arkansas, Louisiana, Oklahoma and New Mexico.

Why Isn't There a Censor of Censors?

Dallas, Tex.—In Dallas theaters during the last week there has been one awful demonstration of how a valuable film may be ruined from the artistic standpoint, by the comstockian cutting by carping censors. Norma Talmadge's "Poppy" was—the word is used advisedly after it has been shown here—an excellent picture. As Dallas audiences saw it, it is a succession of scenes, very few of which have the least connection. One sees a pair of lovers on a rough promontory, high up on a mountain side. Without explanation, oral, in script, or any other way, he is transported to a gorgeous ball room, with hundreds of gayly clad women and conventionally garbed men. The transition is so sudden one finds oneself rubbing eyes and performing brain evolutions that would put an acrobat to shame, in the effort at readjustment. There are several such throughout the film, the result of indiscriminate cuttings.

In justice to the local censor it must be said that the work was done before the film reached Texas. Texas may still retain some of her wildness and wooliness, but her artistic education has kept pace with her moral development, and moral censorship in the Lone Star State is tempered with at least a modicum of regard for the artistic.

A censor of censors wouldn't be bad at all.

Texas Delights to Claim O. Henry.

Dallas, Tex.—Considerable interest is expressed and keen anticipation is felt for the first showing in Texas of the O. Henry series, announced by Broadway Star Features and distributed through General. Henry was a Texan. So versatile was the gifted son of Texas, that picturization of his full roster of stories would run the whole gamut of motion picture possibility—from ghetto to Western stuff. He knew his Texas prairies no better than his East Side, and he knew them both perfectly.

"Polly" Holds Crowds at Old Mill.

Dallas, Tex.—"Polly of the Circus," with Mae Marsh was the first Goldwyn offering in Dallas territory during the week ending Sept. 15, playing to big business at the Old Mill theatre amid a real circus atmosphere. For the offering Manager Stuart had dressed the Old Mill in circus garb, cap-a-pie.

"Rebecca" Queens It at the Queen.

Dallas, Tex.—Simultaneously with the Marsh picture, "Rebecca of Sunnybrook Farm" with Pickford, opened at the Queen, dividing honors with the former. It followed Harold Lockwood in "Under Handicap," which also played to excellent business. George Cohan in "Seven Keys to Baldpate" also proved highly popular at this theater just prior to the Lockwood picture.

Louise Millet Gets Her Union Card.

Dallas, Tex.—Louise Millet, girl native of Lyons in la belle France, is the first woman member of the motion picture machine operators' union in Texas. She has been admitted in due form and as this is written is to take her examination for qualifications before the local board within a day or so. Under the local electrical code machine operators are required to stand a rigid examination.

Announcement is made by the Washington Theater and the local Triangle branch, that Triangle releases will hereafter be shown exclusively at that theater for first runs.

Des Moines Filmdom Doings Last Week

"Polly" Opens at Garden Theater With Enthusiastic Houses—Big Theater May Be Built Near Camp—Other Notes of Interest.

DES MOINES, IA.—Richard Robertson, representative of Goldwyn in Kansas City, came to Des Moines for the opening of the Garden's showing of "Polly of the Circus." Dan Bergman, manager of the Garden, had constructed a circus wagon around the box office in the center of the lobby, scattered saw dust all over the floor and with flags and gaily decorated lengths of canvas had made the lobby into a veritable entrance to the "big top." The house was jammed for three days. It will be brought back for a long return showing.

Rumor of Big House at Camp Dodge.

Des Moines, Ia.—With the equipment all purchased and arrangements being made for several series of pictures, an unknown company is rapidly advancing plans for the erecting of a large motion picture theater as near as possible to Camp Dodge. Government regulations will prevent the house from being placed within certain bounds. No definite news of the owners or location of the house could be obtained.

A. H. Blank Buys Hart Super Feature.

Des Moines, Ia.—A. H. Blank has purchased the four states rights of Iowa, Nebraska, Kansas and Missouri, for the big Ince-supervised William S. Hart picture, "The Cold Deck," and will show the picture at the Garden in the near future. The prints are already at the Mid-West office in Des Moines and bookings can be arranged for.

Jake Schlank Out of Interstate.

Des Moines, Ia.—Jake Schlank has disposed of his interest in the Interstate Film Company of Des Moines, but he was in town last week arranging for service for his big Princess of Sioux City. The Princess seats 1,200 people, and Mr. Schlank has an eight-piece orchestra all the time. He has arranged to show the Metro All-Star Pictures and Blank's Super Pictures at a steady price of fifteen cents admission.

Overt the State with Exhibitors.

Clarmont, Ia.—W. R. Blake has taken over the Clarmont opera house, formerly owned by Frank R. Frisbie.

Shelby, Ia.—W. C. Howland has purchased the picture house in Shelby from Charles Albertus.

Fayette, Ia.—T. J. Leahy has purchased the Princess in Fayette from Chas. Helverson.

Allerton, Ia.—A Mr. Lane has opened the Majestic in Allerton.

Council Bluffs, Ia.—Peter Steenhusen is the new owner and manager of the opera house in Council Bluffs.

Spencer, Ia.—H. B. Gray has purchased the Fraser theater in Spencer. Mr. Gray formerly operated the Royal in Carroll, Ia.

Pomeroy, Ia.—Geo. Hockschwender has sold his picture house in Pomeroy to Richard Moore.

Onawa, Ia.—Fairchild and Payne have sold to Krigston and Wonder.

Burlington, Ia.—Martin Bruhl has reopened the Grand opera house in Burlington.

Kamrar, Ia.—L. A. Miller has sold the picture house in Kamrar to H. E. Hyland and wife.

Milo, Ia.—J. G. Tharp is the new owner of the Star in Milo.

Oskaloosa, Ia.—E. M. McCray of the Lyric theater in Oskaloosa took a big chance when he rented the big Metro picture, "The Slacker," for a week showing in a town of not quite 10,000 people. However his success with this long run has been wonderful—the picture having taken the town and the surrounding country by storm. McCray is a wise exhibitor and he advertised the picture in advance and when it was showing in a big way.

A Reel of Camp Dodge Film a Week.

Des Moines, Ia.—Guy Woods, one of Des Moines' foremost photographers, has realized the tremendously big thing that Camp Dodge is and how interesting to every body in the four states, whose friends and relatives are in training there. So he has taken some 10,000 feet of film, showing every interesting phase of the camp life with accurate statistics. He, with the aid of a corporation known as the Dodge Film Company, is releasing a reel of this interesting film a week, and fenting all over the territory of Iowa, and the some five other states contributing men to the camp.

The first reel was exhibited at the Royal theater in Des Moines Friday and Saturday, Sept. 14-15, and proved to be a big drawing card. The Evening Tribune, always awake to anything alive, has given the reels a big boost and the pictures are going forth as under the supervision of the Tribune, with the slogan, "Read it in the Tribune and See it at the Royal in Dodge Films." The Tribune and Mr. Woods with the Dodge Film Company have a big thing when consideration is taken of the many people interested vitally in the Camp Dodge life.

Lobby Looks Like a Dime Museum.

Albia, Ia.—M. J. Frisch, district booker of the local Pathe exchange, just returned from Albia this week. He reports that J. E. Benton, of the Comet theater, has turned his lobby into a veritable museum, containing one monkey, a couple of cats, a couple of coons, one 'possum and some thirteen white rats. The kiddies all flock to the theater to see the array of animals and naturally the grownups follow in their wake and incidentally Mr. Benton gets much business. He persuaded J. E. Benton that "The Fatal Ring" and "The British Tanks at the Battle of Ancre" were the only pictures on the map.

Visitors in Des Moines.

Des Moines, Ia.—William Hemsky of the Crystal theater in Cedar Rapids was in town renewing his contract with the Metro. Mr. Hemsky is a firm believer in sticking to the same brand of pictures.

Mr. Matlock of Matlock and Clarke, managers of the Princess in Boone, were in town last week.

T. J. Acklin of the opera house in Swan, Ia., was in town on business the latter part of the week.

NEW ORLEANS NOTES.

Al G. Shear Out of Consolidated.

NEW ORLEANS, LA.—Al G. Shear, who for nearly seven years has been the local manager of the Consolidated Film & Supply Company, has resigned in order that he may devote all of his time to his rapidly increasing personal interests in the motion picture field. During his management of the Consolidated interests here he has established a fine business for the company and extended its profitable territory to very large proportions. Recently he became identified with the Sobel - Richards - Shear enterprises engaged in the operation of high-class suburban theaters and already three first-class houses are supplying public entertainment and other houses are being projected.

Al G. Shear.

Every one of these suburban theaters are modern and commodious in every particular and they are being managed with the sole idea of efficiency. Naturally this requires the time of a man who is well versed in the motion picture business and Shear was regarded as the logical man for the place. He is secretary of the organization and the position involves real work. In addition to this Mr. Shear is at the head of the Rialto Film Company, which makes a specialty of the distribution of state right productions, hence his determination to resign. Harry T. Peebles, who has been in charge of the Dallas, Texas, branch of the Consolidated, has succeeded Mr. Shear as manager of the New Orleans office.

Harry Leonhardt in Town.

San Francisco, Cal.—Harry Leonhardt, western division manager for Goldwyn, has returned from a tour of inspection of exchanges in the Northwest and in the Mountain states, coming home by way of Denver. He reports that the Goldwyn branches are getting well established throughout the territory.

St. Francis Theater at San Francisco Open

E. C. Mix Reopens Recently Built Theater—Former Management Had to Close on Account of Financial Embarrassment—Fine Projection Room.

From T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—The St. Francis theater, at 345 Geary street, opposite the great hotel of that name, has been reopened under the management of E. C. Mix, following extensive alterations. This house was opened last October and attracted wide attention through some of its unique features of arrangement and its artistic design and decoration. It has been closed for some time, however, owing to the financial straits in which the former owners found themselves, but is now in strong hands, with every prospect of becoming a successful institution. Additions have been made to the big organ, a ladies' orchestra has been installed and Paramount and other feature pictures will be shown. The prices are 10 cents for matinees and 10 and 20 cents for evening performances.

One of the innovations inaugurated by Mr. Mix is a morning matinee commencing at 10 o'clock, when a program designed especially for children but one that will also appeal to adults will be presented at a uniform admission price of 10 cents. The Conquest Program will be featured at this morning show, the first one given on September 15 consisting of the Richard Harding Davis story, "Billy and the Big Stick," "Two Kentucky Boys," "Climbing Mt. Washington" and "Gathering Bananas and Cocoanuts." An added attraction on this program was the Motoy comedy, "Goldie Locks and the Three Bears." Mr. Mix is devoting much attention to this Saturday morning program and has received much encouragement from men and women interested in educational work and clean entertainment for the young folks.

Starts Live Campaign for Perfection Pictures.

San Francisco, Cal.—The George Kleine System, distributors of Perfection pictures, has started an active campaign throughout this territory with a new manager at the helm and a new sales force. Charles I. Luntz, formerly the Bluebird manager here but more recently with the All Star Feature Distributors, and one of the most successful film salesmen in this field, has joined the local staff of George Kleine and will cover the territory south of this city. J. J. Moore will visit exhibitors in northern California and Nevada, while Miss Irene Miller will act as special representative, devoting special attention to the Conquest Program. First run Perfection pictures have been booked at the Liberty theater, Oakland.

New Manager for Branch Exchange.

San Francisco, Cal.—Marion H. Kohn, head of the Consolidated Film, has returned from a visit to the Los Angeles branch and has transferred Morris Epstein, of the home office, to the southern city to take charge of that branch.

Nat A. Magner Moves Offices.

San Francisco, Cal.—Nat A. Magner, who recently disposed of his film interests, with the exception of a few productions, such as "The Bar Sinister" and "Beware of Strangers," has closed his offices on the upper end of film row and has taken space at 114 Golden Gate avenue, where his interests are being taken care of by Ruben Cohen. Mr. Magner is making a business trip to Chicago and expects to leave upon his return for an indefinite stay in the Orient.

Sol Lesser Announces New Theaters.

San Francisco, Cal.—Sol L. Lesser has sent word that he is rapidly rounding out into his former form and that he plans to return home about the 1st of October. He has purchased the rights for this territory for "Today" and "The Mad Lover," and these will be offered to exhibitors upon his return. Frank Hill, formerly of Los Angeles, is now associated with the home office of the All Star Feature Distributors, and Harold Hotchner, for some time in the poster department, has been promoted to manager of the Art Drama Program division.

Strand Books "Garden of Allah."

San Francisco, Cal.—The Strand theater has completed arrangements to show the "Garden of Allah," and Manager Sid Grauman plans to present this on a scale of magnificence not frequently witnessed in connection with the presentation of a moving picture.

Color Film Company Incorporated.

San Francisco, Cal.—The Douglass Natural Color Film Company, Ltd., has been incorporated, with a capital stock of $1,050,000, by Leon F. Douglass, Peter Bacigalupi, Thomas P. Boyd, Henry A. Melvin, Thomas J. Lennon and Frank H. Kerrigan. The new color pictures and stereoscopic motion pictures on which Mr. Douglass has been experimenting were shown recently at a dinner given in honor of the inventor at the Union League Club.

"Four Minute Men" Speak in Oakland.

Oakland, Cal.—The "Four Minute" campaign has opened at Oakland, and practically every moving picture house in the city was covered on September 15 by a committee of speakers under the leadership of W. R. Wheeler, who is chairman of the movement for Alameda County. The four-minute talks were on the subject, "What Our Enemy Really Is."

Producing Company May Move.

Corte Madera, Cal.—The Rainbow Film company, which has been located here for some time, is considering the proposition of moving to Sacramento and has taken the matter up with the chamber of commerce of that city.

Alexander Pantages in Town.

San Francisco, Cal.—Alexander Pantages, who conducts a chain of vaudeville houses on the Pacific Coast, dropped into town a short time ago for a few days' stay. While he is still considering plans for featuring one of his comedians in a series of moving pictures, the matter has not been definitely settled. Harry E. Cornell, for some time manager of the Oakland house, has been transferred to Los Angeles, succeeding Carl Walker, and in turn he has been succeeded at Oakland by Charles Niemeyer.

"Jack and Bean Stalk" Runs Two Weeks

San Francisco, Cal.—The Rialto theater concluded a two weeks' run on "Jack and the Bean Stalk" this week, having shown to capacity houses almost every day, despite the inconvenience of the street car strike. A special matinee showing for the benefit of the children was made on the morning of September 8 and also two days later, when Admission Day was celebrated, giving the children a school holiday.

California Notes.

Patterson, Cal.—Fred Miller has reopened the Patterson theater.

Bakersfield, Cal.—The Rex theater has been enlarged and a style 40 Fotoplayer installed.

Atascadero, Cal.—A Westinghouse motor-generator set has been purchased from G. A. Metcalfe, of San Francisco, for use in the Atascadero Colony theater.

Oakland, Cal.—Alterations to cost about $6,000 are being made in the Orpheum theater.

Portland, Oregon, Fall Season Opens Well

Picture Theaters Announce Plans for Coming Attractions—Two Big Pictures Are Shown—Majestic Charges 25 Cents and Has Big Business.

By Abraham Nelson, 601 Journal Bldg., Portland, Ore.

PORTLAND, ORE.—The leading photoplay theaters here have put their business on the same basis as the legitimate houses by making a pretentious opening of the autumn season, and the public has taken kindly to the innovation. The trend of photoplays to big productions has made the situation possible.

The schedule of plays at the Majestic is a fair example of the way the seasonal plan is being carried out. During the hot summer months this popular showhouse was content to run regular program pictures and did a minimum amount of advertising. Beginning September 7, however, Manager-Owner J. J. Parker changed his exhibition tactics and only the biggest offering obtainable will hereafter be shown at the Majestic.

On this date "The Honor System" opened and played a full week to big houses, at 25 cents. The usual price of admission is 15 cents. Following "The Honor System" came "Polly of the Circus," the first Goldwyn offering in this territory, and other big Goldwyn and Fox specials are on the Majestic schedule.

The Liberty opened the fall season with "The Whip," and the big house was crowded to overflowing at all performances. On the opening Sunday crowds that were record breakers for Portland attended. Manager E. J. Myrick reports a big line-up of winter shows, including "The Ten of Diamonds," "The Woman God Forgot," "The Cold Deck," "Come Through," and others; also the Paramount releases, except Pickford and Fairbanks.

The People's big picture for the fall opening was "Rebecca of Sunnybrook Farm," with Mary Pickford. Manager J. C. Stille is assuring his patrons of a big winter program. "Pay Me" will show at the People's in the near future.

Portland General Film Branch Opens

Portland, Ore.—Portland's newest film exchange, the branch of the General Film Company, opened its doors September 17. The office is in the exchange building at Ninth and Burnside streets and adjoins the Pathe exchange on the east. The new quarters are equipped with a film vault and an exhibition room on the balcony in the rear. The office is in charge of W. E. Matthews, who has the title of branch manager. Mr. Matthews came from San Francisco, where he has been traveling for G. F. about six months. He was formerly owner of the Oriental theater in the heart of San Francisco's Chinatown.

Standard Shares General Film Office.

The Standard Feature Film company, E. M. Simonton, is occupying the room with the General Film company. In fact, it was Mr. Simonton and his associate in some film deals, B. J. Sperry, who negotiated this desirable film exchange lease.

Kofeldt Takes His First Vacation.

Portland, Ore.—W. W. Kofeldt, manager for the Portland Pathe exchange, took his first vacation since beginning work for this concern three years ago. It was not all vacation, however, because he stayed pretty close to the picture situation at Seaside, Ore. He reported nice business at the Seaside theaters during the latter part of the season just passed. The Warrenton showhouse is now operated by a corporation, the Arcade Theater company, and C. L. Lynch is manager.

Relief Show for Sumpter Fire Sufferers.

Prairie City, Ore.—Fred Clift has donated the use of the Electric theater for a benefit to be given September 24 to raise funds to relieve the fire-swept town of Sumpter, near here. The film will be donated by a Portland film exchange.

Cap. Davies, the owner of the Sumpter Electric theater, is one of the grittiest of the Sumpter residents and has great faith that the town will come back to its former glory.

Theaters Aid Four Minute Men.

Portland, Ore.—Plans have been perfected by the Motion Picture Exhibitors' League of Oregon for its co-operation with the Four Minute Men, working under the direction of National Chairman George Creel. The plans call for speakers to lecture on national questions in each theater once or twice a week. The state chairman of the Four Minute Men, Sherman R. Hall, is appointing local chairmen throughout Oregon who will confer with local theater managers regarding the appearance of the four minute speakers.

Pretty Star Theater at Weiser.

Weiser, Idaho.—Considered by traveling film men one of the prettiest little moving picture theaters in the West, the Star at Weiser, Idaho, owned and operated by A. C. Gordon, has established a policy of showing only the best in photoplays that is in keeping with the high class character of the theater.

The Weiser Star was completed July 28 and opened with Baby Marie Osborne in "Told At Twilight." The general opening was had on July 30 when "Sleeping Fires," with Pauline Frederick, was the feature. The house was crowded on both days.

The plans for the Star were drawn by a Salt Lake architect and special attention was directed toward real metropolitan features in the theater. The lighting, which is semi-indirect, is controlled by dimmers. There are no open side lights. The stage is of good size and equipped electrically and otherwise to handle vaudeville acts.

There are no steps in the theater and all inclines and aisles are fitted with cork carpets. The ceiling is decorated in plain cream color, the side walls being old rose with panel work. The auditorium seats 450.

The projection is taken care of from a modern lamp room 10 by 14 in size, equipped with two Simplex machines and one Motiograph. The throw is 90 feet to a 12 by 16 screen.

Manager-owner A. C. Gordon entered the picture field January 1, 1917, when he bought out the old Star theater, since closed, from Sullivan and Meek. He had in mind the building of his new house when he made the purchase and broke ground for it May 1.

Star Theater at Weiser, Idaho.

Mr. Gordon's success is undoubtedly due to his study of the photoplay industry long before he became engaged in it. "I have been a subscriber for the 'World' for three years," says Mr. Gordon, "and you know that helps a fellow some."

Star at Oregon City to Fifteen Cents.

Oregon City, Ore.—W. A. Long, owner of the Star theater, has raised the price of admission to his theater to 15 cents on all days of the week. For several months he has charged 15 cents for his Sunday shows. The raise is due to the increased cost of film service.

Charles Schram, who owns the Grand theater here, has been charging 15 cents for nearly a year.

Portland, Oregon, Operators Get New Scale

Union's New Wage Scale Goes Into Effect on October 1—Twenty Per Cent. Increase Expected—Officers of the Union.

PORTLAND, ORE.—Commencing October 1, a new wage scale will be put in effect by the Portland local of the Operators' Union. The new scale calls for a 20 per cent. increase. The downtown theaters are now getting $25 per week, and the suburban men are getting $15. By the new scale they will get $30 and $17.50, respectively. The suburban scale is based on 30 hours a week.

The new scale was presented to the Theatrical Managers' Association, which includes the managers of vaudeville shows as well as picture theaters. No formal consideration has been given by the photoplay theater men up to the time of this writing, but it is not anticipated that the demands of the operators will be vigorously opposed. This is the first demand for an increase by the union since its organization several years ago. The officers of the union are J. A. Dilg, president; H. H. Moyer, recording secretary; J. S. Haughey, financial secretary and treasurer; and Frank Biers, vice president.

Random Northwest Notes.

Joseph, Ore.—Plans are being prepared for a new theater to be operated by Richmond and Vergere.

Nez Perce, Idaho.—G. M. Martin, Arctic theater, is fighting hard to give Sunday shows. His success is problematic.

Uniontown, Wash.—J. A. Grief has taken over the management of his theater again.

Boise, Idaho.—Herman J. Brown recently showed "Intolerance" at the Majestic, at 25 and 35 cents.

Asotin, Wash.—R. R. Belcher has reopened his theater.

The Dalles, Ore.—A. Bettingen is running both of his theaters every day in the week.

Seattle Film News Letter

By J. S. Anderson, East Seattle, Wash.

Film Men Ready to Move Into New Exchange Building.

SEATTLE, Wash.—Nearly every film office in Seattle was topsy-turvy last week preparing to move into the big new exchange building when it is finished this week.

B. R. Kellar, manager of Selznick, persuaded the contractor to finish his offices first and has already moved in, but he was far from settled at this writing. At the Metro office the new manager, E. R. Redlich, was attending to business in Portland; but H. L. Lustig, special representative, was trying to keep things straight at the old office and supervise the finishing of the new.

The Goldwyn forces had not spread themselves out comfortably in their temporary quarters, so the task of moving was not to be so great for them as for others who have been in their present location a long time.

Most of the managers have been living the last year just to get into a properly

equipped building, but one or two, who are very comfortable in their present quarters, hated to go so far uptown as Third and Virginia streets. This will undoubtedly soon be the center of the shopping district, however, as the business part of the city is moving up very fast.

De Luxe Manager Returns from New York.

Seattle, Wash.—Mike Rosenberg, president of the De Luxe Feature Film, returned from New York this week, where he took a leading part in organizing the state rights buyers called to New York by Sol Lesser.

Upon his return the De Luxe manager immediately got busy signing contracts for his two new pictures, "The Cold Deck," featuring Wm. S. Hart, and "Redemption," featuring Evelyn Nesbit. Jensen and von Herberg have taken the former picture for their entire Northwestern circuit, and "Redemption" goes to the Clemmer.

Seattle to Have Third Orchestra for Interpreting Pictures.

Seattle, Wash.—When the Strand theater opens with its first Goldwyn picture, "Polly of the Circus," on September 22, the house will be all dressed up with new carpets and new paint; and the picture will be interpreted by a new orchestra of twelve expert soloists led by the famous violinist, M. Cherniavsky, one-time teacher of Mischa Elman. With these improvements in his house and in his policy Mr. Smythe expects to capture his share of the increased business that is coming to Seattle theaters with better general business conditions.

With so many added expenses the Strand manager has found it necessary to raise his admission price in the evening to 20 cents, the matinee price remaining at 15 cents. He is the second theater manager to raise to 20 cents, James Q. Clemmer having made the same change on August 25.

Big Publicity for Opening of American Theater.

Walla Walla, Wash.—When A. W. Eiler opened the new American theater on August 25 the entire motion picture section of the leading paper of the town was devoted to his house. The six pages which made up this section had nothing on them that did not pertain to the American theater. The feature of the opening day was Norma Talmadge in "The Law of Compensation," handled by the De Luxe Feature Film Company of Seattle.

Goldwyn Trade Showings in Seattle and Spokane.

Seattle, Wash.—C. F. Hill, manager of the Seattle Goldwyn office, held a trade showing of "Polly of the Circus" on Sept. 4, at the Mutual headquarters in Seattle. He is now in Spokane holding showings of the same picture and "Baby Mine" and "The Eternal Magdalene."

Trade Showings of First Paralta Release.

Seattle, Wash.—J. L. Paine, special representative for Triangle, announced a trade showing of the first Paralta release, "A Man's Man," in Seattle for Sept. 13 at 10 a. m. at the Orpheum theater, and one in Portland at the Globe theater at the same hour on Sept. 14.

Tacoma Theater Turns to Pictures.

Tacoma, Wash.—The Tacoma theater, a legitimate house in which pictures have been tried out several times with no success, is soon to be reopened as a motion picture theater by M. Rosenberg, president of the De Luxe Feature Film Company of Seattle. The boom brought to Tacoma by the National Army Cantonment at American Lake, 18 miles distant, has encouraged Mr. Rosenberg to try to overcome the hoodoo. He will show only the biggest attractions at the house.

Vancouver Censor Gives Up His Job

"Damaged Goods" Seemed to Him Too Bad to Pass and He Steps Down When Overruled—Walter Hepburn Succeeds Him.

By Charles S. Thomson, 645 Burrard St., Vancouver, B. C.

VANCOUVER, B. C.—No small excitement has been occasioned by the resignation of C. L. Gordon, British Columbia's moving picture censor. The bone of contention which led to Mr. Gordon's voluntary withdrawal from office was the well-known photoplay, "Damaged Goods." The censorial ban was placed upon this production several months ago on grounds of immorality. Since then a continuous agitation has been going on to get the picture passed for exhibition. An appeal was made to the attorney-general, M. A. Macdonald, but he refused to reverse the decision of the censor, saying that Mr. Gordon's rulings were final, and that no appeal could be made against them.

That did not stop the campaign to get the picture before the public. Several private showings were given in various parts of the province, and clergymen, teachers, and other influential people publicly stated their conviction that nothing but good could result from the showing of "Damaged Goods" to the people. In the meantime, Attorney-general Macdonald vacated his office, and his place was taken by the Hon. J. W. Farris. A second appeal was made to the authorities, and the picture was viewed in Victoria by Mr. Farris and other government officials. As a result, Mr. Farris wrote to the censor, advising him to pass the picture and make it a condition that nobody under eighteen years of age should be admitted. Mr. Gordon replied to the effect that "Damaged Goods" was the worst picture he had ever condemned, and if he were to pass it now, he would feel it his duty to give his sanction to every other production that he had ruled against. Rather than take such a step, he would tender his resignation.

To this, the attorney-general replied that Mr. Gordon's attitude left no way open for an amicable discussion of the difficulty, and the censor's resignation was thereby accepted without further comment. A successor to Mr. Gordon was found immediately, in Walter Hepburn, an alderman of Vancouver, well known throughout the community for his activities in the civic and business life of the city. Mr. Hepburn has no easy task before him, and if he is able to hold on to his thankless position as long as Mr. Gordon has done, he will have cause for congratulation. The experience of this province with "Damaged Goods" is really a strong demonstration that the position of censor is not only a thankless one, but an impossible one as well.

Theater Men On Outing Mid Leafy Scenes

Big Party from Vancouver Goes Up Indian River and Has Day of Thorough Enjoyment—Athletic Events and Merriment.

VANCOUVER, B. C.—As a relief from the gloomy atmosphere of operating room and orchestra pit, Vancouver's projection artists, musicians, and other theatrical workers took a trip to the Wigwam Inn, Indian River, one of the famous beauty spots in Canada. The outing was arranged by the Theatrical Federation, who did its best to make the occasion worthy. There were about two hundred in the party, and two large launches were chartered for the twenty-mile journey up the beautiful Burrard Inlet. A full band and orchestra were in attendance, awakening echoes from the towering mountains which rise sheer up from either side of the inlet. On arriving at Indian River, lunch was partaken of, and then the party wound its way up the beautiful Cathedral Canyon to view the historic falls known as the Spray of Pearls. Then the fun began in earnest.

Committee for Indian River Picnic, August, 1917.

Some donned their bathing suits and were soon splashing and swimming in the water; others made a dive for the canoes and paddled around under the shadow of the overhanging rocks and trees, while a goodly number adjourned to the dancing pavilion, from which the strains of the orchestra could be heard sending out an invitation to glide over the polished floor. A program of sports followed later, and great regret was expressed that a movie photographer had not been taken with the party, for some of the athletic events would have made a screen comedy that would have put Chaplin in the shade as a laugh producer. There were events for Operators versus Musicians, Pianists versus Drummers, Violinists versus Cornet Players, and so on throughout all the various occupations of those present.

The starters of the races hit upon the original idea of handicapping the players of wind instruments on the theory that the windy nature of their occupation gave them an advantage in lung power over the rest of the competitors. Like many other excellent theories, this one fell to the ground when put into actual practice, for there were operators, violinists, and others who put it all over the blowers of trombones and bassoons, even when the latter were not handicapped.

As the shades began to gather, an attempt was made to get the crowd together for a photograph, but it was found impossible to round them up on account of the innumerable by-ways, leafy lanes, and cosy corners with which the place abounds, and which had tempted so many away from the bunch. A group was taken of the committee, but even that lacks the smiling face of Ed Harrington, who could not be found anywhere. Of course immediately the shutter had clicked on the last plate in the camera, Ed emerged from the heart of the bush with a story of having been to view a piece of gorgeous scenery. A smile went round the company as he told of the distance he had been able to see, but for lack of evidence against him, the genial Ed was given the benefit of the doubt. The return trip was made by moonlight, and everybody was agreed that the Federation had more than succeeded in their efforts to make the day one never to be forgotten.

SPOKANE NEWS ITEMS.

By S. Clark Patchin, E. 1811 Eleventh Ave., Spokane, Wash.

"Eyes of the World" Draws in Spokane.

SPOKANE, WASH.—One of the leading moving picture attractions of the week starting August 26 was "Eyes of the World," written by Harold Bell Wright and produced by the Clune Film company. It was shown in the Auditorium theater.

Other pictures which drew well were: Enid Bennett in "They're Off," at the Liberty.

Calendar of Daily Program Releases

Releases for Weeks Ending October 6 and October 13

For Extended Table of Current Releases See Pages 136, 138, 140, 142.

Universal Film Mfg. Company

RELEASES FOR WEEK OF OCTOBER 1.

GOLD SEAL—The Storm Woman (Three Parts—Drama) 02706
NESTOR—Pete the Prowler (Comedy)..... 02707
L-KO—Counting Out the Count (Two Parts—Comedy) 02708
UNIVERSAL ANIMATED WEEKLY—Weekly No. 92 (Topical) 02709
STAR FEATURETTE—A Prairie Romeo (Two Parts—Comedy-Drama) 02710
JOKER—Her Naughty Choice (Comedy)..... 02711
VICTOR—Kicked in the Kitchen (Comedy)..... 02712
UNIVERSAL SCREEN MAGAZINE—Issue No. 39 (Educational) 02713
UNIVERSAL CURRENT EVENTS—Issue No. 21 (Topical) 02714
JOKER—The Masked Marvels (Comedy)..... 02715
BISON—The Lion's Lair (Two Parts—Drama)..... 02716
UNIVERSAL SPECIAL—The Gray Ghost (Episode No. 14, At Bay) (Two Parts—Drama)..... 02717

RELEASES FOR WEEK OF OCTOBER 8, 1917.

GOLD SEAL—The Ninth Day (Three Parts—Drama) 02719
NESTOR—Hot Applications (Comedy)..... 02720
L-KO—The Nurse of an Aching Heart (Two Parts—Comedy) 02721
UNIVERSAL ANIMATED WEEKLY—Weekly No. 93 (Topical) 02722
STAR FEATURETTE—A Prince for a Day (Two Parts—Drama) 02723
JOKER—The Wart On the Wire (Comedy)..... 02724
VICTOR—A Walloping Time (Comedy)..... 02725
UNIVERSAL SCREEN MAGAZINE—Issue No. 40 (Educational) 02726
UNIVERSAL CURRENT EVENTS—Issue No. 22 (Topical) 02727
JOKER—Rainstorms and Brainstorms (Comedy).. 02728
BISON—Saving the Fast Mail (Two Parts—Drama). 02729
UNIVERSAL SPECIAL—The Gray Ghost (Episode No. 16, "From Out of the Past"—Two Parts—Drama) 02730

Mutual Film Corporation

MONDAY, OCTOBER 1, 1917.

MUTUAL STAR PRODUCTION—Her Country's Call (American—Five Parts—Drama) 05788-89-90-91-92
MUTUAL STAR PRODUCTION—Queen X (Goodrich—Five Parts—Drama).....05793-94-95-96-97

TUESDAY, OCTOBER 2, 1917.

STRAND—Some Nurse (Comedy)..... 05798

WEDNESDAY, OCTOBER 3, 1917.

MUTUAL—Mutual Weekly No. 144 (Topical)..... 05799

THURSDAY, OCTOBER 4, 1917.

CUB—Jerry in Yodel Land (Comedy)..... 05800
GAUMONT—Reel Life No. 75 (Subjects on Reel: Dogs of War; The Sign of a City; Making Army Rifles; Japanese Dwarf Plants; Animated Drawings from "Life"—Who Hesitates Is Lost; The Chorus Girl) 05801
MUTUAL SERIAL—The Lost Express (Episode No. 3—"The Wreck at the Crossing"—Two Parts—Drama) 05802-03

MONDAY, OCTOBER 8, 1917.

MUTUAL STAR PRODUCTION—Southern Pride (Five Parts—American—Drama) 05804-05-06-07-08
MUTUAL STAR PRODUCTION—The Gird Angel (Five Parts—Horkheimer—Drama).....05809-10-11-12-13

TUESDAY, OCTOBER 9, 1917.

STRAND—Firing Father (Comedy)..... 05814

WEDNESDAY, OCTOBER 10, 1917.

MUTUAL—Mutual Weekly No. 145 (Topical)..... 05815

THURSDAY, OCTOBER 11, 1917.

CUB—Jerry and The Bully (Comedy)..... 05816
GAUMONT—Reel Life No. 76 (Subjects on Reel: A Dam Across the Mississippi; The Development of the Watch; Acrobatic Cyclists; Cantaloupes of the Imperial Valley; Animated Drawing from "Life"—Coming Home from the Club in 1950 05817
MUTUAL SPECIAL—The Lost Express (Episode No. 4—"The Oil Well Conspiracy"—Two Parts—Dr.) 05818-19

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Stories of the Films

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JAXON COMEDY.

DEVILLED CRABS (One Reel).—Pokes, a hod-carrier, has been discharged by Jabs, the contractor, and on his way home he stops at the saloon to drown his sorrows and partakes freely of devilled crabs and beer. When he arrives home his wife seats him before the fire to rest while she prepares supper. Strange sights appear to Pokes. The devil, with Jabs' face, comes out of the fireplace and Pokes signs a bond selling himself to Satan for a rousing good time.

His clothes immediately change and money rains on him. Pokes has a great time, but the devil is always at his elbow. Finally, he decides to rid himself of Satan or Jabs, whichever it is, and hides under the haystack, but it immediately catches fire and Pokes wakes with a wild cry to find that he has poked his feet into the blazing fire. His wife puts out the flames and says, "Come to supper, we have nice devilled crabs." Pokes' reply is left to the imagination, but there are a lot of broken dishes in the yard the next morning.

THE JOLLY TARS (One Reel).—Pokes and Jabs ship with Captain Bates as first-class seamen. When the captain wants his bearings they are both asleep but are soon aroused. Up aloft Pokes is amazed at the sights that greet his eye through the telescope. Jabs takes the telescope and wonderful things appear, among them some dancing girls at the county fair. They decide to take French leave, and are soon at the fair. The captain's wife and two daughters are there also, and while the girls accompany their gentlemen friends about the grounds, mother decides to have her palm read.

In her haste she leaves her handbag on the bench and Pokes and Jabs discover it, and their joy is supreme when they find in it a roll of bills. They proceed to the fair, and Pokes gives a wonderful exhibition of archery. Mother and the girls witness the arrow shooting and recognize the handbag. Pokes takes to his heels, and just as Jabs is about to be taken off by a policeman the wild animals break loose. Jabs is singled out by one of them and a race for life begins, ending at the hatchway of the ship. Jabs is about to give up when he gets the surprise of his life. "Did the bear eat Pokes or did Pokes eat the bear?"

BROADWAY STAR FEATURE.

THE LONESOME ROAD (One of the O. Henry Series—Two Parts).—The cast: Buck Caperton (S. R. Jennings); Perry Roundtree (Chet Ryan); Marianna (Frances Parks); Bartender (Daniel J. Duffy). Directed by David Smith.

Buck Caperton and Perry Roundtree were inseparable companions, but when Marianna appeared on the scene and Perry fell for her, Buck, to whom woman was a sphinx, hied himself to parts unknown.

Six months later he wandered back and accidentally came upon Perry completely "Willieized" and busily engaged in watering a rose plant. Filled with scorn he tries to taunt Perry into returning to the way of a man. Perry admits that he would like just one more rip-roaring time, and as his wife is away for a few hours, he consents to join Buck, saying, however, that he must be home by seven. Buck nearly faints when Perry appears dressed as his wife had taught him to dress and carrying an umbrella. In the saloon Perry orders sarsaparilla and suggests a game of checks, and Buck, now feeling thoroughly disgraced, threatens the barkeeper with instant death if he allows it to leak through his hat that he (Buck) was ever found "fraternal" with sarsaparilla and checkers.

In the back room they are in the midst of a wild and exciting game of checkers when the Trimble gang arrive at the saloon and proceed to fill the place with lead. Perry calmly continues playing until it nears seven o'clock when, despite Buck's pleading, he arms himself with a table leg and fights his way through the bar-room. They reach Perry's house five minutes after seven and Mrs. Perry is waiting at the gate. Buck declines their invitation to come in. Plodding down the lonesome road he recalls the look the little woman gave Perry when she saw him coming back safe—and concludes that the fool in the game isn't Perry Roundtree after all.

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SELIG.

SELIG WORLD LIBRARY NO. 10.

European Censorship of Mails.—The mail censors of England and France show the importance of their office by revealing ingenious methods employed to smuggle necessities to the enemy.

An Odd Boxing Contest.—Blind boys attending the public school for deaf, dumb and blind at Manila, P. I., engage in a strange boxing match.

The Coffee Industry of Java.—Coffee is raised in Java in vast quantities. The industry is a Dutch Government monopoly. Picking, sorting and drying coffee.

The Famous Colosseum of the Romans.—The Flavian amphitheatre in Rome, the greatest architectural monument left by the Romans, begun by Vespasian in A. D. 75 and completed and dedicated by Titus in A. D. 80. It seated 87,000 spectators.

THE LAW, NORTH OF 65 (Two Parts).—The cast: Pierre (Wheeler Oakman); Jeanne (Bessie Eyton); Niklo (Joe King); Ralph (Tom Mix). Directed by Colin Campbell.

Pierre, away in the Northland, loves Jeanne. His love is returned and they are engaged to be married. Pierre leaves for a trapping expedition, and in the meantime the girl is enamored with the tales told by Niklo, an itinerant trapper, and becomes infatuated with him. The girl's father becomes suspicious and drives the man from the cabin and orders his daughter to go with the stranger.

Pierre never forgets Jeanne and one night, while near Niklo's cabin, he hears a woman's screams and discovers that the man is mistreating the girl whom he, Pierre, yet loves. He rescues Jeanne from the brute, her husband, and is about to punish the man when Niklo accidentally meets his death. Pierre later continues his wooing of Jeanne as in the days of yore and happiness come to them both.

VENGEANCE VERSUS MERCY (One Reel).—The cast: Bob (Guy Oliver); Ralph Gunter (Ray Watson); Annie Sharp (Stella Razetto); Hed Daughter (Stella Razetto); Mr. Sharp, Annie's Father, (George Hernandez); Constable (Mr. C. E. Rogrs).

Bob, a country lad, loves Annie, daughter of the village's richest man. Ralph Gunter, a gentleman crook, enters into the village life. He wins Annie. Ralph is threatened with exposure by a city pal unless he comes through with $500. The man plans to rob Annie's father. Bob detects Ralph trying to break into the house.

In the excitement Ralph escapes and Bob is mistaken for the would-be robber and is given a term in prison. He vows to slay Ralph. In later years Bob traces Ralph, covers him with a rifle and is about to pull the trigger when he sees a girl with the man. The girl is Ralph's daughter and closely resembles her dead mother. On seeing the girl's face a flood of memories loosens Bob's grip on the trigger and he allows his long-cherished vengeance to pass him by.

Universal Film Mfg. Co.

VICTOR.

KICKED IN THE KITCHEN (One Reel—Rel. Week of Oct. 1.).—The cast: Sir George Gravy (Max Asher); Sir Henry Spoon (Dave Morris); Miss Van Hillside (Gladys Tennyson). Written by C. B. Hoadley. Produced by Craig Hutchinson.

Sir George Gravy and Sir Henry Spoon, lounging on park benches, decided to take in the party at the Hillsides. They strolled up to the grounds of the Hillsides' estate, and heard splashing sounds coming from the distance. They followed the noise, and come upon a select swimming-pool party, which was being given for Gladys, the Hillside's pretty daughter. The two well-dressed strangers were welcomed, and escorted to the pool. Here Sir George had the good fortune to save Gladys, by hauling her out of the water as she was going down for the last time. He was greeted by the guests as a hero.

After their experience, the two gentlemen returned to their accustomed duties, which were none other than cook and waiter at a local beanery. Here they pursued their duties, chopping up the whiskbroom when a guest called for shredded wheat, and cutting the heel off a rubber boot to make a beefsteak sandwich.

As luck would have it, the Hillsides decided to come to their restaurant for supper. The waiter pretended to have the mumps, and tied up his face in a napkin, but the cat was out of the bag when the Hillsides asked to see the cook personally to compliment him on the dinner.

Cookie, snatching time to put up on his good coat and his silk hat, sauntered out to their table and tried to get away with the statement that he was a social uplifter, studying the conditions of cooks.

"Bring the gentleman a chair!" cried Mr. Hillside, when Gladys had again thanked her preserver.

"Gentleman my eye!" remarked the heartless waiter he addressed. "He's the cook!"

Back to the kitchen he went.

UNIVERSAL SCREEN MAGAZINE.

ISSUE NO. 39 (Oct 5).

The testing and bottling of milk is the first subject of the Screen Magazine, Issue No. 39. Milk is valueless as food unless it contains the proper proportion of fat. A scientific test is necessary to determine this proportion. The process af pasteurizing milk is a long and complicated one, and is interestingly shown.

Menhaden fishing on the coast of North Carolina is seen next. Billions are caught every year, and used to furnish the best grade of oil. When a school is located, the boats go out after the fish with immense purse nets. The nets are drawn in to shore, and with the ship as a base and two boats as sides, forming a triangle, the nets are gradually brought to the surface. A scoop net of three-barrel capacity hoists the fish and dumps them into the ship. In an oil-press plant the oil is extracted by an intricate process.

More "Better Babies" pictures are shown this week. Exercises arranged and directed by Bernarr MacFaden, show how children can be developed in the back yard by the use of simple apparatus, which any one who has a little ground, can erect. One of the little girls demonstrates her progress. She is only ten, but has the strength of a boy of fifteen. She can chin herself fourteen times.

New inventions are illustrated by a demonstration of music by wireless. Music can now be sent through the air the same as a message, by a new attachment. One phonograph can serve hundreds of homes, provided they are equipped with receiving apparatus. We see people dancing to its music, heard over a distance of one hundred miles.

A "Miracle in Mud," by Willie Hopkins, the noted sculptor, completes the issue.

JOKER.

HER NAUGHTY CHOICE (One Reel—Rel. Oct. 1).—The cast: Lizzie (Gale Henry); Hector (William Franey); The Fox (Milburn Morante); Pete (Charles Haefli). Scenario by Tom Gibson. Produced by Allen Curtis.

Lizzie is reading again the will of her uncle, by which she came into the possession of the only department store in town. Lizzie loves Hector, her assistant in the store, and they have been intending to marry over since Uncle passed away, but they have always put it off.

According to the will, Lizzie has to marry within three months of the date of her uncle's death. There is only one day left, and Hector hurries for the minister.

But the Fox has been waiting his opportunity. He has it all framed with Hector to make him think that he committed a crime of the deadliest nature. He approaches his victim, shows him the evidence he has collected, and threatens to have him arrested unless he writes a note relinquishing all claim to Lizzie, and saying that he has eloped with another.

The Fox takes the note to Lizzie, who is perturbed beyond measure. The Fox proposes to Lizzie, and she accepts him. The Fox leaves her to frame a fake marriage with one of his pals for the minister.

With every intention of getting out of town, Hector finds it impossible. He has left the only money he possesses in the ticking of his bed, over the store. Nothing for it, but to re-

turn. He sneaks into the store, in deadly fear of capture. He has just time to hide in the ice-box, when the Fox and the fake minister come in. From the chilly interior of the ice-box Hector has to watch another man wedding his Lizzie and her millions. Circumstances move in Hector's favor, and the end shows Lizzie and her lover rushing to the nearest church.

THE MASKED MARVELS (One Reel—Rel. Week of Oct. 1). The cast: Gale (Gale Henry); Milt (Milton Sims). Scenario by C. J. Wilson, Jr. Directed by Allen Curtis.

The quarrel between the cook and the butler concerning the fitness of women as detectives progresses at such speed that dinner is delayed until the mistress of the house, tired of waiting, fires both of them.

The police are baffled by a series of unexplained burglaries. They are open to argument, when Gale appears at headquarters and tells them that she can catch anything from a mouse to a man. They give her the address of the house most lately robbed, telling her that the burglars will be sure to return to the scene of their crime.

Soon after, Milt enters, and is given the same assignment. Under cover of darkness, both sleuths set out for the house, carrying a large assortment of disguises. They meet each other, and each thinks the other a crook.

Gale hurries to the owner of the house and tells him that she has a burglar shut up in a clothes closet. The owner grabs Milt, who explains that he is from headquarters, and that Gale is the crook.

Then the owner goes after Gale. The two sleuths jump on each other, and roll downstairs together. Their wigs fall off, and they recognize each other. When the police arrive to have their laugh at the expense of the amateurs, they find the two sleuths tied up and a note from the owner saying that he was the real crook.

UNIVERSAL CURRENT EVENTS.

ISSUE NO. 19 (Sept. 30).

Albert of Belgium Reviews His Valiant Troops.—Men who upset German plans for world dominion march before their ruler—Somewhere in France. Subtitle: Fighters may come, fighters may go, but the Belgian spirit of resistance will go on forever!

Two Governors and General Edwards Review New England's Guardsmen.—27,000 fighters at Camp Bartlett show themselves ready for any test—Westfield, Mass. Subtitles: Governor Keys of New Hampshire bids them "Godspeed and a safe and victorious return!" Governor Milliken of Maine assures the boys that Maine's honor is safe in their keeping. Commanding General Edwards of the Northeastern Department looks over as fine soldiers as the world will ever know.

Will Make the Devil Take to the Pacific Ocean.—Rev. "Billy" Sunday arrives in West Coast city for vigorous campaign against evil—Los Angeles, Cal. Subtitle: 20,000 hear the famous Evangelist's first sermon in Los Angeles.

Made in the U. S. A.! First Contingent of Our Great New Army Thrills All London.—King, Queen, Lloyd-George and other noted Britons see Uncle Sam's troops in huge parade. Subtitles: At Wellington Barracks, Preparing for the "Get-away." Huge throngs anxious to give our boys the "once over." England's King and Queen and Lord French at the Palace. "We Rely on America for Victory." Andrew Bonar Law, British Chancellor of the Exchequer. And with soldiers like these America—and the world—well may be sure of victory! Ambassador Page and Admiral Sims salute Old Glory. England's rulers salute the stars and stripes.

"Way Down South in the Land of Cotton."—Our Northern boys are not forgotten as they look away, look away, look away to France!—Camp Wadsworth, Spartanburg, S. C. Subtitles: Autos have not entirely taken the place of the old army mule. "That's Us!" South Carolina's famous "Chain Gang" are working for Uncle Sam now. Engineer-soldier, Col. Cornelius Vanderbilt supervises road and camp construction. Major-Gen. O'Ryan (with papers) learns of the camp's progress.

Canada on "Khaki Day" Honors 1,500 Returned Wounded Fighting Men.—Men back from France and Egypt, having done their bit, are lauded for bravery—Quebec, Canada. Subtitle: Mild-mannered colonials who, in action, were known as "Hell's Babies!"

STAR FEATURETTE.

A PRAIRIE ROMEO (Two Parts—Rel. Week of Oct. 1).—The cast: Billy Bones (George Hernandez); Priscilla Duff (Martha Maddox); Harvey Campbell (George Chesbro); The Sheriff (Jack Curtis); Night Agent (George Pettie). Written and produced by Lynn F. Reynolds.

Billy Bones was in love. The object of his affections was Priscilla Duff, cook at the boss's house. The boss was the owner of the Lazy W Ranch, and he was a hot-tempered young man named Harvey Campbell. That night Billy took his banjo and went out to sit under the kitchen window and indulge his soul in song. Harvey, who had taken a headache to bed with him, failed to appreciate Billy's musical efforts. He stole down-stairs into the kitchen, and was in time to hear Priscilla say, leaning out of the window as she spoke:

"Wait a minute, Billy. I've got something for you." She turned away to get a pie she had baked, and Harvey, snatching up a pan of potato peelings, emptied it on the singer's head. The shock to Billy's tender sensibilities was great. Nothing would soothe it but liquor, and he rode to town to get it.

The night agent at Ratchita, twenty miles away, while napping, is suddenly attacked by a number of bandits. He is forced to open the safe. The money taken, the bandits leave him bound in a chair. The day agent releases the bound man and they notify John O'Keefe, sheriff, who starts out, after appointing seven deputies. Billy wants to go with them, but the sheriff refuses to let him, saying that Billy is too fat and too drunk. When he insists, O'Keefe has two deputies to put him in a cell.

Meanwhile, Campbell and the cowboys are amused by a note left by Billy, asking the boss to leave his pay at the Oasis Bar, as he has quit. Billy manages to escape from jail, goes to the saloon and hears the sheriff saying that they lost the trail at Cactus Flats, but have wired Dobie to head the bandits off. Billy returns to the cell and is allowed to leave by O'Keefe. He comes into the jail again and holds up the sheriff and his deputies, disarming them. He phones the bartender, who rushes to talk with Campbell, and they hurry to the jail where Billy shows them some eye pieces cut out of bandannas that he found underneath his cell and suggests that they will find the money in the safe. At first O'Keefe refuses to open the safe, but Billy forces him to, and the money is there.

Billy tells Campbell that there never was a woman who could be trusted with an honest man's love. Campbell tells Billy that Miss Duff has been crying her eyes out because he, Billy, left and that somebody else must have thrown the peelings at him. With sudden comprehension, Billy whirls out of the door and starts to the ranch, playing his banjo and singing at the top of his voice.

UNIVERSAL SPECIAL FEATURE.

THE GRAY GHOST (Episode No. 14—"At Bay"—Two Parts—Rel. Week of Oct. 1).—The cast; Morn Light (Priscilla Dean); The Gray Ghost (Harry Carter); Wade Hildreth (Emory Johnson); Marco (Eddie Polo); Arabin (Howard Crampton); Jerry Tryon (Lou Short); Cecelia (Gypsy Hart); Commissioner (Sidney Dean).

"Search the ruins, quick!" cries the Commissioner, as the House of Mystery goes up in the smoke of the explosion. Tryon and Marco, with the rest of the police officers, search the ruins for the bodies of Morn Light and Hildreth, for they are convinced that both must have been killed. They discover an underground chamber, where Morn Light and Hildreth are found safe. In the confusion, however, The Gray Ghost, Cecelia and two of his confederates have escaped. The others are safely in handcuffs.

At last it seems Hildreth and Morn Light will be married. Hildreth is with Morn Light, making arrangements for the ceremony that night, and after cautioning her to have everything ready, he leaves to prepare for the event.

Cecelia has hastened to the crook's room, and realizing that The Gray Ghost is lost to her, determines to kill him. She hears the others coming, and sees The Gray Ghost is in the lead. Slipping behind the door, she holds a knife poised ready to strike. One of the crooks enters, however, and her attempt is again frustrated. The Gray Ghost enters, and as he is determined to marry Morn Light that night, he gives his confederates instructions.

Marco leads the Commissioner, Tryon and Arabin to the crook's house. He enters alone, telling them that should he not return within a short length of time to follow him. The Gray Ghost and the two crooks are just leaving when Marco comes to the door. They overpower him and throw him down the elevator shaft. One of the crooks sees the other members of the party entering the house, and they are successful in overpowering the whole party. They are tied up and the crooks leave with Cecelia. Before leaving, The Gray Ghost arranges a device on the telephone bell so that when the telephone rings a bomb will be exploded and destroy the party. He tells them that he will call up just before the marriage that night, and tell them good-by. He and the crooks then set out for Morn Light's.

Hildreth, having made final arrangements and secured his license, is with Morn Light, and they are waiting the arrival of his minister. The Gray Ghost knocks at the door and, thinking it is the minister, Morn Light admits him. Both she and Hildreth are overpowered, and The Gray Ghost displays another license, and says that he intends to marry Morn Light himself. Two of the crooks take Hildreth behind a screen and hold a knife against his heart. The Gray Ghost tells Morn Light that unless she follows his instruction Hildreth will be killed.

The preacher arrives, and while surprised at not finding Hildreth, has his suspicions allayed by Morn Light, who, fearing Hildreth's death, agrees to everything The Gray Ghost suggests. Marco has finally revived and after several attempts climbs up the walls of the shaft and reaches the upper floor. The Gray Ghost thinks of his promise and, going to the phone, calls up his own apartment, believing that when the bell rings the explosion will take place. Marco finds the door locked, but hearing a scuffling inside, breaks his way in as Tryon indicates the telephone.

GOLD SEAL.

THE STORM WOMAN (Three Parts—Rel. Week of Oct. 1).—The cast: The Woman (Claire McDowell); The Cub (Henry Hathaway); The Older Reporter (Joseph Girard); Nina Martelli (Violet Schramm); Her Father (George Pearce); Guy Trumbull (Morris Foster). Scenario and production by Ruth Ann Baldwin.

Over a plate of beans in a cheap restaurant an elderly reporter in reply to a question from a cub, asking about a mysterious woman in black and her fortune-telling parrakeets, relates the following story:

"Fifteen years ago Maria and Nina Martelli lived with their old father in Italy. Maria, the older girl, had known care but not tragedy, and Nina, a gay child of sixteen, was wholly irresponsible. Guy Trumbull, supposed by his wealthy parents to be touring Italy, but held in the village because of a chance meeting with Nina, had fallen in love with the child, and she was in love with him. He bought her a pair of parrakeets and Nina adored the birds because he bought them. The days flew into the past, and Guy transferred his affections to Maria. One day he told her that he loved her, not Nina, and pleaded with her to go to America with him. Maria repulsed him, but he grabbed her into his arms and was kissing her when Nina came upon them. Nina screamed and fought her sister. Then throwing herself on Guy's neck, she told him he couldn't go away and leave her. The father heard, and understood, and later the truth dawned upon Maria. Maria snatched the whip from her father, and as he threatened her with his fist, he clutched his heart and sank to the ground—dead.

"That night Nina slipped from the house and before Maria could stop her, threw herself over a cliff. She did not die, but her body was broken past help. Then the desire for vengeance grew in Maria's heart, and after years of saving, they came to New York, where Trumbull lived. Maria set herself to haunt Trumbull. Everywhere he went he saw her—a ghost of his own cruelty—and at last his body was found, with Maria gloating over it. The coroner's verdict was heart disease, so they could not hold Maria for the murder, but the truth was that Trumbull had died of fear."

As the two men went out of the restaurant they saw that it was raining heavily. The cub went across the street and asked the woman in black if he could go with her and meet her invalid sister. The woman thought the young man was joking with her and told him that she was going home to her husband and children. She pointed to a huge umbrella, which lifted, showing four lusty youngsters, and a large and husky Italian.

"What's the idea?" demanded the cub, crossing over again to the older man, who was laughing.

"Well, I thought that was a pretty good story for a cup of coffee and a plate of beans."

L-KO.

COUNTING ON THE COUNT (Two Parts—Rel. Week of Oct. 1).—Lucille was playing with her kitten in the yard. Breakfast was ready and papa was looking for her. He found her in the yard and as he approached her the kitten ran up his back under his coat. Papa took Lucille in, and breakfast went on. The kitten crawled out of his coat and into his cereal dish, and in putting her out of the room he dragged the electric toaster onto his chair and then sat on it. Papa received a letter from his cousin, telling him of the arrival in town of the Count de Fromage. Soon after the Count himself appeared. Father and mother looked high and low for Lucille, for the idea of making her a Countess appealed to them. But she had run away to the farm, where lived her uncle and aunt and her cousin Bill.

Lucille dressed herself in a suit of Bill's overalls, and just as she was changing, one of the farmhands burst into her room. Bill heard her scream, and came to her rescue. In the meantime, father and mother had set out in their car to the farm, with the Count in tow. Bill had just found a nest of eggs in a corn field, and

after sitting on it for a few moments, the chicks were all hatched. Lucille had a lovely time with the chickens, but the arrival of the Count spoiled everything. She called Bill to her aid, and they pushed the poor man into the haylift, and hauled him up into the loft. Then they let go suddenly and he fell plunk into the horse-trough. The Count had a horrid time, but it didn't help Lucille much, for her parents accepted him for her, and the wedding was announced.

The guests were all assembled, and the unwilling bride was dressing upstairs. At last she had an idea. Calling one of the powdered footmen, she made him change clothes with her. Bill, in the meantime, had met the Count and made him his own. He tore off the nobleman's mustache, and pasted it on to his own face. Then he took the groom's place at the wedding. The ceremony is in progress, when a detective arrives to arrest the Count. Lucille, standing by the footman-bride, is chuckling over the deception about to be practiced on the Count, when she suddenly recognizes the feet of Bill. She shrieks, and tears the veil from the footman-bride; the right man is arrested, and Bill and Lucille are married.

Mutual Film Corp.

SIGNAL PRODUCING COMPANY.

THE LOST EXPRESS (Chapter Four, "The Oil Well Conspiracy"—Two Parts—Oct. 8).—Valquez, diplomatic crook, orders Helen, unconscious, conveyed from the Valquez property. He insists that no member of the family of General Thurston must be about his plant. Valquez fears discovery of "The Lost Express."

Pitts makes arrangements for Helen's removal to the Thurston home. Medical examination displays no serious injury. Helen puzzles the doctor. Her eyes open and close. Is she shamming?

Valquez pays "The Baron" and "The Leech" for the stolen duplicate. They are shadowed by the railway secret service men, who watch them count the $100,000 they have received from Valquez. Murphy is on the trail.

Valquez discovers that something is missing from the blueprint of the combustion chamber. He determines not to trust "The Baron" or "The Leech" again. He seeks out "The Lost Express' to solve the mystery.

Pitts, alias "Harelip," decides the safest thing is to make Helen marry him and end his plotting. Helen refuses.

"Harelip" decides to aid Valquez and he is first to reach the hidden train. He finds the missing part of the machine, hiding himself in a deserted shack.

Helen trails Pitts. She finds him as "Harelip." She enters the shack when he is away and smashes the model he has hidden there. Helen escapes from "Harelip" when a wild oil car jumps the track and wrecks the building just as she has left it.

MUTUAL STAR PRODUCTION.

QUEEN X (Five Parts—Oct. 1).—The cast: Janice Waltham (Edna Goodrich); George Evans (Hugh Thompson); Miriam Evans (Lucille Taft); Mrs. Evans (Miss Dora Adams); Arnold Summers (William Wolcott); Nippo (Jack Hopkins); Togo (P. Tamato). Directed by John B. O'Brien.

"Queen X" is the story of a courageous district attorney's drive against smugglers in the notorious Pell Street district, in which his men capture "Queen X," known among Chinese and the white members of smuggling gangs as "The Queen of Chinatown."

From this important capture begins one of the most sensational stories of underground intrigue ever developed. "Queen X" is recognized by the United States district attorney as a woman of position, formerly prominent in New York society, who has become a drug addict. In her blind pursuit of the black smoke she becomes familiar with secrets of the smugglers, and they, fearing that she may recover and betray them, keep her imprisoned in underground dens, steeped in the fumes of opium.

During trial of "Queen X" for complicity in a plot to defraud the government, she is seen and recognized by Mary Stone, sister of John Stone, the assistant district attorney, as a former schoolmate who saved her life in a convent fire. Mary is successful in having sentence suspended in the case and she takes "Queen X" to her brother's summer home upstate in an effort to restore her to health.

Stone's purpose in assenting to this arrangement is to secure information of the opium ring from his visitor. During the process he is much attracted by the girl's beauty and it is apparent that she is attracted by him.

Much interested in the young woman, Stone endeavors to develop her will power in order that she may definitely conquer the drug. In this he is successful, and then, on the suggestion of his chief, proceeds to make love to "Queen X," with the plan of inducing her to reveal secrets of the smugglers. This ruse is successful but it results in unlooked for complications.

The intimacies necessitated by this plan cause Stone to be caught in his own trap, for he soon discovers that the love he is simulating is no longer make-believe. Convinced that "Queen X" loves him, he confesses his affection for her and becomes her protector for life.

HER COUNTRY'S CALL (American—Five Parts—Oct. 1).—The cast: Jess Slocum (Mary Miles Minter); Captain Earle Neville (Alan Forrest); Jim Slocum (George Periolat); Colonel Tremaine (Harry A. Barrows); Marie Tremaine (Margaret Shelby); John Reynolds (Ashton Dearholt); Miss Neville (Nellie Widen); Dr. Downie (Spottiswoode Aitken).

Jess Slocum, a mountain elf, lives with her dad, Jim Slocum, in a cabin high on the mountain side. She has been reared without companions. Old Jim holds a bitter hatred of the flag and the soldiers who drill in the valley town of Flagstone. Finally Jess makes him admit that he is embittered over the fact that fifteen years before he had been drummed out of camp on the charge of being a bootlegger.

Jess meets young Captain Earle Neville. She begins to show an immediate interest in pretty clothes and coaxes her dad to buy her a new dress. She is happily trying it on when a bullet enters the cabin and wounds her in the shoulder. It had been fired by a member of Captain Neville's squad of secret service men who were pursuing Jim Slocum for "moonshining."

Jess is taken to Captain Neville's home and nursed by his sister. The captain teaches her to love the flag and to sound the bugle calls. She is shunned as the daughter of a jailbird by the girls of the town.

Jess starts back to the cabin and on the way meets John Reynolds, who has been fomenting border trouble. She sees him tear down the flag and shoots him. She mounts a horse and hurries back to town, sounding the "call to arms." The home guards turn out to defend the town against the outlaws.

Jim Slocum, in prison, confesses that he is not Jess' father. He had stolen the child as a baby from the home of Colonel Tremaine as revenge for being drummed out of camp. She finds a father and a sister and a handsome husband.

STRAND COMEDY.

SOME NURSE (One Reel—Oct. 2).—Billie is the girl of Jay's dreams, but the fickle creature leaves him on the curb while she goes to ride with Jack, another suitor. Jay wanders down the street in dejection when he suddenly spies an item in a newspaper telling how a young heiress has just married a man whom she injured with her automobile. He spies Billie and Jack coming down the street with Billie at the wheel of Jack's car. He steps off the curb just in time to be struck by the machine. He is carried into the doctor's house and put into bed.

Jack, sighting a clipping which has fallen from Jay's pocket, and realizing what his rival has done, gets himself into a similar predicament and is carried into the room with Jay. Billie discovers the scheme and organizes a conspiracy with the doctor. The medic orders Jay steamed and Jack put into an ice pack. The hospital huskies have just got the treatment well started, the patients have just begun to suffer, when the doctor announces that a mistake has been made and orders the treatment reversed. The patients are finally released, and as they jump out of bed they see Billie speeding down the street in Jack's new car with the doctor at her side.

CUB.

JERRY IN YODEL LAND (Oct. 4).—The cast: Jerry (George Ovey); The Major (Joe Hazelton); His Daughter (Claire Alexander); Bandit Chief (Geo. Gebhart); Chief's Lieutenant (H. M. Lindley); High (Fernando Galvez); Low (G. M. Morong). Directed by Milton H. Fahrney.

Jerry arrives in Tyrol with a wallet stuffed with "moving picture money" and riding a "trained and educated" bicycle. He is held up by bandits and robbed of his wallet and bicycle. He succeeds in creeping away from his captors and whistling to his trusty wheel. It comes to him and he makes good his escape.

He meets a gouty, retired army officer riding in a wheel chair pushed by a surly attendant. The officer is accompanied by his daughter. The attendant, through carelessness, injures the old man's gouty foot and is discharged. Jerry is engaged to take his place.

The bandits have, in the meantime, gone to the nearby inn to spend their ill-gotten gains and are having trouble over Jerry's bogus money. He arrives on the scene on an errand and routs the bandits. They fall in with the rascally attendant, and guided by him, make the old officer and daughter prisoners. Jerry outwits and defeats the bandits and rescues them. He then takes the bandit chief prisoner and ties him in the wheel chair. The path is a steep one. The chair breaks away and runs off the edge of a high cliff. The chair is utterly demolished by the fall, but the chief rises unhurt from the wreckage.

GAUMONT.

REEL LIFE NO. 75 (October 4).—Dogs of War: Congress is contemplating the sending of 10,000 dogs with our soldiers to France. While most of these dogs will be used to detect gas in the trenches we take from the Germans, many are now being trained in this country for carrying dispatches and aiding in the work of the Red Cross.

The Sign of a City: An immense revolving globe, composed of thousands of electric light bulbs, which can be seen many miles, is used to advertise the city of Toledo, Ohio.

Making Army Rifles: Pictures taken under official supervision, showing the manufacture of rifles for the United States army in the most historic armory in this country.

Japanese Dwarf Plants: The Japanese are able to accomplish the seemingly impossible with shrubs and trees. In this subject are shown representations in porcelain trays of many of the famous miniature gardens of Japan, and pines and cedars only a few inches high which are more than a century old.

The Chorus Girl and Who Hesistates is Lost: Two animated drawings from the popular humorous weekly, "Life."

MUTUAL.

MUTUAL WEEKLY NO. 143 (Sept. 26).

London, England.—Historic March of American Troops Through the Streets of the British Metropolis. Uncle Sam's boys on the way to Berlin stop off in London town to see the sights. Sub-titles: Ambassador Page and Admiral Sims reviewed the parade as it passed the American Embassy. The King and Queen, accompanied by Lord French, arrive. Mr. Lloyd George was an interested spectator. King George salutes the Stars and Stripes.

New York City.—City's Famous 12th Off to Camp. The start of the journey "Over There."

New York City.—What the Women Will Wear. New fall creations for Milady. Courtesy of Vernon-Warner, Fifth Avenue, New York City. Sub-titles: Black Satin Bustle Dress. Modification of Early Victorian Model; tight sleeves, with buttons to cuff. New Fall Coat. Taupe Bolivia. Collars and Cuffs of Beaver. Rose chiffon velvet evening wrap, trimmed with blue fox. Blue and silver brocaded evening wrap.

Sacramento, Cal.—Native Sons and Daughters Celebrate Admission Day. State's 67th birthday is gala occasion.

San Diego, Cal.—Slacker Ship "Anvil" Captured. Men evading army service are captured in Mexican waters.

Newport, R. I.—Japanese Mission at Commodore Perry's Grave. Viscount Ishii lays a wreath on his tomb.

Reno, Nev.—Racing Season Opens at Famous Resort. 35,000 fans attend opening event. Subtitle: They're off.

Los Angeles, Cal.—Motorcycle Practice for War. Recruits are training as dispatch riders.

Sacramento, Cal.—Bang! Two 90-Ton Locomotives Are Smashed for the Amusement of 100,000 People at the State Fair.

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Atlantic City, N. J.—War Convention of American Business Men. Work of mobilizing business of the country begins here. Sub-title: Hon. Franklin K. Lane, Secretary of the Interior. This crowd represents a capital of $20,000,000,000, and they voted to put it to war uses.

On the Pacific Coast.—Floating Mine Washes Ashore. It is destroyed by a shot from a sailor's rifle.

Miscellaneous Subjects

ART DRAMAS, INC.

BEHIND THE MASK (U. S. Amusement Corp.—Five Parts—Sept. 3).—The cast: Margaret Stanton (Catherine Calvert); Lord Strathmore (Richard Tucker); Mark Harrold. (Kirke Brown); Stanton (Charles Dungan); Helen Harrold (Flora Nason); Larrabee (Charles Holton). Written by Charles T. Dazey. Directed by Mme. Alice Blache.

Margaret, daughter of Stanton, who was ruined by Harrold, determines to revenge her father's memory. She decides to strike at his enemy through the man's daughter, in whom his happiness is tied up. Lord Strathmore is engaged to the daughter, Helen, and Margaret realizes that the greatest blow that she can strike the family is to win him away from her, thus depriving her of the title and position she craves, and humiliating her before society. She gradually wins Strathmore's attention, and one day, while wandering in the mountains with him, contrives to lose the path, so they are forced to spend the night alone.

Strathmore, rather than have her compromised, offers to marry her the next morning, and she accepts gladly. Later, however, she tells him she does not love him, and leaves him, fleeing to the south. After her child is born she is stricken by an illness which leaves her blind. Strathmore, after a weary search, finds her and seeing her state, does not disclose his identity. On account of her blindness his deception is made possible and he helps her financially by pretending to be an old friend of her father's. An operation restores her sight, and she sees for the first time that her benefactor is the man she deceived. A reconciliation takes place, and the two start their wedded life again on a basis of love and trust.

K-E-S-E.

KIDNAPPED (on Conquest Program No. 9—Edison-Perfection Picture—5 Parts—Sept. 8.)—The cast: Ebenezer Balfour (Joseph Burke); David (Ray McKee); Ransome (Ray Haller); Rankeiller (Wm. Wadsworth); Alan Breck (Robert Cain).

Ebenezer Balfour, a miser, leads a solitary existence on the estate of Shaws, which he occupies through the generosity of his older brother, Alexander. Ebenezer receives a letter from Rankeiller, the lawyer, telling him that Alexander is dead and that his son, David, is on his way to claim the property, though he is as yet ignorant of his good fortune. Ebenezer determines by fair means or foul to keep possession of the estate, and when David arrives he receives him with scant courtesy.

Before the erstwhile Laird of Shaws formulates a plan to rid himself of the lad, David discovers from lines written by his father when he was a boy that his uncle is the younger brother and he himself the heir to Shaws. When he demands a reckoning, Ebenezer sends him after a chest of papers in an ancient tower. As David ascends the staircase, guided only by flashes of lightning from the storm raging without, he narrowly escapes death from a step Ebenezer has hewed down and propped up with a loose board. Returning to Ebenezer, he demands an explanation, and announces that they will go to see the lawyer next day.

On the morning comes a message from Hoseason, the unscrupulous master of the trading ship Covenant. Ebenezer pays him to take David aboard and sell him as a slave in the Carolinas, whither the brig is bound. Rendered unconscious by a blow on the head the boy is carried aboard and awakes at sea, dazed and ill. When Ransome, the cabin boy, is killed by the brutal first mate, David is made to serve in his place.

Two nights later, off the Highland coast, the brig runs down a rowboat and there climbs aboard Alan Breck, an adventurer, an outlaw, and a gentleman, an adherent of the exiled Stuart king. For thirty guineas Hoseason agrees to put him on the Scottish shore, and then plots to rob him of his money belt. David overhears and warns Alan, offering to help him against the villainous crew. A one-sided fight follows, in which the two heroes, far outnumbered, barricade themselves in the roundhouse, where all ammunition is stored. After killing half their adversaries they outwit the remaining ones and escape to shore in the ship's boat. Arriving again at Shaws, David goes directly to the home of Rankeiller, the lawyer, and relates to him the happenings of the past few weeks. By a clever ruse on the part of Alan Breck, who represents himself as Hoseason's messenger, Ebenezer exposes himself as the unscrupulous rascal that he is, and is forced to make reparation to David. The new Laird of Shaws offers to share all he has with his friend, but Alan elects to remain an outlaw in the service of the king he loves, and after an affectionate farewell the two comrades part.

LITTLE RED RIDING HOOD (On Conquest Program No. 9—500 feet).—A novel and clever interpretation of this well beloved nursery tale in an animated silhouette.

QUAINT PROVINCETOWN (On Conquest Program No. 9—500 feet).—The scenic starts with a panoramic view of Provincetown, taken from the top of the Pilgrims' Monument. Situated on the tip end of Cape Cod, Provincetown is the favorite rendezvous for artists and fisher-folk. Crooked, narrow streets, lined with ancient shade trees and quaint old houses, zig-zag through it. Life is almost primitively simple and bears many survivals of olden times. Such symbols of civilization as dashing, crashing motor trucks and brass-buttoned cops are considered as myths. "Ye Olde Towne Crier" is still wandering through the streets, calling out the news of a sale, a death or a scandal. Life is an unceasing round of amusements for kiddies and artists.

FRIENDS, ROMANS, AND LEO (On Conquest Program No. 9—1000 feet).—The cast: Mulius Caesar (William Wadsworth); Myria (Juanita Fletcher); Liarus Bunko (Harry McDonough); Plento Morpheus (Ray McKee); Leo (William Fables).

Mulius Caesar, a great Roman Emperor, owes an odd number of millions to Liarus Bunko, the royal soothsayer and money-lender. He could pay off his debts by selling the royal garage, but this is too desperate a means to be given a moment's thought. Bunko is willing to content himself with Myria, the emperor's beautiful daughter, and call it "square." Myria hates Bunko, but is willing to sacrifice herself if she can save thereby the royal garage. At the betrothal banquet Bunko presents her with a lazy slave, called Plento Morpheus. Plento falls at once in love with Myria, and flirts with her in the presence of Caesar and Bunko. He is sentenced to be eaten up by Leo, the terrible lion. Cast into the arena, he succeeds in outwitting his tormentors, and in substituting Bunko for himself as food for the

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lion. The lion offers no objection, as Morpheus is lean, while Bunko is fat. Caesar gets back his I. O. U.'s, Myria and Morpheus are united and live happily ever after.

MISROSCOPIC POND LIFE (On Conquest Program No. 9—350 feet).—In this film our eyes gaze uupon a stagnant pool of water, the embodiment of lifelessness and decay, and it strikes us as wilder than the most preposterous figments of a dream to consider it as something that is in reality teeming with life. It is difficult to conceive of millions upon millions of animals inhabiting every drop of water in that immobile mass, animals that move and eat and breathe and struggle just like humans. The fault is our own. What we do not see we consider as non-existent. But let us place a tiny drop of this inert liquid on a misroscopic slide and place our eye to the lens of the microscope, and we make the discovery that there are numberless varieties of living forms floating around in it, each so infinitesimal that myriads of them placed side by side or end to end would hardly equal the width of a needle's eye, yet each provided with a full set of organs that carry on the complex processes of life.

A CONTENTED WOMAN (Selig-Hoyt Comedy—Two Parts—Sept. 17).—The cast: Uncle Todie (Wm. Fables); Benton Holme (James Harris); Helena Wrangle (Amy Dennis); Aunt Jim (Mrs. Jule Walters); Theatrical Manager (Fred Eckhart); The Sheriff (James West). Directed by J. A. Richmond.

Aunt Jim becomes peeved when Uncle Todie, her husband, and Benton Holme, their nephew, read the morning newspapers and pay her no attention. An argument ensues in which Uncle Todie and Benton Holme assert that man is woman's superior in everything. Aunt Jim states in that case they may remain home and get dinner while she presides at a suffragette's meeting.

While Aunt Jim is making a scathing speech at the meeting and denouncing the attitude of mere man, Uncle Todie and Benton attempt to prepare a meal and, after messing everything up in the kitchen, decide to patronize a caterer and then go to a show.

At the theatre, Benton Holmes discovers that Helena Wrangle, leading lady, is an old acquaintance, and they both go "back" to visit with her. Uncle Todie is completely dazzled by Helena and the girls. When the Sheriff and four irate landlords from four small towns arrive and threaten to tie up the show unless $13.36 is forthcoming, Uncle Todie proves an easy victim and, with Helena Wrangle, he hotfoots it to rob his penny bank. But Aunt Jim arrives and there is a terrible time trying to stall her and get Helena out by disguising her as a chair. When success comes and Uncle Todie is giving Aunt Jim the lecture of her life about the superiority of man, the caterer comes in with the dinner and spoils the situation.

THE AWAKENING OF RUTH (Edison—Perfection Picture—Five Parts—Sept. 17). The cast: Robt. Winthrop (Donald MacClennan); Ruth Hoagland (Shirley Mason); Reuben Hoagland (Joseph Burke); the Rev. Josiah Arbuthnot (Wm. Hayes); Dr. Wm. Strong (Donald Hall); Fay Harrington (Sally Crute); Mrs. Greer (Jessie Stevens); Joseph Ulrich (Edward Elkas). Written by Lucien Hubbard. Directed by E. H. Griffith.

Robert Winthrop and his friends, seeking fun and adventure aboard his yacht, "The Skylark," cruise through the Florida Keys. As they near Hoagland's Island, the captain remarks that pirates used to bury their treasures there years ago. Bob decides to go in search of treasures. He sets sail alone in a small sail boat.

As Bob sails along the coast of the island, the rudder of his boat is jerked from his hand, and as he sets about to repair it, is startled by the appearance of a girl known as Ruth Hoagland, daughter of the owner of the island. In the course of passing weeks, Bob makes many trips to see Ruth, always sure to avoid her father, who has a gun ever ready for the reception of trespassers, for the old man is demented and spends all his time searching for treasures.

A great love between Bob and Ruth develops, and as the season draws to a close, he comes with the news that he must return to the city. A year passes and Bob does not return, for he has forgotten the little girl. One day, while roving about the island, Ruth comes upon two chests. She hurries to get her father to assist her to open them, and finds him lying unconscious with blood streaming down his body. He had fallen down a ravine. Ruth makes him as comfortable as possible, and hurries to the mainland for aid.

On the mainland Ruth encounters the Rev. Doctor Arbuthnot, who listens to her story, and goes with her in search of Dr. Strong. They go to the aid of her father, but it is too late—Fate decreed that he die. Rev. Arbuthnot and Dr. Strong are in a quandary as to what to do for Ruth. Strong, from the bigness of his heart offers to marry Ruth. She refuses his kind offer, feeling certain that Bob will some day return.

After calm is maintained, Ruth tells the Reverend and Strong of her find, and offers to share her fortune with them. As they approach the spot, Strong is the first to notice the word "dynamite" written on the chests. He suggests that the Reverend and Ruth take a walk until he gets the tools to open them.

Strong and Rev. Arbuthnot decide that Ruth must not know that the chests are worthless and arrange to send her to New York to realize her life's ambition to become a singer, telling her that the money they have given her to pursue her studies is what they received for the contents of the chests.

In New York, Ruth's and Bob's path cross as she goes to him, as manager of a show (not knowing it is Bob), for an appointment. While at his office she encounters Fay of the Follies, who has Bob much under her control, and who influences him not to give Ruth an appointment. Ruth returns to Mrs. Greer, the woman Strong had sent to chaperon her.

Ulrich, New York's greatest theatrical manager, who sent Ruth to Bob, is angered at his refusal to engage Ruth, and he gets her another appointment, and gives her several weeks to rest prior to her long engagement, during which time she returns to the island.

Meanwhile, Bob learns of Ruth's whereabouts, and hurries to atone for his action, but Ruth's faith in him is shattered, and she bids him leave her. It is later discovered by Ruth that the chests she found were worthless, and she then realizes Strong's supreme sacrifice and his great love for her. It takes but little time for her own love to awaken for Strong, who enjoys the just reward for his self-denying devotion. While he holds her in his arms, Arbuthnot is regaling himself in the telling of the unusual love affair to Mrs. Greer.

FOOLS FOR LUCK (Essanay—Five Parts—Oct. 8).—The cast: Philander Jepson (Taylor Holmes); Brunhilda (Helen Ferguson); Papa (Bobbie Bolder); Mamma (Frankie Raymond).

As an accountant Philander Jepson was a corking good gambler. He knew Dame Fortune has cast her optics on him at the start of his career and played his hands with corresponding confidence. After plucking a select bunch of cronies for a considerable wad he caressed his rabbit's foot and started on the annual two-weeks' tour of the summer resorts. Enter Brunhilda, a young lady of quite some appearance, whose parents regard her as the family jewel and stood watch accordingly. In the eyes of Philander this surveillance was nothing more nor less than a dare. The result was romance.

Unfortunately, at just this time Madame Fortune took a much-needed rest and trouble suddenly planted itself squarely in young Jepson's path. Brunhilda's pater discovered all there was to know about his gambling proclivities, and the gamblers suddenly proved that a bartender's foot on a victim's chair out-jinxes the strongest combination of horseshoes and four-leaf clovers. When Philander realized what he was up against he determined to make a fresh start.

Rather, he commenced to start for, after leaving his former job by request, the best he could land was fifty dollars a week work for ten per. He cast tokens, signs and omens to the winds, and strange to relate, found things were actually breaking right for him. And then, when he took the annual outing and discovered Brunhilda knew all about his changed circumstances—had been watching him all the time from a distance and thought more of him than ever—well, he could only feel thankful that good sense came to him as soon as it did.

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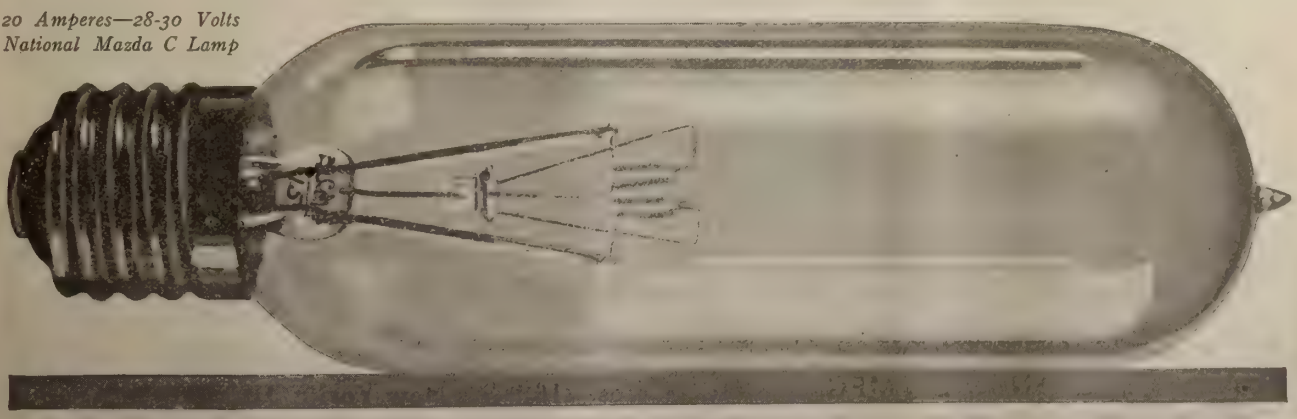

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the refugees. The Austrians follow. By a spectacular leap, Maciste unseats one of the enemy and rides off pursued by his would-be captors, while his companions escape. The giant warrior fells a horse with his fist and using one Austrian as a human club, routs the entire band. After many thrilling adventures he reaches Italian headquatrers and becomes an Alpino. He decides to capture the Austrian captain, Fritz Pluffer, single handed. Scaling sheer mountain walls and crossing narrow ledge high in the air, Maciste makes the dangerous ascent. Encountering three Austrians, he places one under each arm and the third on his back, proceeding on. Using one for a sled, he drives the other two in team, in this manner making a steep and dangerous descent. In camp he places his prisoners under guard. The slippery Pluffer escapes. Maciste induces his captain to attack the Austrian stronghold. Led by an Alpine guide they scale the mountain heights with men, artillery and supplies. Working hand over hand by ropes up the sheer walls, dangling thousands of feet over gaping space, these scenes are the most inspiring and thrilling war views ever taken and have been preserved in the archives at Rome by the Italian Government. Maciste carries a five hundred pound gun carriage on the entire journey. The heights gained, a battle follows. Maciste rescues the old count's nephew. In the castle two officers are fighting a duel for possession of the girl when the Italians attack. Led by Maciste, they storm the castle and the giant hero hurls man after man off the balcony, the Austrains fleeing in terror before the superhuman efforts of the battle-crazed warrior. Rushing into the great dining room he encounters the two officers. Seizing a flaming fire brand from the grate he gives battle to the enemy, completely routing the pair. Brandishing the blazing log, he clears the balcony of the invaders. The sweethearts are reunited and mounted on the broad shoulders of Maciste, happily embrace.

GREATER VITAGRAPH.

SUNLIGHT'S LAST RAID (Five Parts—Sept. 24).—The cast: Janet Warned (Mary Anderson); Jack Conway (Alfred Whitman); Captain Sunlight (V. Howard); Bill Warned (Fred Burns); Pedro (A. Garcia). Directed by William Walbert.

Kidnapped by outlaws from the train in which she is riding to her brother's ranch in the far West, Janet Warned, an Eastern society girl, is carried into the hills and held prisoner until rescued by her father and a rancher, Jack Conway. The resemblance between Captain Sunlight, the outlaw leader, and the rancher, is strong, and the girl confuses the two, so that later on, meeting Conway she turns him over to a posse at the point of her pistol. While still believing him a bandit she falls in love with the rancher, and when his real identity is known, she promises to marry him.

FOX FILM CORPORATION.

NORTH OF FIFTY-THREE (Five Parts—Sept. 23).—The cast: "Roaring Bill" Wagstaff (Dustin Farnum); Hazel Weir (Winifred Kingston); Andrew Bush (William Conklin); Jack Barrow (Edward Alexander); Joe Brooks (Rex Downs); Nig Geroux (Frank Lanning). Story by Bertrand W. Sinclair. Directed by Richard Stanton.

"Roaring Bill" Wagstaff's troubles begin when he finds his partner, Joe Brooks, murdered in the snow, but a ray of sunshine comes into his life soon afterward with the arrival of Hazel Weir, in the little village of Cariboo Meadows, where Bill is living in lonely state.

Hazel has made her way west to teach, but just before she reaches the town she finds that she herself is sorely in need of information, for she is lost in the woods beyond which Cariboo Meadows lies. Bill discovers her and learns of her plight. Under the guise of leading her to the place she seeks, he conducts her to his cabin and pleads his love for her. Secretly, Hazel is fond of the big stranger, but his "caveman" methods do not find favor with her, so she cries out that she hates him. Bill receives her abuse in silence, takes her to the village at the end of her tirade, and leaves her without a word.

He does not know that Hazel has been a stenographer in the East and has come to the coast because an affair in which she was guiltless attached itself to her name back home. The scandal follows her to Cariboo Meadows, yet Bill believes in her. He goes to tell her of this belief. En route, a noise in the local saloon attracts him. Bill peers inside and sees upon the wall the snowshoes of the murdered Joe Brooks. At the point of his gun Bill forces the saloon-keeper to admit that Nig Geroux left them there. Bill swears to get vengeance, and he does. He also gets Hazel.

WHOLESOME FILMS CORP.

THE PENNY PHILANTHROPIST (Five Parts—Sept. 24).—Peggy keeps a newsstand on Halsted Street, the income from which enables her to care for a younger brother and sister; so she hasn't much money for "philanthropy," but she gives away a penny every day.

Andrew Kimbalton, millionaire manufacturer, who stops at Peg's stand, and knowing of her philanthropy—her penny philanthropy—offers her a dollar a day to give away for him. She declines, telling him that the pleasure of giving lies in giving yourself.

Mr. Kimbalton has an only and motherless child, a daughter who is destined to inherit his vast wealth. This daughter wants to do good with her money, but she doesn't know how. Her father believes Peg can teach her how and Peg says she is willing to try.

Peggy explains to Ann that dollars should not be given away until one learns all there is to know about giving away pennies.

Ann, however, has a hard time following Peggy's plan, for people who know her mistrust her efforts. Peggy's philanthropy finally prevails and then a policeman calls at Peggy's newsstand to tell her to go over and see the captain.

Arrived at the police station, she learns her sweetheart, Tom Oliphant, is under arrest, charged with trying to dynamite Kimbalton's mansion. The police have woven a strong circumstantial case around Tom in an effort to prove a motive for the crime. Kimbalton, the millionaire, begins now to mistrust Peggy, but the little philanthropist proves equal to the task.

The friendship of Kimbalton and his daughter is retained, and Peggy, winning in a battle of wits with the police, frees Tom, and then, having made everyone else happy by her penny philanthropy she is made happy herself.

METRO PICTURES CORP.

THEIR COMPACT (Seven Parts—Sept. 17).—The cast: James Van Dyke Moore (Francis X. Bushman); Mollie Anderson (Beverly Bayne); "Ace High" Horton (Harry S. Northrup); Robert Forrest (Henry Mortimer); Verda Forrest (Mildred Adams); "Pop" Anderson (Robert Chandler); Peters (John Smiley); "Pay Dirt" Thompson (Thomas Delmar).

James Van Dyke Moore goes West to forget the havoc an evil woman has wrought in his life. A silver mine has been bequeathed to him by his father, and he begins to operate it. "Ace-High" Horton has been stealing ore from the mine. In bringing the camp bully to task Moore attracts the favorable notice of Mollie Anderson. In the night battle which ensues for possession of the mine, Mollie warns Moore and then saves him from the hands of the desperate bullies whom Horton has employed. Moore is wounded. On his recovery he thanks Mollie for what she has done for him.

Moore's friend, Robert Forrest, brings his bride from the East, and Moore is horrified to learn that the woman he came West to forget is now the wife of his best friend. Verda Forrest begs Moore to keep her secret and he consents.

Forrest goes away to inspect various mines. He decides not to take his wife nor to leave her alone, and asks Moore to protect her while he is away. Moore reluctantly agrees, and the two men shake hands as a token of their compact. Verda and "Ace-High" Horton meet often. She has just agreed to run away with him when her husband returns. She tells him she is running away to escape the attentions of Moore, and that he annoyed her in the East.

Forrest asks Moore one question: "Did you know my wife in New York?" Moore's hesitating answer is interpreted as an evidence of guilt, and Forrest strikes him. Moore holds himself in check. His former friend, seeing in his restraint only the cowardice of guilt, gives him until sundown to leave town. That night, Verda and Horton steal quietly out of the hotel, only to run into Forrest. Thinking the husband knows all, Horton shoots him from ambush. Moore is suspected and, captured by the sheriff's posse, is led away to pay the penalty of a crime he did not commit.

Trouble awaits the two fugitives on the des-

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ert. Horton, realizing that both cannot be saved, determines to sacrifice the woman to save his own life, but Verda forestalls him. She wrests Horton's pistol from him, shoots him, and then sinks, half crazed, into the sands. There Moore, who has been saved by the timely interference of Mollie, finds her and takes her back to make easier the last moments of her husband. He still believes in her.

When Moore's innocence has been thoroughly established, Verda is escorted by the citizens to to the edge of the desert, and her horse's head turned toward the East. Her baneful influence is removed forever from the lives of Moore and Mollie, and together they face a future filled with love and happiness.

TRIANGLE FILM CORP.

BROADWAY, ARIZONA (Five Parts—Sept. 30).—The cast: Fritzi Carlyle (Olive Thomas); John Keyes (George Chesebro); Uncle Isaac Horn (George Hernandez); Jack Boggs (Jack Curtis); Press Agent (Dana Ong); Old Producer (Thomas S. Guise); Indian Squaw (Leola Mae); Doctor (Robert N. Dunbar). Directed by Lynn F. Reynolds.

The cleverness and beauty of Fritzi Carlyle, star of a Broadway musical comedy, attracts John Keyes, a Westerner "doing" New York. The manager of the show sees in Keyes a good newspaper story, so he arranges for him to meet Fritzi. A sharp flirtation ends with Fritzi's promise to marry Keyes.

The newspapers give the affair enough publicity to satisfy even Keyes. Later that day he reads that Miss Carlyle has denied the engagement. Keyes, humiliated, leaves for his ranch after telling her that some day she will be glad to come to him.

Eight months later her health fails, and Keyes, accompanied by his foreman, Uncle Isaacs, an eccentric woman-hater, go east, and, disguised as hospital internes, they kidnap the little actress.

Detectives trace her to Keyes' Arizona ranch, where she has been regaining her health under protest. Her improved condition compensates Keyes for his certain arrest when the posse arrives, and there are times when she seems to enjoy her abduction.

When the officers try to arrest Keyes, Fritzi declares that she intends to marry him and that she arranged the kidnapping for a publicity story.

THE TAR HEEL WARRIOR (Five Parts—Sept. 30).—The cast: Col. Dabney Mills (Walt Whitman); Betty Malroy (Ann Kroman); Paul Darrell (William Shaw); James Adams (James McLaughlin); Anna Belle Adams (Dorcas Mathews); Uncle Tobe (George West); Aunt Tillie (Clara Knight); Lemuel L. Burke (John P. Lockney); John Mason (Wilbur Higby. Directed by Mason E. Hopper.

Threatened by foreclosure of a mortgage on his Red River plantation by Silas Peters, a loan-shark of the North Carolina village of Milford, Colonel Dabney Mills is brooding over his financial difficulties when Paul Darrell, a keen young Northern business man, arrives with an offer to buy the property. The Colonel, poor, but proud, refuses to sell. While they are sipping juleps, Miss Betty calls. Darrell is fascinated by the Colonel's charming neighbor.

Colonel Mills receives a letter from his granddaughter, wife of a rich New York broker, James Adams, and decides to go to the money-mad metropolis for funds to save his home. He finds Adams involved in a market coup without any free money, as are other financiers to whom he appeals. Meanwhile Betty and Darrell are rapidly being enmeshed by Cupid.

While the Colonel is alone in the Adams home, a business partner of Adams entrusts him with $5,000 belonging to Adams. The Colonel takes a flyer in cotton on the tip of an old comrade and loses Adams' money. Conscience-stricken and crushed by his first dereliction, he leaves a note telling of his dishonor and desire to die and returns to Milford. His comrades turn out en masse to welcome him home.

Adams wins his market drive, and finding the Colonel's note, starts south to lift the mortgage. Just as the Colonel is cocking his duelling pistol to end all troubles, Adams and Darrell break down the door. The Colonel then learns through Darrel that valuable coal deposits underlie his plantation.

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KING-BEE FILMS CORP.

THE CHIEF COOK (Two Parts—Oct. 1).—The cast: The Star Boarder (Billy West); Hotel Proprietor (Budd Ross); Heavy (Babe Hardy); Leading Lady (Ellen Burford); Ham (Leo White); Slavey (Blanche White); Soubrette (Ethlyn Gibson). Directed by Arvid E. Gillstrom.

The Palace Hotel in Bingville is a losing proposition. Boggs, the proprietor, is unable to meet his payroll, and his employees, the chef, the waiter, and the porter, strike. No sooner have they left than Boggs gets a wire from a theatrical troupe, engaging rooms for the troupe, to arrive that day. He runs out to find the striking servants and sees Billy, the star boarder, climbing out a window with his suit-case in an attempt to beat his board bill. Boggs nabs him and solves both his problems by forcing Billy to work out his board bill.

In a porter's cap, Billy meets the afternoon train and brings the troupe's baggage to the hotel. As a bell-hop, he shows them to their rooms, and then, as chef, he prepares the dinner, serving it as the waiter. He is fascinated by Dolly, the leading lady, and incurs the jealous enmity of Babe, her husband, the "heavy" of the company. He also incurs the wrath of the strikers whose jobs he is filling. They place a bomb in the soup which Billy serves and almost wreck the dining-room.

In his work as bell-hop he draws a bath for Dolly, and when Babe returns to find Billy and Dolly in a compromising position in the bath-room, Billy is forced to run for his life. Evening comes and Billy watches the troupe start for the "Opera House." Billy slips in through the stage door, finds a comfortable seat behind the wings on the far side of the stage and drops off to sleep while waiting for the play to begin.

The show starts—a rank melodrama—and Babe is seen abusing Dolly. As the scene progresses he seizes Dolly by the throat and her scream wakes Billy. Out of a sound sleep he rouses to see the villain strangling the girl of his dreams, and he dashes out across the stage to the rescue. A battle follows in which the whole troupe and stage-hands join.

Billy gets away from the theater, makes the hotel, and hides in one of the rooms. Dolly returns to the hotel, and going to her room starts to undress. This is the room in which Billy is hiding under the bed, and when Babe comes and finds Billy, his worst suspicions are seemingly confirmed, and he starts in to annihilate Billy.

A chase through the hotel follows, at the end of which Billy is left in the kitchen, victorious, but with his fondest dreams shattered. He turns to Maggie, the little slavey who is scrubbing the floor. She has been his ardent admirer from the first and now gets her reward as Billy takes her in his arms.

BUTTERFLY.

"THE EDGE OF THE LAW" (Five Parts—Sept. 24).—The cast: "Spider" (Ruth Stonehouse); Nancy Gleen (Lloyd Whitlock); His Mother (Lydia Yeamans Titus); Pop Hoagland (M. W. Testa); Pliny Drew (J. Webster Dill); Stella Farnsworth (Betty Schade); Spike, Detective (Harry Dunkinson). Adapted from story by Maud Pettus. Produced by L. Chandel.

"Pawn Tickets!" cried Pop Hoagland. "What's the use of bringing pawn tickets to a pawnbroker? You get out and rustle some real coin." He grabbed the urchin's arm, twisting it cruelly until Drew interfered. Drew was a graduate of Pop's school of pickpockets.

Spider, or Nancy Glenn, went out, and in front of a tenement stood a handsome machine, in which sat Mrs. Farnsworth and her daughter, Stella, and Ralph Harding, the wealthy young Westerner whom Mrs. Farnsworth was trying to catch for her daughter. Spider, passing the auto, saw a chance in the bag lying beside Stella. Spike O'Neill, a detective, grabbed the pickpocket, who had barely time to stick the bag where she had found it. Ralph saw the "boy" in the man's grasp and demanded to know what he had done.

"He had his hand on that handbag," said Spike.

"Oh, let him go," begged Stella, and Spike loosened his hold on Spider, who made a wild dash for freedom.

She returned empty-handed to Pop, to find clothes Drew had sent for her.

"One fine-looking dame, all right," said Drew.

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"Come on, kid, I'll take you to a swell dump for supper."

They entered a fine apartment, and Nancy was astonished to hear it belonged to Drew. At first she was delighted, but presently the part that she was expected to play began to dawn upon her. Drew's voice went on, explaining: "We can pull off some fine deals together. You'll get onto the society stuff."

Suddenly she jumped to her feet and made a dash. Down the street she ran, looking over her shoulder to see if Drew was following. Crash! A swerving auto struck her, and she knew no more.

"She'll do well, now, I think," a professional voice was saying, "but it is possible that when she comes to she may not remember anything about the accident."

Nancy opened her eyes cautiously. She was lying in a wonderful white bed, and an elderly lady, a young man and a doctor were discussing her in low tones. She grasped the significance of what the doctor was saying.

"Who are you, my dear?" asked a kind voice.

"I don't know," she answered.

"Don't tease her, mother," said the young man, and, with a start, Nancy recognized Ralph Harding.

Her pretty clothes induced them to think that she came of nice people. The result was that Mrs. Harding and Ralph became fond of her, and asked her to share their home.

Drew, by his good appearance, had succeeded in being admitted into the most exclusive clubs. He was engaged in engineering a mining swindle, and wanted Ralph for a victim. Harding fell for his proposition.

That night there was to be a reception at the Harding home. For some time Mrs. Harding had been missing articles of value, and she thought it advisable to have a detective present. The man sent was Spike. Drew also was present, and recognized Nancy. Ralph had just received word that the proposition was worthless, and he called the man into the library to tell him so. Nancy heard Drew threaten Ralph. As Drew came out Nancy confronted him. She allowed him to make love to her, and stole the list of dummies and other papers. She then wrote to Ralph, disclosing her indentity, and saying that she was going away. Spike came upon her just as she gave it to a maid for Ralph. He had seen her relieve Drew of the papers, and recognized her. She tried to elude him, but he held her.

After delivering the papers to Ralph, the maid happened to see the butler stealing a piece of jewelry. She at once went to Mrs. Harding. Ralph was in the midst of a hand-to-hand encounter with Drew, and was rapidly reducing the man to submission, when Spike entered, dragging Nancy. Explanations followed, and when all the others had gone Ralph took Nancy in his arms and asked her to go back to the West with him.

PATHE EXCHANGE, INC.

HEARST-PATHE NEWS NO. 75 (Sept. 15).

A Western Port.—Hundreds of apprentice seamen, recently graduated from a naval training station, leave for duty in unknown waters. Subtitles: Their favorite mascot is a miniature cannon. Off to action at last. Their chance has come and they welcome it.

Del Monte, Cal.—The opening round in the golf tournament is a nip and tuck contest, with Douglas Grant winning by the score of 75-74. Subtitles: Judge Gary, the steel magnate, is an interested spectator. Between games the players can refresh themselves in the large swimming tank.

Thann, Alsace.—Liberated Alsace is French once more, and it celebrates with great rejoicing the third anniversary of its reunion. Subtitles: The people don their best attire to greet their heroes. Veterans of 1870 are happy. Their cause is vindicated at last. Honoring the emblem of the Division which swept autocracy from these lands.

Buenos Aires, Argentine.—Fifty thousand people take part in a great demonstration of sympathy for America and her Allies, now struggling for the freedom of all nations. Subtitles: Visiting U. S. Jackies place a wreath on Washington's statue. The Americas are united in their common cause—LIBERTY.

New York City.—The metropolis mobilizes its forces for military duty in an emergency. The street cleaners' corps drills frequently. Subtitle: They shoulder arms as well as they shoulder brooms, these guardians of the city's health. Receiving their colors.

America's Air Forces.—Huge dirigibles will soon be a feature of the U. S. aero service and pilots are being trained at the balloon school. Subtitles: Starting the propeller from the operating car. Gracefully it sails through the air to "reconnoitre the enemy's position." The spherical balloon is also used to accustom the students to the upper altitude.

Ready, Uncle Sam.—The call to arms has sounded. Throughout the land the boys who will form the National Army, leave for their camps. Subtitles: The departure is everywhere marked by good cheer. A farewell scene in New York City. A contingent of drafted men arriving in camp. They go with enthusiasm to their new tasks. What a cantonment looks like. View of Camp Devens, Ayer, Mass. General Martin giving the men at Camp Grant, Rockford, Ill., a short talk on their new duties as America's soldiers.

HEARST-PATHE NEWS NO. 76 (Sept. 19).

Sacramento, Cal.—The patriotism of the West is fittingly symbolized in the annual pageant of the Native Sons of California. Subtitles: Beautiful floats depict the history of the Golden State. The fairest of the fair.

Boston, Mass.—Practical lessons in railroad engineering are given to the cadets of the 101st Regiment on the car lines in this city. Subtitle: They will soon lay the tracks for Pershing's army to Berlin.

Washington, D. C.—"Daring" is an essential requisite for the air service, and one applicant scales a tall building to prove he has it. Subtitles: Higher and higher he climbs into the aviator's realm. If this is not enough proof of "nerve," here's some more.

Dannemarie, Alsace.—Large quantities of toys, gift of the children of France to the children of Alsace, are distributed among the little folks. Subtitles: Anxiously they wait their turn; they had almost forgotten what a gift means. Proud of the big soldier man. General Hirschauer, commander of the "army of liberation."

On the Flanders Front.—The great offensive continues. Miles of territory have been regained and General Petain reviews the victorious troops. Subtitles: France honors her valiant army, which has brought Democracy another step nearer its goal. Their Majesties, the King and Queen of Belgium, visit the French aviation field.

Philadelphia, Pa.—The members of the Japanese Imperial War Mission visit the city where the Independence of America was dedicated. Subtitles: Viscount Ishii, head of the party. Department store girls give a demonstration of their preparedness for military service.

Boston, Mass.—The submarines built here for the Chilean Navy, undergo their trial tests and are ready for duty in Southern waters. Subtitles: Speed is the characteristic feature of these new undersea boats. Southward bound.

Camp Mills, L. I.—The eyes of the Nation are focussed on the Rainbow Division, which will lead the new army. Subtitles: Great activity reigns as the men eagerly prepare for their duties. With vim and vigor they do their calisthenics, for each day brings them nearer the fray. Mess-time is welcome; the food is wholesome and plentiful. Composed of regiments from all over the country, the Division represents the entire Nation. Lead on, "Rainbow," to France, Victory and Humanity's Freedom."

THE FATAL R.NG (Episode No. 14, "The Painted Safe"—Two Parts—Rel. Week of Oct. 7).—Tom Carlton and the Spider rescue Pearl from her dangerous situation on the paddle-wheel of the ferryboat. They jeopardize themselves in the engine room of the ferryboat. Pearl pluckily continues the chase of Carslake, the villain, in the police boat which speeded to her rescue. Pearl, Tom and the Spider, with the police, overtake the outgoing tramp steamer and the Captain, to save himself, attempts to capture Carslake. The wily villain outwits him and dives overboard. They find no trace of him in the water, for he has safely concealed himself under the police boat. Reaching shore Carslake manages to get dry clothes and then takes the Violet Diamond to a notorious fence, who puts it in his vault for safe-keeping. Pearl gets on the trail of Carslake, and with the Spider, traces him to the fence and resolves to get the Diamond. She and the Spider in the dead of night break into the pawnshop where the Diamond has been put for safekeeping and manage to break into the vault. They recover the Violet Diamond, but as they are escaping "policemen" capture them. One of the "finest" is Carslake, who in mock politeness, raises his hat, smiles at Pearl and says, "I am afraid, Miss Standish, I will have to trouble you for the Violet Diamond."

UNDER FALSE COLORS (Five Parts—Rel. Week of Sept. 23).—Jack Colton, son of John Colton, the money king, in Petrograd making arrangements for a big loan to Russia, secures a passport for an unknown lady, who takes refuge from the Secret Police in his apartment. On the trans-Atlantic liner, the Countess Olga finds a stateroom companion in a young girl who, with her home in danger from the advancing enemy, is on her way to America to live with her father's friend, John Colton, Sr. The boat is torpedoed, the little girl perishes from exposure, and the Countess cannot resist the temptation of appropriating her identity.

Events happen with lightning speed from then on. The suspense is sustained up to the last scene, in which John Colton, the elder, puts the girl to the test and finds her tempered steel, and John Colton, Jr., asks and receives her hand in marriage.

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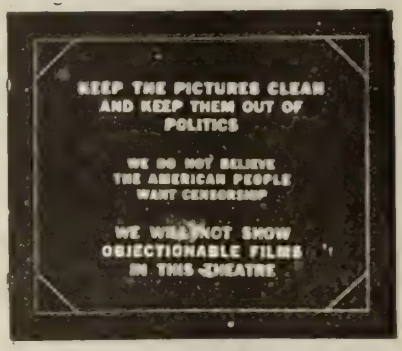
Moving Picture Industry



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NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation.

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OPERATOR, strictly experienced, handle any equipment. Married and reliable. Perfect projection guaranteed. Chicago, care M. P. World, N. Y. City.

MANAGER—Young man, five years' experience motion picture business, wishes position as manager. Married, sober, reliable. Middle States preferred. A-1 references. Illinois, care M. P. World, N. Y. City.

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THEATER WANTED in exchange for 75-acre farm in Allegany County. Price, $3,500. House; good fruit land. Charles H. Palmer, Otsego, Mich.

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FOR SALE—First-class, old-established successful photo play theater, seating between three and four hundred. Best location on Main street of hustling Pennsylvania city of about 20,000. Playing pictures only; admission 10c. Sometimes 10c and 15c. Theater and stage fully equipped—up to date. No vaudeville playing in the city. Excellent proposition, price $6,500. Two new Power's motor-driven machines recently installed and other improvements. Reason for selling, owner's other business out of the city. Fine chance for right party; only responsible people need apply. Address C. Z., care M. P. World, N. Y. City.

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2 STANDARD No. 4 machines, complete. Motor, rheostat, lenses. Good condition. At a bargain price. Rain-Bow, 1439 Third Ave., N. Y. City.

FOR SALE—400 opera chairs in A-1 condition, 50c a piece. Also two choke coils. Majestic Theater, Streator, Ill.

FOR SALE—Bargain. Slightly-used Power's 6B and Fort Wayne compensarc. Address W. Hendra, 169 David St., New Bedford, Mass.

FOR SALE—One Simplex motor picture machine, in first-class condition. Address Frank T. Wodsdon, New Avenue Hotel, St. Johnsbury, Vt.

CAMERAS WANTED.

WANTED—Bell & Howell camera. Give full description and state price first letter. Address Camera, care M. P. World, Los Angeles, Cal.

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MISCELLANEOUS.

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NATIONAL CARBON COMPANY, Inc.

CLEVELAND, OHIO

List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

(For Daily Calendar of Program Releases See Page 122.)

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURES.

The Furnished Room (One of the O. Henry Series—Two parts—Drama).
The Defeat of the City (One of the O. Henry Series—Four parts—Drama).
John Tom Little Bear (One of the O. Henry Series—Two parts—Drama).
Blind Man's Holiday (One of the O. Henry Series—Four parts—Drama).
The Last of the Troubadours (One of the O. Henry Series—two parts—Drama).
The Duplicity of the Hargraves (One of the O. Henry Series—Two parts—Drama).
The Lonesome Road (One of the O. Henry Series—Two parts—Drama).
Dry Valley Johnson (One of the O. Henry Series—Four Parts—Drama).

CHAPLIN COMEDIES.

The Champion (Two Parts—Comedy).
A Jitney Romance (Two Parts—Comedy).

ESSANAY.

Vernon, the Bountiful (Black Cat Feature—Two Parts—Comedy-Drama).
The Long-Green Trail (Black Cat Feature—Two parts—Comedy-Drama).
Don't Lose Your Coat (Black Cat Feature—Two parts—Comedy).
Star Dust—Black Cat Feature—Two parts—Comedy-Drama).
Twelve Cylinder Speed of the Leisure Class (George Ade Fables—Two parts—Comedy).
The Wandering Boy and the Wayward Parents (George Ade Fable—Two parts—Comedy).
What Transpires After the Wind-Up (George Ade Fable—Two parts—Comedy).
What the Best People Are Not Doing (George Ade Fable—Two parts—Comedy).

FALCON FEATURES.

The Martinache Marriage (Four parts—Dr.).
The Stolen Play (Four parts—Drama).
The Phantom Shotgun (Four parts—Drama).
His Unpolished Self (Four parts—Drama).
A Man of His Word (Four parts—Drama).
The Secret of Black Mountain (Four parts—Drama).
The Climber (Four Parts—Drama).
The Understudy (Four Parts—Drama).

KALEM.

A Bushranger's Strategy (Episode of the Further Adventures of Stingaree—Two parts—Drama).
The Stranger at Dumcrieff (Episode of "The Further Adventures of Stingaree"—Two parts—Drama).
A Champion of the Law (Episode of "The Further Adventures of Stingaree"—Two parts—Drama).
Politics in Pumpkin Center (Ham Comedy).
A Boot and the Loot (Ham Comedy).
A Whirlwind of Whiskers (Ham Comedy).
The Onion Magnate's Revenge (Ham Comedy).
The Bath Tub Bandit (Ham Comedy).

JAXON COMEDIES.

(Third Series.)

Speed Demons.
The Collectors.
Jolly Tars.
Wild Injuns.
Devilled Crabs.
The Triple Cross.

SELIG.

The Love of Madge O'Mara (Drama).
Selig-World Library No. 13 (Educational).
A Man, a Girl and a Lion (Two parts—Drama).
Her Perilous Ride (One part—Drama).
Selig World Library No. 14 (Educational).
The Sole Survivor (Two parts—Drama).
Her Heart's Desire (One part—Drama).
Selig World Library No. 15 (Educational).
Between Man and Beast (Two parts—Drama).
Her Salvation (One part—Drama).
Selig World Library No. 16 (Educational).
Pioneer Days (Two parts—Drama).
In After Years (One part—Drama).
The House of Mystery (Two parts—Drama).
Selig World Library No. 17 (Educational).
The Convert of the North (One part—Drama).
The Victor of the Plot (Two parts—Drama).
The Voice That Led Him (One part—Drama).
Selig World Library No. 18 (Educational).
The Law North of '65 (Two Parts—Drama).
Vengeance vs. Mercy (One Part—Drama).
Training Our Khaki-Clad Heroes (Two Parts—Military).
Selig-World Library No. 19 (Edu.).
The Angel of Poverty Row (One Part—Drama).
Selig World Library No. 20 (Educational).
The Rustler's Vindication (Two Parts—Drama).
The Witness for the State (One Part—Drama).

RAY COMEDIES.

A Peaceful Flat.
Cheating His Wife.
A Bathtub Marriage.

SPARKLE COMEDIES.

(Second Series.)

Those Terrible Telegrams.
The Stag Party.
Bragg's Little Poker Party.
Mixed Nuts.

(Third Series.)

Hearts and Harpoons.
Toodles.
Bangs Renigs.
Triple Entente.
Whose Hosiery.
Wrong Wrights.

THREE C COMEDIES.

His Watery Waterloo.
A Harem Romance.

Pathe Exchange, Inc.

RELEASED FOR WEEK OF SEPT. 9.

War and the Woman (Thanhouser—Five parts—Drama).
The Fatal Ring Episode No. 10, "The Perilous Plunge"—Two parts—Drama—Astra).
Know America No. 22, "Colorado's Scenic Wonders" (Scenic—Combitone).
Over the Fence (Comedy—Rolin).
Happy Hooligan in the Zoo (Cartoon Comedy); and "From Rookie to Regular" (Educational) (International Split Reel).
Hearst-Pathe News No. 74 (Topical).
Hearst-Pathe News No. 75 (Topical)
Les Miserables (Special—Eight parts—Drama).

RELEASES FOR WEEK OF SEPT. 16.

The Angel Factory (Astra—Five parts—Drama).
The Fatal Ring (Episode No. 11, "The Short Circuit"—Astra—Two parts—Drama).
The Seven Pearls (Episode No. 1, "The Sultan's Necklace"—Astra—Three parts—Drama).
Triple Divide Mountains (Glacier Park) (Scenic Half Reel) and Japan, the Floral (colored) (Pathe-Educational) (Pathe split reel).
Lonesome Luke Loses Patients (Rolin—Two parts—Comedy).
Hearst-Pathe News No. 76 (Topical).
Hearst-Pathe News No. 77 (Topical).
Happy Hooligan—"The Tanks" (Cartoon Comedy—Half Reel), and Embroidery Making (Educational) (International Split Reel).

RELEASES FOR WEEK OF SEPT. 23.

Under False Colors (Thanhouser—Five Parts—Drama).
The Fatal Ring (Episode No. 12, "The Desperate Chance"—Two parts—Drama—Astra).
The Seven Pearls (Episode No. 2, "The Bowstring"—Two parts—Drama—Astra).
Pinched One-Reel Rolin Comedy).
In the Wake of the Huns (War Film—Three parts—Pathe).
Hearst-Pathe News No. 78 (Topical).
Hearst-Pathe News No. 79 (Topical).
Abe Kabibble—Outwitting His Rival (Half-Reel Cartoon Comedy), and Making Steel Rails for the Allies (Half-Reel—Educational) (International Split Reel).

RELEASES FOR WEEK OF SEPT. 30.

A Crooked Romance (Five Parts—Comedy-Drama—Astra).
The Fatal Ring (Episode No. 13, "A Dash for Arabia"—Two Parts—Drama—Astra).
The Seven Pearls (Episode No. 3, "The Air Peril"—Two Parts—Drama—Astra).
The American Switzerland—Glacier National Park (Scenic—One Reel).
By the Sad Sea Waves (One Reel—Comedy—Rolin).
Hearst-Pathe News No. 80 (Topical).
Hearst-Pathe News No. 81 (Topical).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Aug. 6—Susie the Sleepwalker.
July 9.—Wits and Fits.
July 23.—The Rejuvenator.
Aug. 6—Susie, the Sleepwalker.
Sept. 17—Susie's Scheme.

KLEVER KOMEDY.

Aug. 20.—Egged On.
Aug. 27—The Cinderella Husband.
Sept. 3—Seeing Things.
Sept. 10—Camping.
Sept. 24—In Bed—In Bad.

PARAMOUNT-ARBUCKLE COMEDY.

June 25—The Rough House (Two parts).
Aug. 20—His Wedding Night (Two parts).
Sept. 30—Oh, Doctor! (Two parts).

PARAMOUNT FEATURES.

Aug. 19—Haskimura Togo (Five parts—Dr.).
Aug. 26—Close to Nature (Five parts—Drama).
Aug. 26—Little Miss Optimist (Five parts—Drama).
Sept. 3.—Lost in Transit (Five parts—Drama).
Sept. 10.—The Hostage (Five parts—Drama).
Sept. 10—On the Level (Five parts—Drama).
Sept. 17—Her Double Cross (Five parts—Dr.).
Sept. 17—Exile (Five parts—Drama).
Sept. 17—The Sunset Trail (Five parts—Dr.).
Sept. 24—The Countess Charming (Five parts—Drama).
Sept. 24—Bab's Diary (Five parts)—Drama.
Oct. 1—The Ghost House (Five Parts—Drama).
Oct. 8—Arms and the Girl (Five Parts—Drama).
Oct. 8—The Trouble Buster (Five Parts—Drama).

PARAMOUNT-BURTON HOLMES.

Aug. 27—Madrid to Madeira (Scenic).
Sept. 3—Norway (Scenic).
Sept. 10.—Hong Kong and the Pearl River (Scenic).
Sept. 17—Canton and Shanghai (Scenic).
Sept. 24—Picturesque Peking (Scenic).
Oct. 1—Across Manchuria to Korea (Scenic).

PARAMOUNT-BRAY PICTOGRAPHS.

Aug. 13—No. 80—Subjects on Reel: Otto Luck's Flivvered Romance; Beach Sports in Southern California; Helping the Deaf to Hear.

Aug. 20—No. 81—Subjects on Reel: Uncle Sam's Dinner Party; Tea Industry in Japan; Land and Water Submarine; Speedy Day at Coney Island.

Aug. 27—No. 82—Subjects on Reel: Bobby Bumps Surf Rider; A Day at Denishawn; Efficiency via Express.

Sept. 3—No. 83—Subjects on Reel: Goodrich Dirt Among the Beach Nuts; Goat Ranching in America; Art in Bookbinding.

Sept. 10—No. 84—Subjects on Reel: Quacky Doodles Signs the Pledge; A Quail Hunt in Ole Virginny; How the Cowboy Makes His Lariat; A Scenic Gem from South America.

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List of Current Film Release Dates

ON UNIVERSAL, METRO AND TRIANGLE PROGRAMS

(For Daily Calender of Program Releases See Page 122.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Aug. 9—Number 84 (Topical).
Aug. 16—Number 85 (Topical).
Aug. 23—Number 86 (Topical).
Aug. 30—Number 87 (Topical).
Sept. 6—Number 88 (Topical).
Sept. 13.—Number 89 (Topical).
Sept. 20—Number 90 (Topical).
Sept. 27—Number 91 (Topical).
Oct. 4—Number 92—(Topical).
Oct. 11—Number 93 (Topical).

BISON.

Sept. 3—The Lure of the Circus (Two parts—Comedy—Drama), and Sierra Winter Sports (Scenic).
Sept. 10.—The Texas Sphinx (Two parts—Western Drama).
Sept. 17—The Last of the Night Riders (Two parts—Drama).
Sept. 24—The Dynamite Special (Two parts—Drama).
Oct. 1—The Lion's Lair (Two parts—Drama).
Oct. 8—Saving the Fast Mail (Two Parts—Drama).

GOLD SEAL.

Aug. 27—The Winning Pair (Three parts—Dr.).
Sept. 3—The Empty Gun (Three parts—Dr.).
Sept. 10.—The Perilous Leap (Three parts—Railroad Drama).
Sept. 17—The Pullman Mystery (Three parts—Drama).
Sept. 24—The Master Spy (An episode of "The Perils of the Secret Service"—Three parts—Drama).
Oct. 1—The Storm Woman (Three parts—Drama).
Oct. 8—The Ninth Day (Three Parts—Drama).

JOKER.

Aug. 20—Behind the Map (Comedy).
Aug. 20—Mrs. Madam Manager (Comedy).
Aug. 27—Why They Left Home (Comedy).
Aug. 27—Busting Into Society (Comedy).
Sept. 3—Officer, Call a Cop (Comedy).
Sept. 3—A Gale of Verse (Comedy).
Sept. 10.—Short Skirts and Deep Water (Comedy).
Sept. 10.—Nearly a Queen (Comedy).
Sept. 17—Hawaiian Nuts (Comedy).
Sept. 17—Circus Sarah (Comedy).
Sept. 24—Marble Heads (Comedy).
Sept. 24—The Fountain of Trouble (Comedy).
Oct. 1—Her Naughty Choice (Comedy).
Oct. 1—The Masked Marvels (Comedy).
Oct. 8—The Wart on the Wire (Comedy).
Oct. 8—Rainstorms and Brainstorms (Comedy).

L-KO.

Aug. 13—Rough Stuff (Two parts—Comedy).
Aug. 20—Street Cars and Carbunkles (Two parts—Comedy).
Aug. 27—Props, Drops and Flops (Two parts—Comedy).
Sept. 3—Backward Sons and Forward Daughters (Two parts—Comedy).
Sept. 10.—From Cactus to Kale (Two parts—Comedy).
Sept. 17—A Prairie Chicken (Two parts—Com.).
Sept. 24—Soapsuds and Sirens.
Oct. 1—Counting Out the Count (Two parts—Comedy).
Oct. 8—The Nurse of An Aching Heart (Two Parts—Comedy).

NESTOR.

Aug. 6—The Love Slacker (Comedy).
Aug. 13—The Rushin' Dancers (Comedy).
Aug. 20—Move Over (Comedy).
Aug. 27—The Night Cap (Comedy).
Sept. 3—Looking 'Em Over (Comedy).
Sept. 10.—The Boulevard Speed Hounds (Comedy).
Sept. 17—Welcome Home (Comedy).
Sept. 24—Taking Their Medicine (Comedy).
Oct. 1—Pete the Prowler (Comedy).
Oct. 1—A Prairie Romeo (Two parts—Drama).
Oct. 8—Hot Applications (Comedy).

POWERS.

Aug. 6—Seeing Ceylon with Hy Mayer (Travelaugh).
Aug. 13—Doing His Bit (Cartoon Comedy), and Algieria, Old and New) (Scenic) (Split reel).
Aug. 20—Colonel Pepper's Mobilized Farm (Cartoon Comedy), and "The Home Life of the Spider (Ditmar's Edu.) (Split Reel).

STAR FEATURETTE.

July 30—The Woman Who Would Not Pay (Two parts—Society—Drama).
Aug. 6—The Untamed (Two parts—Drama).
Aug. 13—Cheyenne's Pal (Two parts—Drama).
Aug. 20—The Golden Heart (Two parts—Dr.).
Aug. 27—Hands in the Dark (Two parts—Dr.), and Old French Towns (Short Scenic on Same Reel).
Sept. 3—A Dream of Egypt (Two parts—Dr.).
Sept. 10.—To the Highest Bidder (Two parts—Society Drama).
Sept. 17—The Right Man (Two parts—Drama).
Sept. 24—A Romany Rose (Two parts—Drama).
Oct. 8—A Prince for a Day (Two Parts—Drama).

VICTOR.

Aug. 6—Like Babes in the Wood (Two parts—Juvenile Comedy).
Aug. 13—The Brass Girl (Two parts—Comedy-Drama).
Aug. 20—A Five Foot Ruler (Two parts—Comedy-Drama).
Aug. 27—Scandal Everywhere (Comedy).
Sept. 3—The Curse of a Flirting Heart (Com.).
Sept. 10.—In the Clutches of Milk (Comedy).
Sept. 17—Marathon Maniacs (Comedy).
Sept. 24—Your Boy and Mine (Comedy).
Oct. 1—Kicked in the Kitchen (Comedy).
Oct. 8—A Walloping Time (Comedy).

UNIVERSAL SCREEN MAGAZINE.

July 30—Issue No. 30 (Educational).
Aug. 6—Issue No. 31 (Topical).
Aug. 13—Issue No. 32 (Topical).
Aug. 20—Issue No. 33 (Educational).
Aug. 27—Issue No. 34 (Educational).
Sept. 3—Issue No. 35 (Educational).
Sept. 10.—Issue No. 36 (Educational).
Sept. 17—Issue No. 37 (Educational).
Sept. 24—Issue No. 38 (Educational).
Oct. 1—Issued No. 39 (Educational).
Oct. 8—Issue No. 40 (Educational).

UNIVERSAL SPECIAL FEATURE.

Aug. 20—The Gray Ghost (Episode No. 8, "The Pearl Necklace"—Two parts—Dr.).
Aug. 27—The Gray Ghost (Episode No. 9—Title Not Reported—Two parts—Drama).
Sept. 3—The Gray Ghost (Episode No. 10—Shadows—Two parts—Drama).
Sept. 10.—The Gray Ghost (Episode No. 11—"The Flaming Meteor"—Two parts—Drama).
Sept. 17—The Gray Ghost (Episode No. 12—The Poisoned Ring—Two parts—Drama).
Sept. 24—The Gray Ghost (Episode No. 13—"The Tightening Snare."—Two parts—Dr.).
Oct. 1—The Gray Ghost (Episode No. 14, "At Bay"—Two parts—Drama).
Oct. 8—The Gray Ghost (Episode No. 15, "The Duel"—Two Parts—Drama).
Oct. 15—The Gray Ghost (Episode No. 16, "From Out of the Past"—Two Parts—Drama).

UNIVERSAL CURRENT EVENTS.

July 28—Issue No. 11 (Topical).
Aug. 4—Issue No. 12 (Topical).
Aug. 10—Issue No. 13 (Topical).
Aug. 17—Issue No. 14 (Topical).
Aug. 24—Issue No. 15 (Topical).
Aug. 31—Issue No. 16 (Topical).
Sept. 7.—Issue No. 17 (Topical).
Sept. 14—Issue No. 18 (Topical).
Sept. 21—Issue No. 19 (Topical).
Sept. 28—Issue No. 20 (Topical).

Metro Pictures Corporation.

METRO PICTURES CORP.

July 9—Peggy, the Will o' the Wisp (Five parts—Drama).
July 30—Miss Robinson Crusoe (Five parts—Drama).
Special—The Slacker (Seven parts—Drama).
Aug. 6—The Jury of Fate (Rolfe—Five parts—Drama).
Aug. 13—The Girl Without a Soul (Five parts—Drama).
Aug. 27.—To the Death (Five parts—Drama).
Sept. 10—The Lifted Veil (Five parts—Drama).
Sept. 17—Their Compact (Seven parts—Drama).
Sept. 24—The Silent Sellers (Five parts—Dr.).

YORKE FILM CORP.

July 16—The Hidden Spring (Five parts—Dr.)
Sept. 3.—Under Handicap (Seven parts—Drama).

METRO COMEDIES.

July 23—Mr. Parker—Hero (Drew).
July 30—Henry's Ancestors (Drew).
Aug. 6—His Ear for Music (Drew).
Aug. 13—Her Economic Independence (Drew).
Aug. 20—Her First Game (Drew).
Aug. 27—The Patriot (Drew).
Sept. 3—Music Hath Charms (Drew).
Sept. 10—Rubbing It In (Drew).
Sept. 17—Henry's Ancestors (Drew).
Sept. 24—His Curiosity (Drew).

Triangle Film Corporation.

TRIANGLE PRODUCTIONS.

Aug. 12—Golden Rule Kate (Five parts—Dr.)
Aug. 19—Wee Lady Betty (Five parts—Drama)
Aug. 19—They're Off (Five parts—Drama).
Aug. 26—Wooden Shoes (Five parts—Drama).
Aug. 26—Grafters (Five parts—Drama).
Sept. 2.—Ten of Diamonds (Five parts—Drama).
Sept. 2.—The Man Hater (Five parts—Drama).
Sept. 9—Idolators (Five parts—Drama).
Sept. 9—Polly Ann (Five parts—Drama).
Sept. 16—Mountain Dew (Five parts—Drama).
Sept. 16—The Haunted House (Five parts—Dr.).
Sept. 23—The Bond of Fear (Five parts—Dr.).
Sept. 23—Devil Dodger (Five parts—Drama).
Sept. 30—Broadway, Arizona (Five parts—Drama).
Sept. 30—The Tar-Heel Warrior (Five parts—Drama).

TRIANGLE KOMEDY.

Aug. 19—A Love Chase.
Aug. 19—His Hidden Talent.
Aug. 26—Their Domestic Deception.
Aug. 26—Her Donkey Love.
Sept. 2.—A Fallen Star.
Sept. 2.—His Foot-Hill Folly.
Sept. 9—A Dark Room Secret.
Sept. 9—A Warm Reception.
Sept. 16—His Baby Doll.
Sept. 16—His Unconscious Conscience.
Sept. 23—His Taking Ways.
Sept. 23—Her Fickle Fortune.
Sept. 30—His Saving Grace.
Sept. 30—Caught In the End.

KEYSTONE.

July 29—Thirst (Two parts).
Aug. 5—His Uncle Dudley (Two parts).
Aug. 12—Lost—A Cook (Two parts).
Aug. 19—The Pawnbroker's Heart (Two parts).
Aug. 26—Two Crooks (Two parts).
Sept. 2.—A Shanghaied Jonah (Two parts Comedy).
Sept. 9—His Precious Life (Two parts—Com.).
Sept. 16—Hula Hula Land (Two parts—Com.).
Sept. 23—The Late Lamented (Two parts—Comedy).
Sept. 30—The Sultan's Wife (Two parts—Comedy).

PARALTA.

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A Man's Man.

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List of Current Film Release Dates

MUTUAL PROGRAM AND MISCELLANEOUS FEATURES

(For Daily Calendar of Program Releases See Page 122).

Mutual Film Corp.

CUB.

Aug. 23—Jerry on the Farm (Comedy).
Aug. 30—Jerry's Eugenic Marriage (Comedy).
Sept. 6.—Jerry Tries Again (Comedy).
Sept. 13—Jerry's Whirlwind Finish (Comedy).
Sept. 20—Officer Jerry (Comedy).
Sept. 27—Jerry's Big Deal (Comedy).
Oct. 4—Jerry in Yodel Land (Comedy).

GAUMONT.

Sept. 13—Reel Life No. 72; Subjects on Reel: An Unusual Colt; Hunting Turtle Eggs; Testing an Auto Tube; Tree Planting in the National Forests; The Midnight Sun.

Sept. 20—Reel Life No. 73 (Subjects on Reel: Weaving the President's Portrait; Running an Aeroplane Without Danger; The Principle of the Gyroscope; When a Big Car Goes By (Animated Drawing from "Life").

Sept. 27—Reel Life No. 74 (Subjects on reel: The Soldier's Staff of Life; The Correct Time—as Determined by the U. S. Naval Observatory; Beans and Lady Bugs; The Lamprey—a Blood-Sucking Fish; Making Eyeglasses; So Easy (An Animated Drawing from "Life").

Oct. 4—Reel Life No. 75 (Subjects on Reel: Dogs of War; The Sign of a City; Making Army Rifles; Japanese Dwarf Plants; Animated Drawings from "Life"—Who Hesitates is Lost; The Chorus Girl).

MUTUAL WEEKLY.

Aug. 29.—Number 139 (Topical).
Sept. 5.—Number 140 (Topical).
Sept. 12—Number 141 (Topical).
Sept. 19—Number 142 (Topical).
Sept. 26—Number 143 (Topical).
Oct. 3—Number 144 (Topical).

STRAND COMEDY.

Oct. 2—Some Nurse (One Reel).

MUTUAL STAR PRODUCTIONS.

Sept. 3.—Reputation (Goodrich—Five parts—Drama).
Sept. 3.—Charity Castle (American—Five parts Drama).
Sept. 10—Outcast (Empire—Six parts—Drama).
Sept. 10—The Bride's Silence (American—Five parts—Drama).
Sept. 17—The Rainbow Girl (Five parts—Dr.).
Sept. 17—The Girl Who Couldn't Grow Up (Five parts—Drama).
Sept. 24—Sands of Sacrifice (Five parts—Dr.).
Sept. 24—The Runaway (Five parts—Drama).
Oct. 1—Her Country's Call (American—Five Parts—Drama).
Oct. 1—Queen X (Goodrich—Five Parts—Drama).

SIGNAL.

Sept. 17—The Lost Express (Episode No. 1, "The Lost Express"—Two parts—Dr.).
Sept. 24—The Lost Express (Episode No. 2, "The Destroyed Documents"—Two parts—Drama).
Oct. 1—The Lost Express (Episode No. 3, "The Wreck at the Crossing"—Two parts—Drama).

Feature Releases

ARTCRAFT PICTURES CORPORATION.

Aug. 26—Seven Keys to Baldpate (Five parts—Drama).
Sept. 3—Rebecca of Sunnybrook Farm (Five parts—Drama).
Sept. 10—Barbary Sheep (Five parts—Drama).
Oct. 1—The Man from Painted Post (Five Parts—Comedy-Drama).

ART DRAMAS, INC.

Sept. 3.—Behind the Mask (U. S. Amusement Co.—Five parts—Drama).
Sept. 10—Blood of His Fathers (Horsley—Five parts—Drama).
Sept. 17—Peg o' the Sea (Van Dyke—Five parts—Drama).

BLUEBIRD PHOTOPLAYS, INC.

Sept. 3.—Mother O' Mine (Five Parts—Drama—Special).
Sept. 10—A Stormy Knight (Five parts—Comedy-Drama).
Sept. 17—The Mysterious Mr. Tiller (Five parts—Drama).
Sept. 24—Flirting With Death (Five parts—Dr.).
Oct. 1—The Spotted Lily (Five Parts—Drama).

BUTTERFLY PICTURES.

Sept. 3—Who Was the Other Man? (Five parts—Drama).
Sept. 10.—The Little Pirate (Five parts—Drama).
Sept. 17—The Spindle of Life (Five parts—Dr.).
Sept. 24—The Edge of the Law (Five parts—Drama).
Oct. 1—The Secret Man (Five parts—Drama).
Oct. 8—The Girl Who Won Out (Five Parts—Drama).

CINEMA WAR NEWS SYNDICATE.

Sept. 22—American War News Weekly No. 21 (Topical).
Sept. 29—American War News Weekly No. 22 (Topical).
Oct. 6—American War News Weekly No. 23 (Topical).
Oct. 13—American War News Weekly No. 24 (Topical).

EDUCATIONAL FILMS CORP.

Sept. 12—Tinklebottom Passes Through (Scenic and Educational).
Sept. 17—The Smaller Monkeys (Ditmars' Living Book of Nature).
Sept. 19—Fading of Local Color (Scenic and Educational).
Sept. 24—Enemies of the Garden (Ditmars' Living Book of Nature).
Sept. 26—Tinklebottom's Finish (Scenic and Educational).
Oct. 1—Our Vanishing Game (Ditmar's "Living Book of Nature").
Oct. 8—Life of the Spider (Ditmar's "Living Book of Nature").

FOX SPECIAL FEATURES.

Sept. 9.—When False Tongues Speak (Five parts—Drama).
Sept. 16—The Yankee Way (Five parts—Dr.).
Sept. 23—North of Fifty-Three (Five parts—Drama).
Sept. 30—Conscience (Five parts—Drama).
Oct. 7—Thou Shalt Not Steal (Five Parts—Drama).

FOX STANDARD PICTURES.

Aug. 19—The Spy (Ten parts).
Aug. 26—The Honor System (Ten parts).
Sept. 2—Jack and the Beanstalk (Ten parts).
Sept. 16—The Conqueror (Ten parts).
Sept. 30—Camille.

FOXFILM COMEDIES.

July 23—A Soft Tenderfoot (Two parts).
Aug. 6—A Domestic Hound (Two parts).
Sept. 3—Tom and Jerry Mix (Two parts).

GOLDWYN PICTURES CORP.

Sept. 9—Polly of the Circus (Eight parts—Drama).
Sept. 23—Baby Mine (Six parts—Drama).
Oct. 7—Fighting Odds (Six Parts—Drama).
Oct. 14—The Spreading Dawn (Six Parts—Drama).

GREATER VITAGRAPH (V-L-S-E).

Sept. 10.—An Alabaster Box (Five parts—
Sept. 17—For France (Five parts—Drama).
Sept. 17—Favorite Film Features: "Winning the Stepchildren" (One Reel Drama); "Goodness Gracious" (Two Reel Comedy).
Sept. 24—Sunlight's Last Raid (Five parts—Drama).
Sept. 24—Favorite Film Features, "The Reincarnation of Karma" (Two parts—Drama) and "A Lesson in Jealousy" (One Reel Comedy).

KLEINE-EDISON-SELIG-ESSANAY.

Sept. 8—Conquest Program No. 9 (Edison-Perfection Pictures). Subjects: "Quaint Provincetown, Cape Cod, Mass. (Scenic), 500 feet; "Little Red Riding Hood" (Animated Silhouette), 500 feet; "Kidnapped" Drama), 4,650 feet; "Microscopic "Pond Life" (Scientific), 350 feet; "Friends, Romans, and Leo" (Comedy), 1,000 feet.

Sept. 10—Pants (Five parts—Drama—Essanay-Perfection Pictures).

Sept. 15—Conquest Program No. 10 (Edison-Perfection Pictures). Subjects: "The Pied Piper of Hamelin" (Legend), 1,000 feet; "Angling for Trout (Sport), 500 feet; "America's Greatest Wonder" (Scenic), 500 feet: "Your Obedient Servant" (Drama), 2,658 feet; "Raising Ostriches in South Africa" (Industrial), 350 feet; "A Duke for a Day" (Comedy), 2,000 feet.

Sept. 17—The Awakening of Ruth (Five parts—Drama—Edison-Perfection Pictures).

Sept. 17—A Contented Woman (Hoyt Comedy—Two parts—Drama).

Sept. 22—Conquest Program No. 11 (Edison-Perfection Pictures). Subjects: "Man's Triumph Over the Mighty Forest" (Industrial), 1,000 feet; "Getting Acquainted With Bees" (Nature Studies), 800 feet; "An Ocean Recluse" (Nature)—The Hermit Crab, New York Aquarium, 200 feet; "The Story that the Keg Told Me" (Drama), 3,000 feet; "Curious Scenes in Far-Off India" (Scenic), 400 feet; "Wild Arnika" (Comedy), 1,600 feet.

Sept. 24—Men of the Desert (Five parts—Drama—Essanay-Perfection Pictures).

Sept. 29—Conquest Program No. 12 (Edison-Perfection Pictures). Subjects: Paul Revere's Ride (Historical Drama), 1,000 feet; One Kind of Wireless (Drama), 1,000 feet; Putting the Bee in Herbert (Comedy-Drama), 4,000 feet; The Healthiest Spot in India (Scenic), Cashmere, the Summer Resort, 550 feet; The Champion Baby (Comedy), 431 feet).

Oct. 1—The Apple-Tree Girl (Edison-Perfection Picture—Five Parts—Drama).

Oct. 1—A Bear Fact (Selig—Two Parts—Comedy).

Oct. 8—A Fool for Luck (Essanay-Perfection Picture—Five Parts—Drama).

Oct. 15—The Fibbers (Essanay-Perfection Picture—Five Parts—Drama).

SELECT PICTURES CORP.

Magda (C. K. Y. Corp.).

SELZNICK PICTURES.

The Lash of Jealousy (Drama).
The Lesson (Drama).
The Moth (Drama).
The Wild Girl.

WHOLESOME FILMS CORPORATION.

Sept. 3—The Penny Philanthropist (Five parts—Drama).

Sept. 3—Cinderella and the Magic Slipper (Four parts—Drama).

WORLD PICTURES.

Sept. 3—Tides of Fate (Five parts—Drama).
Sept. 10—The Marriage Market (Five parts—Drama).
Sept. 17—Betsy Ross (Five parts—Drama).
Sept. 24—The Woman Beneath (Five parts—Drama).
Oct. 1—The Corner Grocer (Five parts—Drama).

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FRONT VIEW

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CHALMERS PUBLISHING CO.

PUBLISHERS OF THE MOVING PICTURE WORLD

17 Madison Avenue New York City

List of State Rights Pictures

(For Daily Calender of Program Releases See Page 122.)

Note—For further information regarding pictures listed on this page, address State Rights Department, Moving Picture World, and same will be gladly furnished.

ARIZONA FILM CO.
May—Should She Obey (Drama).

BERNSTEIN FILM PRODUCTION.
Humility (First of "Seven Cardinal Virtues"—Drama).
June—Who Knows? (Six parts—Drama).

J. FRANK BROCKLISS, INC.
U. S. Navy (Five parts).
Terry Human Interest Reels (900 Feet Every Other Week).
Russian Revolution (Three parts).
Land of the Rising Sun (10,000 feet—Issued complete or in series of 2,000 feet or 5,000 feet).

BUD FISHER FILMS CORP.
Mutt and Jeff Animated Cartoons.

CAMERAGRAPH FILM MFG. CO.
June.—What of Your Boy? (Three parts—Patriotic).
June.—The Automobile Owner Gets Acquainted With His Automobile (Educational).

CARONA CINEMA CO.
May—The Curse of Eve (Seven parts—Dr.).

CENTURY COMEDIES.
Sept. 1—Balloonatics (Two parts—Comedy).

BENJAMIN CHAPIN PRODUCTIONS.
(*The Lincoln Cycle Pictures.*)
My Mother (Two parts).
My Father (Two parts).
Myself (Two parts).
The Call to Arms (Two parts).

CHRISTIE FILM CO.
July 9—The Fourteenth Man (Comedy).
July 16—Down By the Sea (Comedy).
July 23—Skirts (Comedy).
July 30—Won in a Cabaret (Comedy).
Aug. 7—His Merry Mix-Up (Comedy).
Aug. 14—A Smokey Love Affair (Comedy).

CINEMA DISTRIBUTING CORP.
June—The 13th Labor of Hercules (Twelve single parts).

CORONET FILM CORP.
Living Studies in Natural History.
Animal World—Issue No. 1.
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COSMOFOTOFILM, INC.
June—I Believe (Seven parts—Drama).

E. I. S. MOTION PICTURES CORP.
Trooper 44 (Five parts—Drama).

EXPORT AND IMPORT FILM CO.
June—Robespierre.
June—Ivan, the Terrible.

FAIRMOUNT FILM CORP.
June—Hate (Seven parts—Drama).

FLORA FINCH FILM CO.
"War Prides" (Two parts—Comedy).

FORT PITT CORPORATION.
The Italian Battlefront.

FRATERNITY FILMS, INC.
May—Devil's Playground (Nine parts—Drama).

FRIEDMAN ENTERPRISES.
A Mormon Maid (Six parts—Drama).

FRIEDER FILM CORP.
June—A Bit o' Heaven (Five parts—Drama).

FROHMAN AMUSEMENT CORP.
April—God's Man (Nine parts—Drama).

JOSEPH M. GAITES.
August—The Italian Battlefront.

GENERAL ENTERPRISES, INC.
The Warrior (Seven parts—Comedy-Drama).

GOLDIN FEATURES.
A Bit of Life (One Reel Comedy-Drama).

F. G. HALL PRODUCTIONS, INC.
May—Her Fighting Chance (Seven parts—Dr.). (Mr. Hall has world rights to this picture.)
May—The Bar Sinister (Drama). (Mr. Hall has world rights to this picture.)

HILLER & WILK, INC.
Alma, Where Do You Live (6 Parts—Drama).

HISTORIC FEATURES.
June—Christus (Eight parts—Drama).

M. H. HOFFMAN.
September—Silent Witness (Seven parts—Drama).
One Hour (Six parts—Drama).

ILIDOR PICTURES CORP.
June.—The Fall of the Romanoffs (Drama).

IVAN FILM PRODUCTIONS.
Apr. ——One Law for Both (8 parts—Drama).
August—Babbling Tongues (Six parts—Dr.).

JEWEL PRODUCTIONS, INC.
Pay Me (Drama).
Sirens of the Sea.
The Man Without a Country (Drama).

KING BEE FILMS CORP.
July 1—Cupid's Rival (Two parts—Comedy).
July 15—The Villain (Two parts—Comedy).
Aug. 1—The Millionaire (Two parts—Com.).
Aug. 15—The Goat (Two parts—Comedy).
Sept. 1—The Fly Cop (Two parts—Comedy).
Sept. 15—The Star Boarder (Two parts—Com.).

A KAY CO.
Some Barrier (Terry Cartoon Burlesque).
His Trial (Terry Cartoon Burlesque).
Terry Human Interest Reel No. 1 (Character As Revealed in the Face).
Terry Human Interest Reel No. 2 (Character As Revealed in the Eyes).

KLOTZ & STREIMER.
June.—Whither Thou Goest (Five parts—Drama).
June—The Secret Trap (Five parts—Drama).

MANX-MAN COMPANY.
The Manx-Man (Eight parts—Drama).

MARINE FILM CORP.
August—Lorelei of the Sea (Drama).

MAYFAIR FILM CORP.
Persuasive Peggy (Drama).

MOE STREIMER.
June—A Daughter of the Don (Ten parts—Drama).

NEVADA MOTION PICTURE CORP.
June—The Planter (Drama).

OGDEN PICTURES CORP.
August—The Lust of the Ages (Drama).

OVERLAND FILM CO.
The Russian Revolution.

PARAGON FILMS, INC.
The Whip (Eight parts—Drama).

PETER PAN FILM CORP.
Mo-Toy Troupe (Release No. 7—"Dinkling of the Circus").
Mo-Toy Troupe (Release No. 8—"A Trip to the Moon").
Mo-Toy Troupe (Release No. 9, "Golden Locks and the Three Bears").
Mo-Toy Troupe (Release No 10, "Dolly Doings").
Mo-Toy Troupe (Release No. 11 "School Days")
Moy-toy Troupe (Release No. 12, "Little Red Riding Hood").
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Mo-Toy Troupe (Release No. 14—"Jimmie the Soldier Boy").
Mo-Toy Troupe (Release No. 15—"Jimmie and Jam").
Mo-Toy Troupe (Release No. 16—"In Japoland").

PURKALL FILM CO.
July—The Liar (Six parts—Drama).

RENOWNED PICTURES CORP.
June—In Treason's Grasp (Five parts—Drama)

SELECT PHOTOPLAY CO.
May—Humanity (Six parts—Drama).

SELECT PICTURES CORP.
The Public Be Damned.

WILLIAM N. SELIG.
April—The Garden of Allah.
May—Beware of Strangers (Eight parts—Dr.)

FRANK J. SENG.
May—Parentage (Drama).

SHERMAN PICTURE CORP.
July—Corruption (Six parts—Drama).
August—I Believe.

SKOBELOFF COMMITTEE.
The Great Russian Revolution.
Behind the Battle Line in Russia.

JULIUS STEGER.
May—Redemption (Six parts—Drama).

SUPREME FEATURE FILMS, INC.
May—Trip Through China (Ten parts).

ULTRA FILMS, INC.
A Day at West Point (Educational).
West Is West.
Rustlers' Frame-Up at Big Horn.

UNIVERSAL (STATE RIGHTS).
May—The Hand that Rocks the Cradle (Six parts—Drama).
June—The Cross-Eyed Submarine (Three parts—Comedy).
June—Come Through (Seven parts—Drama).

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Sept.—The Fated Hour (Six Parts—Drama).
Sept.—The Slave Mart (Six Parts—Drama).

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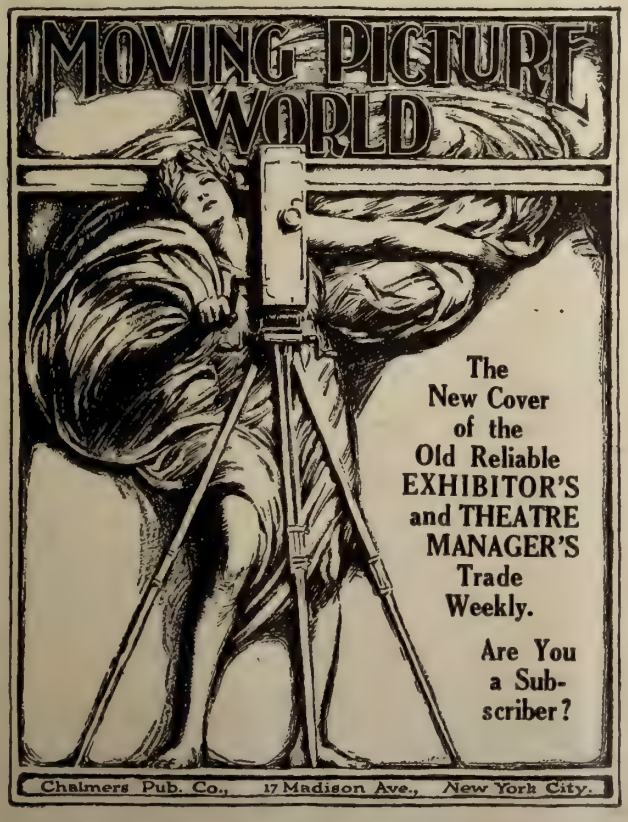
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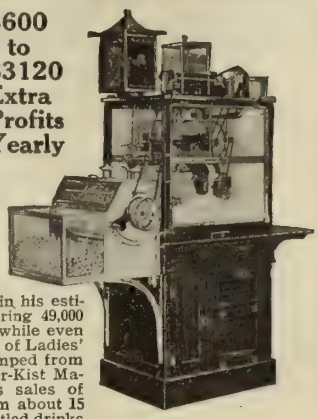

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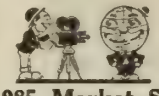

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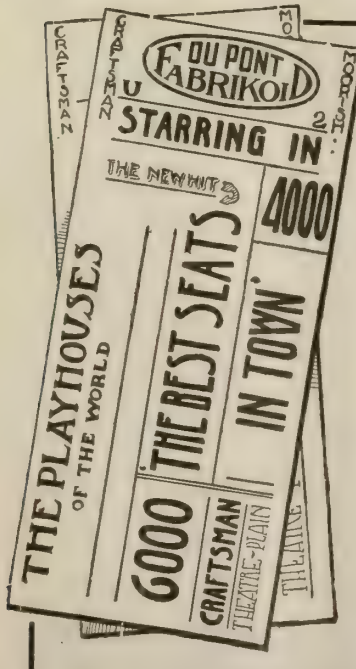

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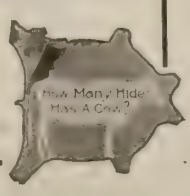

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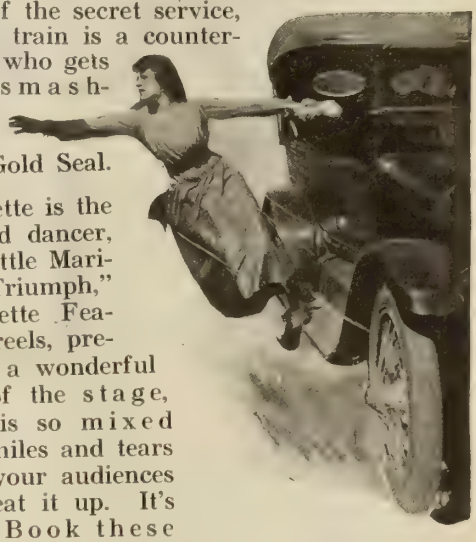

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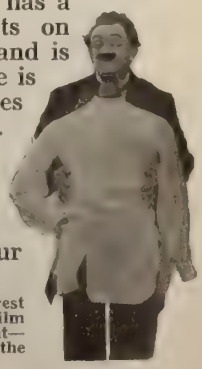
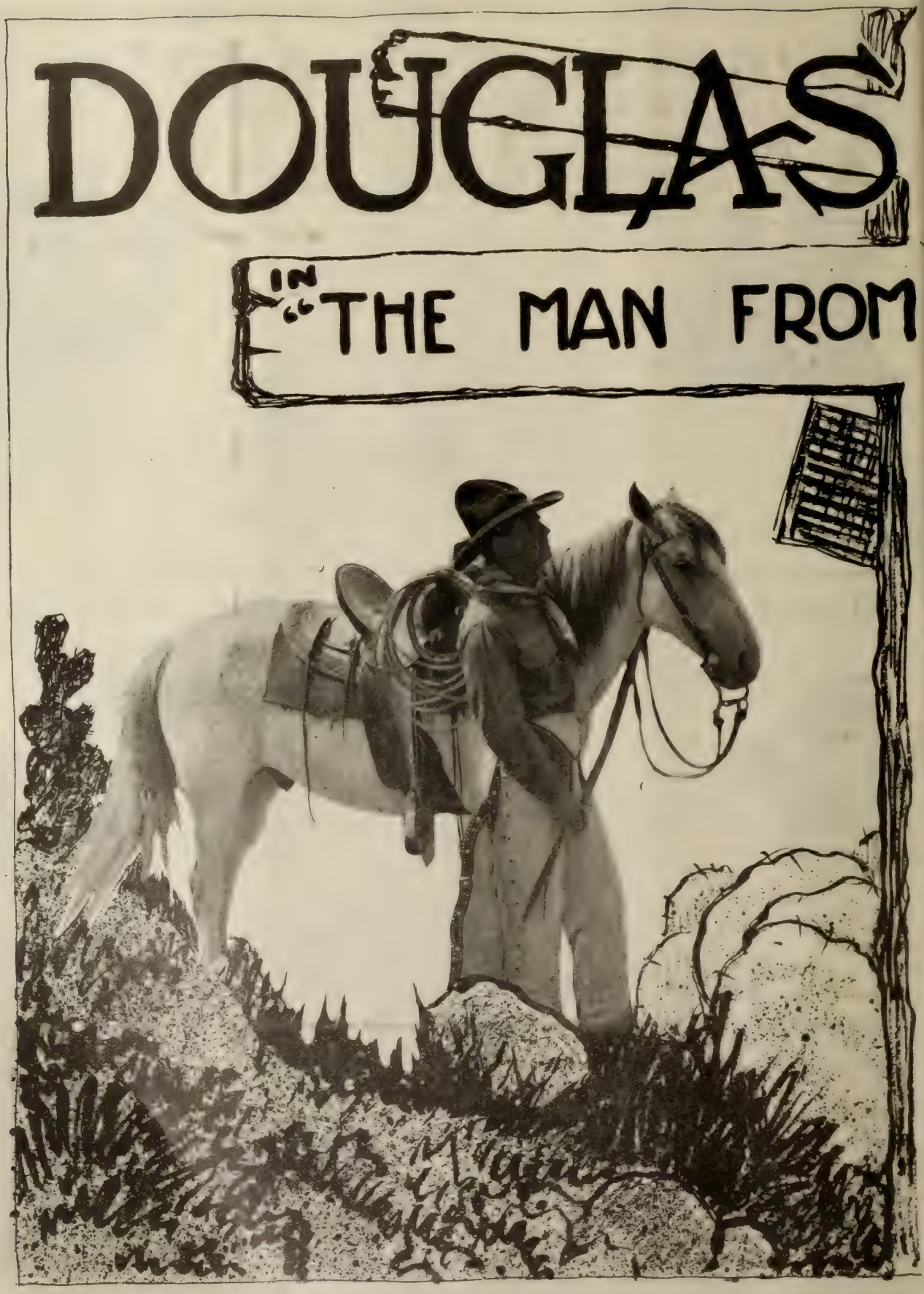
The problem of "What'll We Do With Uncle?", one-reel Victor comedy, is solved by Henry Murdoch in the last title. Henry, hungry, and disappointed in love, intends suicide, and sells his body for ten bucks. With that much coin life seems sweet. Then his uncle dies and leaves a billion dollars, and he proposes to the undertaker that he take uncle at seven-fifty. A scream.

Lee Moran is the favored lover in "A Fire Escape Finish," one-reel Nestor, but the girl loves Eddie Lyons. Considerable strategy is necessary to complete their plan of eloping, and a meeting at a hotel where the couple must register causes a funny mix-up. Lee finds the girl in her room while Eddie is hunting for the parson, and a happy ending is provided when the ceremony takes place on the fire escape. You'll notice that Lee is somewhat "up in the air."

Max Asher is going to get into trouble if he doesn't stop flirting with his neighbor's—well with every personable young person he sees. Max runs a pawnshop and his next door neighbor has a clothing store. Max insists on talking to the lady cashier and is ordered out of the place. He is caught sneaking back and takes refuge behind a clothing dummy. That's where we get the title, "A Wise Dummy" (one-reel Joker), because they haven't been able to "get" flirty Max yet. Book this and give everybody in your town a big laugh.



Book the releases listed here thru your nearest Universal Exchange, or from Universal Film Manufacturing Co., Carl Laemmle, President—"The Largest Film Manufacturing Concern in the Universe"—1600 Broadway, New York.


DOUGLAS
IN "THE MAN FROM

FAIRBANKS

PAINTED POST"

More Speed and Smiles

As the lonely man from Painted Post who goes gunning for cattle thief and gets a girl,—you'll find he'll **draw** more people than anybody you ever heard of and also, he's **right there** with the gun stuff.

Story by Jackson Gregory
Picturized by Douglas Fairbanks
Staged by Joseph Henaberry

An Artcraft Picture

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *Pres.*, JESSE L. LASKY, *Vice-Pres.*, CECIL B DEMILLE, *Director General*

ARTCRAFT PICTURES

APPEARING IN

SUPER-BLUEBIRD PHOTOPLAYS

BLUEBIRD PHOTOPLAYS-INC-1600 BROADWAY N.Y.C.

BLUEBIRD Photoplays

Announce

HERBERT RAWLINSON

Hero of "COME THROUGH"

WITH SALLIE STAR AND FRANK MacQUARRIE in

"THE MAN TRAP"

The Dramatic Story of an Innocent Victim of Crooked Politics

Written by WALDEMAR YOUNG

Directed by ELMER CLIFTON

Book Thru Your Local BLUEBIRD Exchange, or

BLUEBIRD Photoplays, Inc.

1600 Broadway, New York

THE WARRIOR

Featuring
MACISTE
The giant hero of "Cabiria"

"Nothing like it since the exploits of SAMSON"

Write, wire or phone
GENERAL ENTERPRISES, INC.
1600 BROADWAY Telephone BRYANT 5692

STATE RIGHTS

Elizabeth Risdon
in George Loane Tucker's
exquisite rendition of
Eden Phillpotts great novel
"Mother"
The Sweetest Story
ever produced on
the Screen

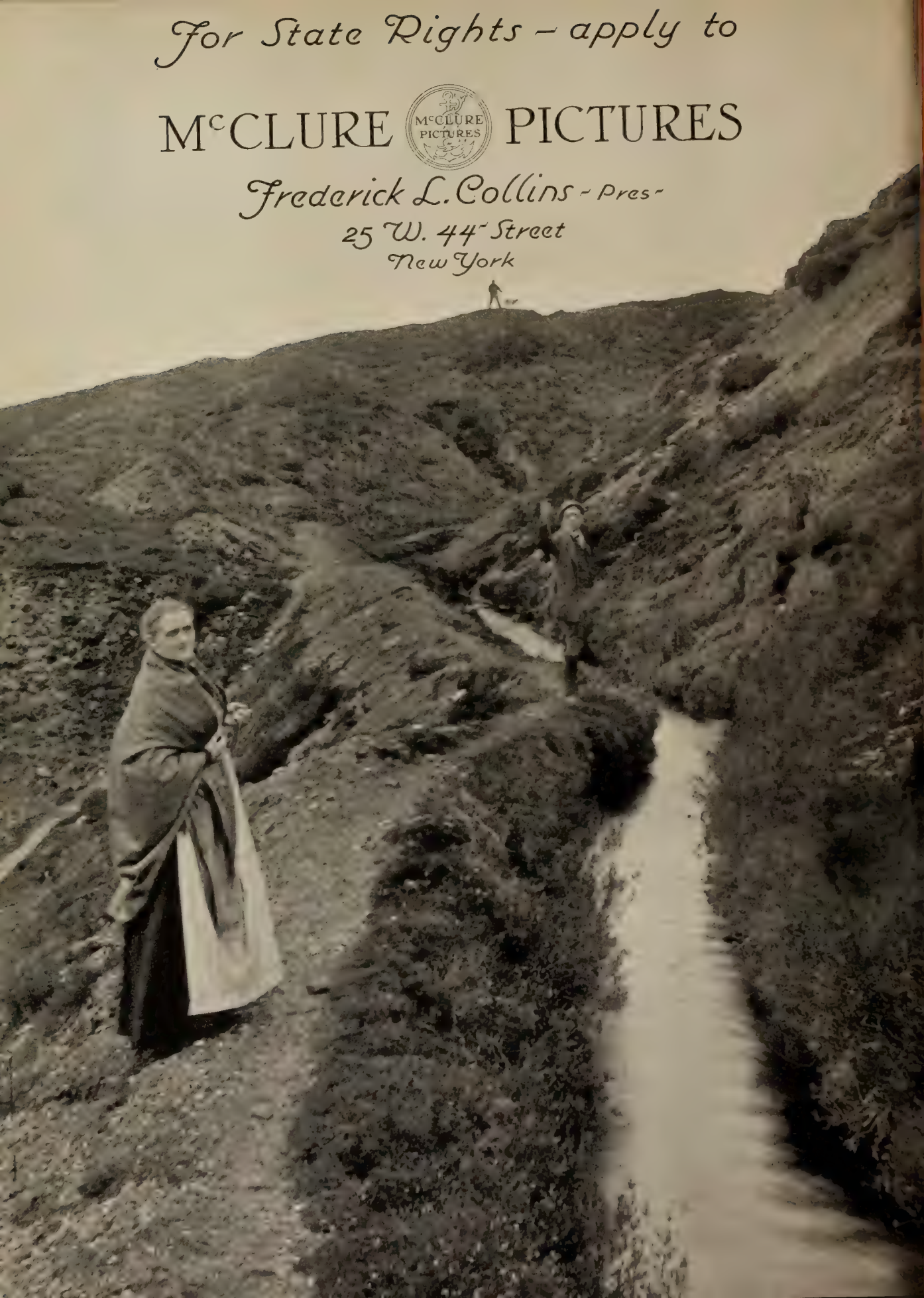
For State Rights – apply to

McCLURE PICTURES

Frederick L. Collins - Pres -

25 W. 44th Street

New York



TRIANGLE

YOU CAN MAKE MONEY

by running the Fairbanks, Hart, Talmadge and Keenan re-issues—the pictures that made these stars.

Get busy. Write the Triangle exchange nearest you.

TRIANGLE

"A PHANTOM HUSBAND"

featuring

Ruth Stonehouse

The experiences of a country girl
ured to the city in search of a
husband. Appeal to parents
nd procure your profit.

Released October 7

TRIANGLE

Belle Bennett

in

"ASHES OF HOPE"

A Western dance hall queen sacrifices her love and her dream of motherhood. Here's a play with a two-fold appeal.

Released October 7

THIS IS OF TREMENDOUS IMPORTANCE!

"Hostile U-Boats off our Coast."
"Bernstorff treachery exposed"
"Spy-boats carrying wireless messages to Kaiser"
"Congress Gets Proof of Spy Plots"
"Spy dashes nine air-pupils to death"
"Grand Jury Speeds Sedition Inquiry"

JAMES W. GERARD
former Ambassador to Germany
is exposing other harrowing
facts in his series of Articles
now appearing in every important
newspaper in U.S.

WILLIAM FOX

made a remarkable picture called

THE SPY

which foretold the secret methods of the German Spies now operating in this country

WARN THE PUBLIC Mr. Exhibitor

and perform a patriotic duty by showing "THE SPY" to your patrons.

STANDARD PICTURES-FOX FILM CORPORATION

AT THE
STANDARD PICTURES
THE HONOR SYSTEM
PACKING HUNDREDS OF THEATRES TO DAY
JACK AND THE BEANSTALK
TURNING THEM AWAY
THE SPY
THE SENSATION OF THE WAR TIMES

FRONT WITH FOX

HERE ARE SEVEN VALIANT SOLDIERS WHO "WENT OVER THE TOP" WITH FOX-SAFELY CROSSED "NO-MAN'S-LAND" AND ARE NOW FIRMLY INTRENCHED MILES IN ADVANCE. THEY WON THEIR WAY WITH PUSH AND BRAINS.

FOX FILM CORPORATION

FOX SPECIAL FEATURES

One A Week - 52 A Year

First October Release Oct. 7.

GLADYS BROCKWELL

The Woman of a Thousand Expressions

in

CONSCIENCE

A Real Special

The best feature ever offered to an exhibitor. Startling novelty. Wonderful production. The versatile Miss Brockwell portrays five different characters showing the virtues and vices that influence the world.

FOX FILM CORPORATION

FOX SPECIAL FEATURES

There never was so great a picture furnished in a series of features as

GLADYS BROCKWELL

in

CONSCIENCE

This is the beginning of the biggest month of features that William Fox has ever offered

Oct. 14 - Virginia Pearson in "Thou Shalt Not Steal"

Oct. 21 - June Caprice in "Miss U. S. A."

Oct. 28 - George Walsh in "This is the Life"

FOX FILM CORPORATION

Cosmofotofilm Co Inc.

Seldom, in the course of a year is there a cinema production offered to State Right Buyers which furnishes the **genuine** thrills, **merriment,** and **absorbing interest** seen in

George Loane Tucker's

master feature production—

"I Believe"

The producer of **"THE MANX-MAN"** has, according to the consensus of opinion of press and trade, as expressed after viewing the premiere at the Rialto Theater—in "I BELIEVE" given to the screen the **most unique,** the **most forceful,** the **most logical,** and incidentally, the **most timely** motion picture of the year.

Since our last advertisement we have disposed of the following additional territory:

California, Utah, Nevada, Arizona, Washington, Oregon, Idaho, Montana, Wyoming, Colorado and New Mexico.

FOR OPEN TERRITORY

Address All Communications to

Cosmofotofilm Co Inc.
CANDLER BLDG.
220 West 42nd St.

Perfection Pictures

"The Highest Standard In Motion Pictures"

A Demonstrated Success!

¶ Within the past few weeks exhibitors have screened the first Perfection Pictures and the public has voiced its approval in the highest praise. Such Perfection Pictures as "Efficiency Edgar's Courtship," starring Taylor Holmes; "Men of the Desert," featuring Jack Gardner; "Pants," exploiting little Mary McAlister; "The Apple Tree Girl," the Ladies Home Journal story, featuring Shirley Mason; all have proven their worth—their box-office drawing-power.

¶ Exhibitors have found the courteous, business-like methods of the George Kleine System of exchanges prepared to care for their every need. "Service," with a meaning never before realized, awaits the exhibitor at any one of the numerous branches of the George Kleine System.

¶ Contracts for Perfection Pictures are now being allotted to Exhibitors throughout the country. A new Perfection Picture in five or six reels is released each week. These productions are attractions of extraordinary merit—supremely interesting stories by noted authors and playwrights.

¶ The Perfection Policy provides for open booking or 52-week contracts. Get in touch with your Kleine Exchange. Learn the details of this newer, bigger, better proposition that means more profits to you. Get Perfection on your screen—and in your box-office.

GEORGE KLEINE SYSTEM

Distributors

EXECUTIVE OFFICES: 63 EAST ADAMS ST., CHICAGO, ILL.

Exchanges In All Principal Cities

Perfection Pictures
"The Highest Standard In Motion Pictures"

© 1917
Essanay Film Mfg. Co.

GEORGE K. SPOOR *Presents*

TAYLOR HOLMES *in*

"FOOLS FOR LUCK"

A swiftly-moving comedy-drama. From the Kennett Harris story "Talismans" in the Saturday Evening Post. Directed by L. C. Windom. Released October 8th.

PRODUCED BY
ESSANAY

GEORGE KLEINE SYSTEM
DISTRIBUTORS

Perfection Pictures
"The Highest Standard In Motion Pictures"

THOMAS A. EDISON, INC., *Presents*

SHIRLEY MASON *in*

"THE APPLE TREE GIRL"

George Weston's fascinating Ladies' Home Journal story brought to life. Five acts. Released Oct. 1st.

PRODUCED BY Thomas A Edison, INC

GEORGE KLEINE SYSTEM DISTRIBUTORS

Perfection Pictures
"The Highest Standard In Motion Pictures"

© 1917
Essanay Film Mfg. Co

GEORGE K. SPOOR *Presents*

BRYANT WASHBURN *in*

"THE FIBBERS"

A situation comedy that startles by its originality. By James W. Adams. Screen time: 65 minutes. Released October 15th.

PRODUCED BY Essanay

GEORGE KLEINE SYSTEM
DISTRIBUTORS

Perfection Pictures
"The Highest Standard In Motion Pictures"

GEORGE K. SPOOR *Presents*

Little MARY McALISTER *in*

"YOUNG MOTHER HUBBARD"

A story bringing tears—smiles—and a genuine tug at the heart-strings. By Charles Mortimer Peck. Released October 29th.

PRODUCED BY
PERFECTION

GEORGE KLEINE SYSTEM
DISTRIBUTORS

Perfection Pictures

"The Highest Standard In Motion Pictures"

© 1917
Essanay Film Mfg. Co.

GEORGE K. SPOOR *Presents*

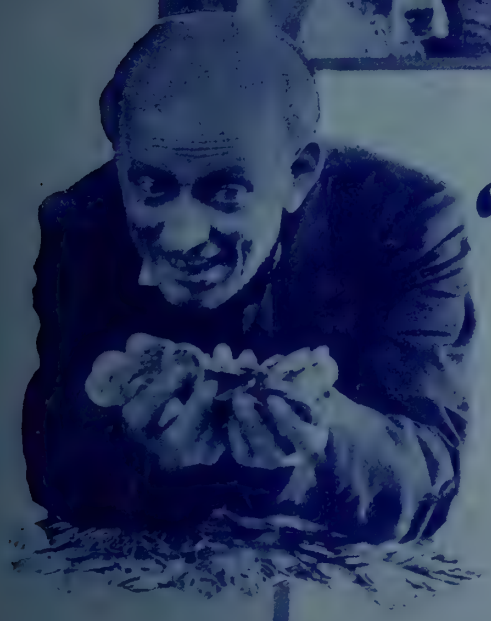
VIRGINIA VALLI

The attractive ingenue now appearing in Perfection Pictures.

PRODUCED BY ESSANAY

GEORGE KLEINE SYSTEM

DISTRIBUTORS



"THE STORY THE KEG TOLD ME"

by ADIRONDACK MURRAY

Presented by

Thomas A. Edison, Inc.,

As the Feature of

CONQUEST PROGRAM No. 11.

The weird tale unfolded beside a lonely campfire by the Genii of a brass-bound keg. Other subjects that make up the contents of Conquest Program No. 11 are a comedy titled "Wild Arnica," "Curious Scenes in Far-Off India," "Man's Triumph Over the Mighty Forests" and "Getting Acquainted With Bees." Released Sept. 22nd. A complete Conquest Program contains seven reels—a group of several subjects of diversified entertainment. A new Conquest Program is released each week.

CONQUEST

PRODUCED BY Thomas A Edison, INC

GEORGE KLEINE SYSTEM DISTRIBUTORS

Coming!

-the Revised and
Elaborated Version of

QUO VADIS

The George Kleine super-spectacle
in 8 Stupendous Acts!

PATHÉ PLAYS

The
First Mrs.
Vernon Castle
Picture-to be
Released
Oct. 14

MRS. VERNON CASTLE
the best known, best dressed woman
in America, is announced in

STRANDED IN ARCADY

No better features can be made
than PATHÉ PLAYS. They are
'specials' in every sense of the word.

Produced by Astra
Directed by Frank Crane
Adapted from the book
by Francis Lynde

PATHÉ PLAYS

FANNIE WARD

whose pictures have been among the greatest successes of the screen and whose work is the admiration of every photoplay patron has been engaged for

PATHÉ PLAYS

On stage and in vaudeville Miss Ward was a "headliner". In pictures she has attained even greater popularity and success. She is a true box office star.

PATHÉ PLAYS

BESSIE LOVE

The seventeen year old girl whose in-born talent and radiant charm within one year brought her from the ranks of the unknown into the select circle of the greatest stars of filmdom, has been signed for

PATHÉ PLAYS

PATHÉ PLAYS

FRANK KEENAN
has been signed for

PATHÉ PLAYS

No one who has seen Mr. Keenan's work in photo-plays will forget his masterful interpretations and his dominating personality. In star, cast, direction, story, pulling power and production the Frank Keenan PATHÉ PLAYS will be true super-features.

PATHÉ PLAYS

PEARL WHITE

the most popular of all screen stars the world over,

WILL APPEAR IN **FIVE REEL FEATURES**

of the character, quality and box office value demanded by

PATHÉ PLAYS

Every exhibitor who has ever played Miss White can testify as to her unparalleled drawing power

PATHÉ PLAYS

BRYANT WASHBURN

who in "Skinner's Dress Suit," "Skinner's Baby" and "Skinner's Bubble" proved conclusively that he is a master in his art, has been signed for

PATHÉ PLAYS

Every exhibitor who has played Mr. Washburn knows his real box office value.

BILLIE BURKE

By arrangement with F. Ziegfeld Jr.

in

"ARMS AND THE GIRL"

Great as its Stage Presentation

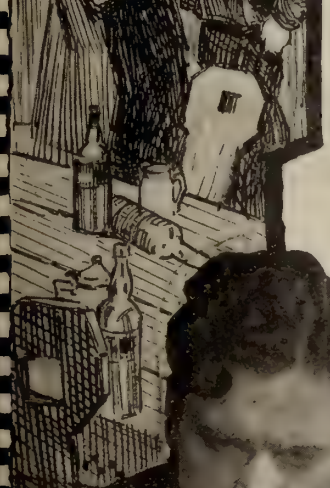
Early runs **justify** predictions made for its screen **success.**

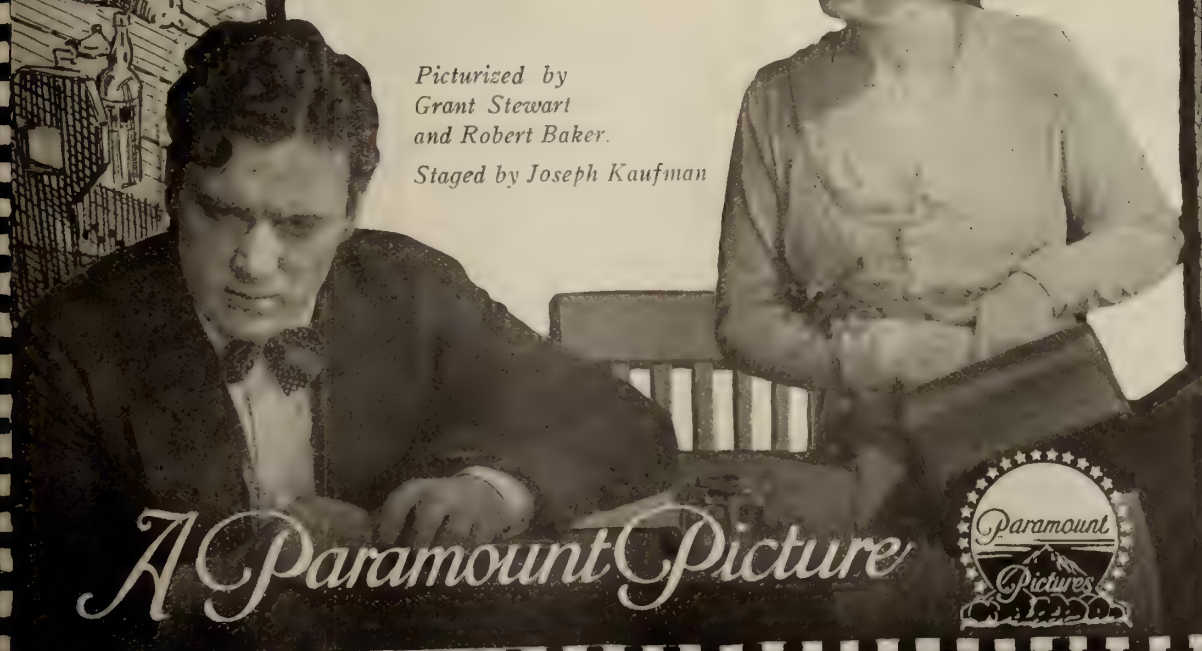
A romantic American girl gets caught in the Belgian invasion and outdoes the Huns.

Your local prestige will be enhanced by showing this timely picture.

Picturized by Grant Stewart and Robert Baker.

Staged by Joseph Kaufman





A Paramount Picture

Paramount Pictures

JULIAN ELTINGE

in

"The Countess Charming"

"Julian Eltinge, whom the wise ones predict the sensation of the year in pictures."—Morning Telegraph.

Again and again Paramount has justified the confidence exhibitors have placed in the quality of the product and their judgment in the drawing power of stars.

Picturized by Gelett Burgess and Carolyn Wells
Directed by Donald Crisp

Paramount Pictures Corporation
FOUR FIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *Pres.* JESSE L. LASKY, *Vice-Pres.*
CECIL B. DEMILLE, *Director General*

A Paramount Picture

Paramount Pictures

Jesse L. Lasky *presents*

Jack Pickford *and* Louise Huff

in

"The Ghost House"

UNIVERSAL APPEAL

A rapid-fire story of youth, especially a college story, will **always** go strong. That's what this is—with a **real** stellar attraction.

Your Press-Book tells you how to put across this picture at negligible cost. Have you used any of the good ideas?

Picturized by Beulah Marie Dix.
Staged by William C. De Mille.

Paramount Pictures Corporation
FOUR HUNDRED EIGHTY-FIVE FIFTH AVENUE AT FORTY-FIRST ST
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Adolph Zukor, *Pres.* Jesse L. Lasky, *Vice Pres.*
Cecil B. DeMille, *Director General*

A Paramount Picture

Paramount Pictures

A Famous Star

—who, since this picture was released, has become one of the biggest attractions in all filmdom.

The story is what is known in the "show business" as a "circus story," a type that never fails.

As a sure remedy for the blues, heartache, or just "box-office sickness"—just try it.

A Famous Story

The rebooked picture that leads them all

Marguerite Clark

in

"Still Waters"

A Paramount Picture

Paramount Pictures

Thos. H. Ince presents
Charles RAY
A Paramount Picture

"The Son of His Father"

—Daring Adventure
—Rapid Fire Action
—Tingling Romance

Thomas H. Ince *Production*

Will make the "old clay jimmy pipe" and "Sister Susie's sewing" occupy a back eat for at least one night.

Picturized from the famous story by Ridgwell Cullum

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *Pres.*, JESSE L. LASKY, *Vice-Pres.*, CECIL B. DEMILLE, *Director General*

Paramount Pictures

Mme. PETROVA In "EXILE"

"Settings magnificent.
The fine hand of Maurice Tourneur plainly evident."
—May Tinée, in Chicago Tribune.

Your own interests demand that you book and boost this exceptionally fine picture.

Picturized by Charles E. Whittaker from the story by Dolf Wyllarde
Staged by Maurice Tourneur

Paramount Pictures Corporation
FOUR-EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION

A Paramount Picture

Paramount Pictures

$1,000,000

national advertising campaign

to send more people to your theatre

Making a greater America.

The motion picture industry has come into its own. Today one of the greatest of all America's wonderful industries *takes its place* in national advertising among the *first* in the land.

And it will be greater. Famous Players-Lasky Corporation has *done its "bit"* in the past. It is going to do more.

$1,000,000 is to be spent to carry *your* message to every corner of America, to *tell the people* that, as in the days of Ancient Greece, "the theatre of *all* the people" is open to all.

$1,000,000 *plugging away* for Paramount and Artcraft Pictures.

$1,000,000 invested to realize literally *hundreds* of millions for the exhibitors of Paramount and Artcraft Pictures.

A *colossal* sum, yes; but none too great to do the things we want to do for you, and for this great industry.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR *Pres.* **JESSE L. LASKY** *Vice Pres.* **CECIL B. DE MILLE** *Director General*

NEW YORK

ARTCRAFT PICTURES

The Newspaper Advertising

'Advertising'-America's religion.

A newspaper without advertising would be as dry as dust. There is no way to say *your* say to so *many* people at the same time, with the same *force* and *effect* as through the newspapers.

They are the *first,* the straight line of communication between the man with something to sell and the man who wants to buy.

And this national advertising campaign of Paramount and Artcraft is going right before the eyes of *26,408,462* readers of newspapers—*the readers* of the newspapers in your town.

And they'll *read* it; it will be *news* that will be *worth* reading. Not everybody knows what the modern photo-play has in store for them. They do not know that *now* they can see the best in literature, art and drama, portrayed by the greatest artists of the day; they do not all know the educational possibilities of the modern motion picture. They do not all know, *even yet,* what Artcraft and Paramount pictures *mean.*

But they *will know.* They will read about Paramount and Artcraft in more than 300 of the best newspapers in America. They will have the message *flashed* before their eyes on electric signs in big cities and popular resorts; and they will prove the supremacy of Paramount and Artcraft pictures from a chair in your theatre.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*

NEW YORK

ARTCRAFT PICTURES

The Magazine Advertising

Pike's Peak and 20 others.

In Colorado are twenty mountains, all of them higher than Pike's Peak. But you never heard of the 19 others. It pays to advertise.

You can have the finest auditorium within a week's walk; but if you don't put the *right kind* of attractions in it and then go out and tell the man in the street *where* you are and *what* you've got, you'll be *as lonesome* as an old maid at a mothers' convention.

Your people read magazines. It's towns like yours that make "million circulations" possible. It's the *small* and moderate sized community that is the *backbone* of this great industry.

And Famous Players-Lasky Corporation *knows* this, and they use three millions of circulation in magazines to reach *your patrons* and the people who by right ought to be your patrons.

This *national* advertising campaign has a lot of thought behind it—with you in mind at every step. And *every* ounce of power known to modern advertising will be *turned on*, and every device will be used to *help* every exhibitor get every possible benefit.

And the 41,609,000 magazine readers are one way to *sell* you and your theatre to your public.

But *be sure* this advertisement *means* you.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR *Pres.* **JESSE L. LASKY** *Vice-Pres.* **CECIL B. DE MILLE** *Director General*

NEW YORK

ARTCRAFT PICTURES

The Exhibitor

Count a million.

Of course you won't. Well then, *think* a million. $1,000,000 going out in *cash* to newspapers and magazines for advertising to *fill* your theatre, every day, every performance.

It's going to do just *that*, sure as fate, if you have the goods; if you're ready to *fire* right along with the big guns of this publicity.

In plain English, you won't get all that's due you—all the benefit of the great big advertising "main" laid through your town unless you have a "faucet" in the house with which to *turn it on*.

In still plainer English, you must tell people that yours is the theatre the advertising talks about, that you show *that* kind of pictures, and that they can tell it in a minute by looking at your theatre. Then you've got them *for good*. Because Artcraft and Paramount pictures are going to *hold* them.

In the words on the cow-boy monument, "*We've done our derndest-angels can do no more*"—now, are you going to cooperate and *help us* to make this the first industry in America? Your part is "linking up."

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice-Pres.* CECIL B. DE MILLE *Director General*

NEW YORK

ARTCRAFT PICTURES

Who is "Number One"?

A Mystery Serial

A Paramount Picture

Paramount Pictures

Concerning Serials -

What You Want:

What do you expect when you book a Serial for your theatre? First - you insist on a story by a well-known author who knows how to grip and hold public interest. Next - you want a real production - and that means direction, photography, careful editing, picture sense. Then - you must have a star who interprets the story and is a joy to the eye. In addition - you insist upon advertising and promotion aid that will bring you hundreds of new patrons.

With these elements you have a picture that is right for you and your audience.

What Paramount Gives:

Anna Katharine Green, the best-known of all mystery writers, is the author of

Who is *"Number One"?*

a Serial offered to you by *Paramount Pictures* - starring dainty Kathleen Clifford - backed by the biggest advertising campaign ever offered with a serial.

What More Can You Ask?

RELEASED OCTOBER 29

Jesse L. Lasky *presents*

Vivian Martin

in

The Sunset Trail

Vivian Martin as a society "bud" in the latest creations of the Fifth Avenue modiste is more *charming* than ever. Every one of your patrons will like this picture; and you know "a *pleased customer* is a walking advertisement."

Picturized by Beulah Marie Dix, from the story by Alice McIver; staged by George Melford.

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *Pres.* JESSE L. LASKY, *Vice-Pres.*
CECIL B. DEMILLE, *Director General*

J. STUART
Series

A Paramount Picture

Paramount Pictures

BLACKTON

"The Judgment House"

J. Stuart Blackton *and* Sir Gilbert Parker

One with an **indomitable** desire to produce something that would stand as an eternal monument to his artistic **genius**, the other writing with the touch of an **artist** and **vision** of a seer have collaborated in the production of

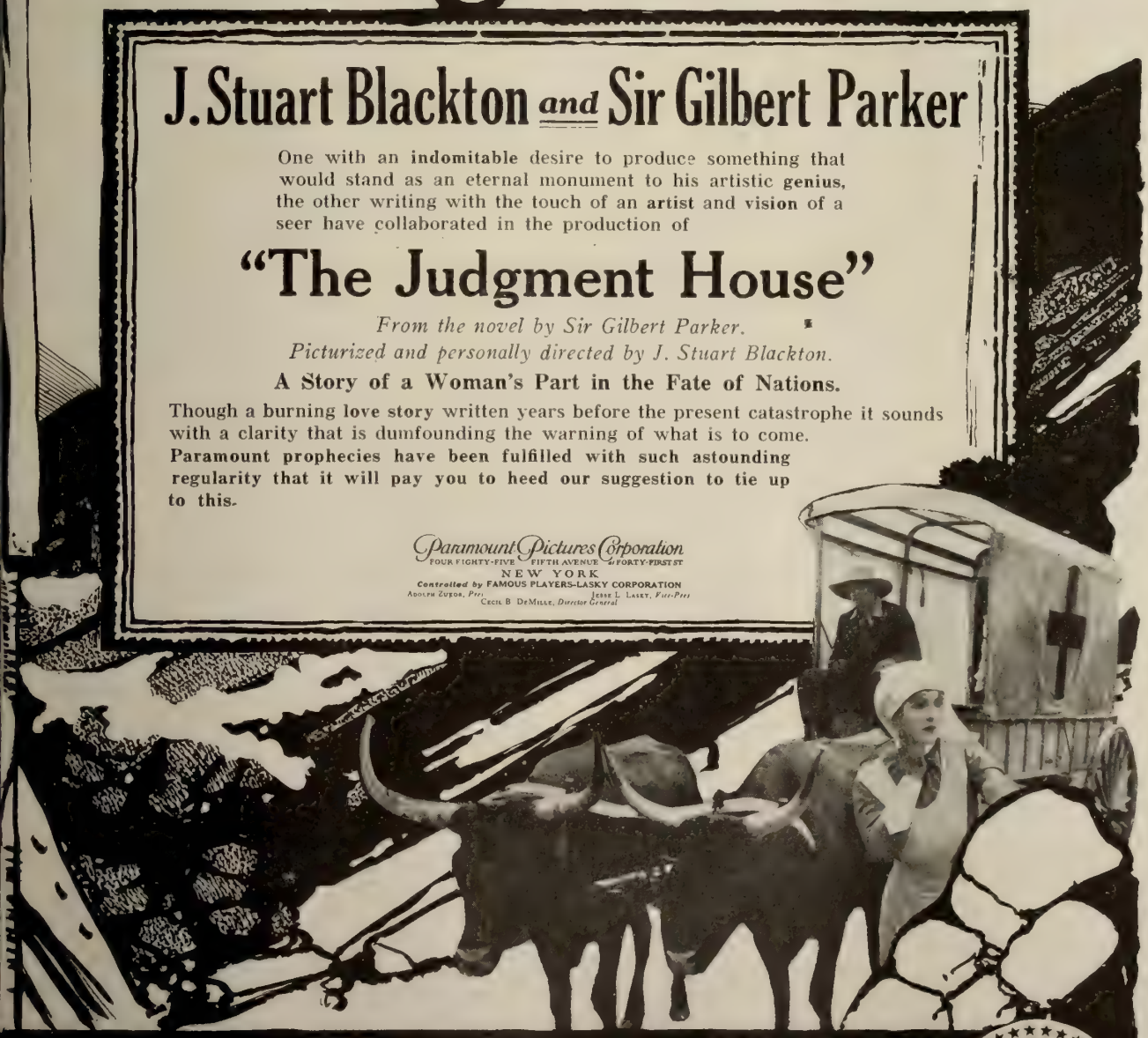
"The Judgment House"

From the novel by Sir Gilbert Parker.
Picturized and personally directed by J. Stuart Blackton.

A Story of a Woman's Part in the Fate of Nations.

Though a burning **love story** written years before the present catastrophe it sounds with a clarity that is dumfounding the warning of what is to come. **Paramount prophecies have been fulfilled with such astounding regularity that it will pay you to heed our suggestion to tie up to this.**

Paramount Pictures Corporation
FOUR FIGHTY-FIVE FIFTH AVENUE & FORTY-FIRST ST
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Adolph Zukor, *Pres.* Jesse L. Lasky, *Vice-Pres*
Cecil B. DeMille, *Director General*



A Paramount Picture

Paramount Pictures

Jos. M. Schenck presents
FATTY ARBUCKLE
"Oh! Doctor"
In these days when everybody is showing a feature, the exhibitor who ADVERTISES a Paramount-Arbuckle two-reeler in addition to a Paramount feature HAS THE EDGE
on all his competitors.
Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE AT FORTY-FIRST ST
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Paramount Pictures

BRENON PRODUCTIONS
Personally · Directed · By · Mr. Brenon

Herbert Brenon has in course of preparation "Empty Pockets"

By Rupert Hughes

Hamilton Amusement Company
LANCASTER, PENNA.
CONTROLLING
Hamilton Theatre Grand Theatre

Sept. 22nd. 1917

BERT BRENON FILM CORP.,
Seventh Ave.,
York City, N.Y.

tlemen:-

In response to your letter making inquiries re-
ding The Lone Wolf would state that I never played a pict-
in the Hamilton theatre that met with better commendat-
, I heard not one complaint as to story, production,
ing, etc., and would think that some more pictures of this
e with the same star would go big here. I am satisfied
after showing the Wolf that the name Brenon in conn-
ion with the production of any other photoplay in the
re insures success in my theatre. I do not see where any
rovement could be made over this production.

RS

Yours for success
Geo. W. Krupa.

EMPTY POCKETS will be swifter and even more dramatic than "The Lone Wolf"

Broadway Theatre *Sold out*

HERBERT BRENON'S

TREMENDOUS ATTENDANCE AT NEW YORK THEATRE AS A TWO DOLLAR ATTRACTION SURPRISES ALL THEATRICAL MANAGERS.

"It is gripping throughout in dramatic force and incident...
"...Its thrills are abundant, and to the eye it offers scenes which have not been surpassed in motion pictures."
—New York Globe.
"It abounds in thrills, in spectacular scenes, in gripping situations. More than that, it is a very human story that could be understood by the humblest Russian peasant."
—New York American.

For Entire Engagement

FALL of the ROMANOFFS

"One of the most remarkable and noteworthy pictures of the year. Emphatically a stride forward in motion pictures."
—New York Morning Telegraph.

"Judging by the enthusiasm with which it was received it is destined to be one of the screen 'hits' of the season. It is a gripping story, well photographed, well acted."
—New York Telegram.

TERRITORIAL RIGHTS *READY NOW*

Most timely motion picture ever screened

Address All Communications to

ILIODOR PICTURES CORPORATION

Eltinge Theatre Building
New York City

BRENON PRODUCTIONS
Personally · Directed · By · Mr. Brenon

Ivan

IVAN FILM PRODUCTION'S

PRESENTATION OF

THE FAMOUS STELLAR-TRIO

GRETCHEN HARTMAN

MILTON SILLS

MARIE SHOTWELL

IN

EDMUND LAWRENCE'S

POWERFUL EUGENIC ARGUMENT

MARRIED IN NAME ONLY

STORY BY

IVAN ABRAMSON & EDMUND LAWRENCE

Ivan Film Production Inc.

130 West 46th Street, New York

SELECT PICTURES CORPORATION directs the attention of Exhibitors to the opportunity for constructive business-building afforded by the attractions of extraordinary merit described in the following pages.

Exceptional advantages may be secured by those Exhibitors who adopt the policy of showing consistently the releases of the SELECT STAR SERIES, and thus securing for their patrons all the new pictures of

Clara Kimball Young
Norma Talmadge
Alice Brady
Constance Talmadge

Contracts for all Select Pictures are now being closed through Select Exchanges established in eighteen cities throughout the United States.

SELECT SP PICTURES

SELECT PICTURES CORPORATION
729 Seventh Avenue, New York City

SELECT SP PICTURES

JOSEPH M. SCHENCK

presents

NORMA TALMADGE

(Select Star Series)

in

"THE MOTH"

the first of eight pictures to be made during the coming year. Norma Talmadge's place in the ranks of stars was made secure through "Panthea". With "Poppy" her fame and popularity become international. "The Moth" will raise her to new heights. It is a superb picture, telling a strong and dramatic story: a young girl—a tragic marriage—the pace that kills—and the way out! "The Moth" is big!

Directed by Edward José. Story by Wm. Dana Orcutt.

Distributed by

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City

SELECT SP PICTURES

For Immediate Distribution

CLARA KIMBALL YOUNG

AND HER OWN COMPANY

(Select Star Series)

in

"MAGDA"

from the famous play of the same name. Eight pictures made by this renowned star—her entire output—will be distributed by Select during the the next twelve months. "Magda" is the first of these, and it will easily take rank as Miss Young's most notable performance. Never has Miss Young seemed so lovely as in this picture—never has her art shown to such brilliant advantage. "Magda" is Clara Kimball Young at her best!

Directed by Emile Chautard
Scenario by Margaret Turnbull

Distributed by
SELECT PICTURES
CORPORATION
729 Seventh Avenue, New York City

SELECT SP PICTURES

LEWIS J. SELZNICK

presents

CONSTANCE TALMADGE

(Select Star Series)

in

"SCANDAL"

In this, the first of eight pictures in which she will star during the coming year, Constance Talmadge, whom D. W. Griffith made famous as the Mountain Girl in "Intolerance", will be seen in "Scandal"—the strongest story that has ever brought a young star before the public. "The worst-spoiled girl in America", and how she was brought to her senses and to a realization of the true values of life—that is the story in a nutshell. "Scandal" will secure the fame of Constance Talmadge, and will make fortunes for the exhibitors who play it.

Directed by Charles Giblyn. From the novel by Cosmo Hamilton

Distributed by

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City

SELECT SP PICTURES

SELECT PICTURES CORPORATION

presents

ALICE BRADY

(Select Star Series)

in

"THE RED MOUSE"

the first of a series of eight pictures. Alice Brady needs no introduction to the audiences of America. Her fame as a star rests not upon one picture, but upon dozens. She has been acclaimed both by the fans, who have grown to love her, and by the exhibitors, who have made fortunes out of her pictures. As a Select star she will eclipse even her notable performances in "Bought and Paid For", "Maternity" and other favorites. "The Red Mouse" is a glorious beginning.

Directed by Edward José
From the famous play by Henry J. W. Dam

Distributed by
SELECT PICTURES CORPORATION
279 Seventh Avenue, New York City

SELECT SP PICTURES

HARRY WEBER

presents

EVA TANGUAY

(FIRST TIME ON THE SCREEN)

in

"THE WILD GIRL"

SELZNICK HS PICTURES

Eva Tanguay, the most popular star vaudeville has ever known, brings to the screen in this her first picture, a reputation for entertainment unique in the amusement world. Her dynamic personality and her eccentric comedy have won her fame as "The Bombshell of Joy!" "The Wild Girl" is a tremendous picture, made at huge cost, and every foot of it vibrates with a Tanguay thrill.

Director, Howard Estabrook. From story of George Rosener.

Distributed by

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City

SELECT SP PICTURES

LEWIS J. SELZNICK

presents

RITA JOLIVET

THE INTERNATIONAL STAR

in

"LEST WE FORGET"

SELZNICK LS PICTURES

Six months of constant work, and $250,000 have gone into the making of this tremendous production which presents the drama of the war nations as a supreme screen spectacle in which the sinking of the Lusitania and the destruction by the Germans of a French town are two of the dramatic incidents. Rita Jolivet, renowned star in Europe and America, is the central figure of this greatest of film spectacles.

Directed by Leonce Perret
Produced by Rita Jolivet Film Corporation,

Distributed by

SELECT PICTURES CORPORATION
729 Seventh Avenue, New York City

SELECT SP PICTURES

THE COMPLETE LIST

In addition to the Select Pictures described in the foregoing pages the features listed below are available for immediate booking through all Select Exchanges

"The Public Be Damned"

Clara Kimball Young in "The Common Law"
Mme. Nazimova in "War Brides"
Clara Kimball Young in "The Foolish Virgin"
Kitty Gordon in "Vera, The Medium"
Norma Talmadge in "Panthea"
Robert Warwick in "The Argyle Case"
Clara Kimball Young in "The Price She Paid"
Norma Talmadge in "The Law of Compensation"
Florence Reed in "The Eternal Sin"
Rex Beach's "The Barrier"
Clara Kimball Young in "The Easiest Way"
Norma Talmadge in "Poppy"
Robert Warwick in "The Silent Master"
Herbert Brenon's "The Lone Wolf"

"War on Three Fronts"

★ ★ ★

Select Exchanges

New York
Sol. J. Berman, Mgr.
729 Seventh Avenue

Philadelphia
M. Milder
1335 Vine Street

Boston
S. H. Steinfeld, Mgr.
69 Church Street

Buffalo
C. R. Rogers, Mgr.
86 Exchange Street

Washington
V. P. Whitaker, Mgr.
811 "E" Street, N. W.

Pittsburgh
C. F. Schwerin, Mgr.
1201 Liberty Avenue

Atlanta
Walter Price, Mgr.
61 Walton Street

Cleveland
Sam E. Morris, Mgr.
Columbia Building

Chicago
R. C. Seery, Mgr.
220 South State Street

Cincinnati
Sam E. Morris, Mgr.
302 Strand Theatre Building

Des Moines
A. H. Blank
Garden Theatre Building

San Francisco
Ben S. Cohen
Pacific Coast Mgr.
X. K. Stout, Mgr.
985 Market Street

Kansas City
W. H. Bell
920 Main Street

Minneapolis
H. A. Rathner, Mgr.
Film Exchange Building

Dallas
C. C. Ezell, Mgr.
1919 Main Street

Denver
Hugh Rennie, Mgr.
1541 Welton Street

Los Angeles
H. H. Hicks, Mgr.
736 South Olive Street

Seattle
B. R. Keller, Mgr.
308 Virginia Street

SELECT PICTURES CORPORATION
729 Seventh Avenue New York City

EMILY STEVENS
IN
SLEEPING MEMORY

Directed by George D. Baker

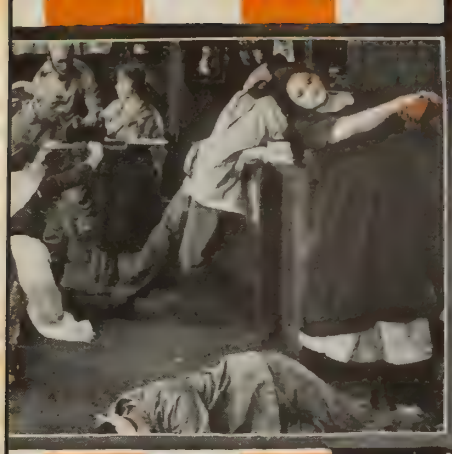
The most wonderfully acted drama in the history of the screen

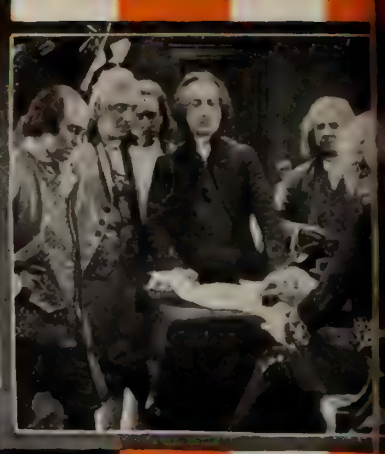
will be released in OCTOBER by METRO

Extra Special Star Series Production de Luxe

B.A. ROLFE presents
ETHEL
BARRYMORE
A tremendous
spectacular drama
in 5 astounding acts
Written and Directed by
LIONEL BARRYMORE

N LIFE'S
WHIRLPOOL
RELEASED BY
METRO
O CTOBER 8th



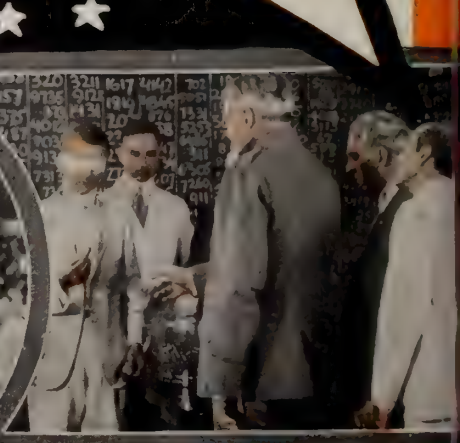


B. A. ROLFE
presents

Draft 258

produced by Wm. Christy Cabanne
starring
MABEL TALIAFERRO
for
OCTOBER RELEASE

Trade Showings throughout the United States



PARALTA PLAYS

PICK OF THE PICTURES

J. WARREN KERRIGAN

Directed by
OSCAR APFEL

in "A Man's Man"

Written by
PETER B. KYNE

A Mighty—Virile—
Swinging—
Stalwart—Thundering
—DRAMA of Life
and Love,
Danger and Daring

He can hold
in esteem
an Enemy
who braves his chance
on equal terms.
But naught will save
from his wrath
the foe
who strikes
like the snake
without warning.

Sends ripples down your spine,
Grips your heart,
And causes that quick catch
in your throat.

Seven Parts; and when it says "The End" you wish there were seven more.

More Action than the Falls of Niagara
More Stuff than the Encyclopaedia Britannica
And a Song of Love
As Tender as a Sprig of Thistledown Blown by the
Gentle Gust of an Autumn Breeze

Will Draw the Crowds as the Moon Draws the Seas

Sold Under Either Star Series Booking Method or The Paralta Plan

"ASK ANY TRIANGLE EXCHANGE"

TRIANGLE DISTRIBUTING CORP.

PARALTA PLAYS

PICK OF THE PICTURES

Bessie Barriscale

in "Madam Who"

Directed by Reginald Barker

Written by Harold MacGrath

The Secret Service Classic

She grasps the rim
of despair.
She scorches her soul
with the fires
of hate.
Even her love
she denies—
for the sake
of her country's
honor.

Mystery Stalking—Mystery Weaving—Mystery Rampant

Brilliant lights. Gaiety. Music. Splendid men, women. Click on window-pane. One man pales. Somewhere, mad rider tearing across country. Far off—two divisions surrounded. Their fate? Who knows? Madam Who?——— Brilliant lights. Gaiety. Music——— And then....?

The mystery of American History. The picture that holds the secret of your success.

Bessie Barriscale

Directed by JAMES YOUNG

in "Rose O' Paradise"

Written by GRACE MILLER WHITE

By the author of "Tess of the Storm Country"

The Sunshine Picture You NEED in These Stern Times

MAKE YOUR PATRONS HAPPY AND GATHER IN LAUGHING DOLLARS

NOTE—A *most extraordinary* Nation-Wide advertising campaign is now on foot. It will cause your public to DEMAND that you show this picture.

SOLD UNDER EITHER STAR SERIES BOOKING METHOD OR THE PARALTA PLAN

PARALTA PLAYS, INC.

729 SEVENTH AVENUE
NEW YORK CITY

CARL ANDERSON, President
HERMAN FICHTENBERG, Chairman Directors
ROBERT T. KANE, Vice-Prest.
HERMAN KATZ, Treas.
NAT. I. BROWN, Secretary and Gen'l Manager

TRIANGLE DISTRIBUTING CORP.

Goldwyn Pictures

Why Quote Hundreds When All Agree?

MADGE KENNEDY and "Baby Mine"—the second Goldwyn release—have been even more enthusiastically welcomed and approved by exhibitors and the American public than the spectacular "Polly of the Circus," starring Mae Marsh. Since the reviews and exhibitor telegrams are unanimous we quote five out of hundreds as representing the pulse of the industry:

NEWSPAPERS:

NEW YORK TRIBUNE: Just as everyone had about decided in his mind whether he preferred Marguerite Clark or Mary Pickford, along comes Madge Kennedy and upsets all the calculations. She is sweet; she is subtle, and her style is inimitable.

NEW YORK HERALD: This new star, Madge Kennedy, will prove a gold mine in the motion picture business. She keeps her audiences laughing constantly.

ZIT, NEW YORK JOURNAL: An even greater picture than it was a play. Margaret Mayo's great farce was made to be screened. Madge Kennedy is a wonder.

THE VOICE OF THE EXHIBITOR:

J. W. & W. J. DUSENBURY, GRAND THEATRE, COLUMBUS, O.: We played to capacity business at our opening, and we are maintaining our prices at the highest point ever received regularly by any picture theatre in this city. By doing this we keep Goldwyn pictures above any idea of mediocrity; they are worth the advance. Goldwyn's marked advance will increase the interest of all educated Americans in motion pictures.

J. J. PARKER, MAJESTIC THEATRE, PORTLAND, ORE.: Goldwyn pictures are proving remarkable money-getters for the Majestic Theatre. The Portland photoplay public is today clamoring for Goldwyn pictures; the Goldwyn publicity had popularized them long before they came upon the screen. And I am not the least bit backward in commending your "Polly of the Circus" as a money-getting picture from every standpoint.

These are not unexpected messages of approval for Madge Kennedy or Margaret Mayo's great farce. Others now tell you what Goldwyn itself has forecast for months. Exhibitors will find that Goldwyn promises less in its advertising than it always delivers.

Goldwyn Pictures Corporation

16 East 42nd Street, New York City

Advisory Board:

SAMUEL GOLDFISH
Chairman

EDGAR SELWYN
MARGARET MAYO
IRVIN S. COBB
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE

Goldwyn Pictures

The Best Advertised Woman in the World

MAXINE ELLIOTT, who on October 7 makes her screen debut in "Fighting Odds"—Goldwyn's third production—has had and still receives more remarkable publicity than any living woman.

Not merely in her native America, but throughout the world, her fame and reputation have paved the way for a tremendous public interest in her first motion picture.

In "Fighting Odds," by Roi Cooper Megrue and Irvin S. Cobb, two famous authors, Miss Elliott lives up to the public's anticipations and expectations.

She is beautiful; she is emotionally powerful and thrilling; she is the Maxine Elliott that the mind pictures her to be wherever her name is mentioned and audiences everywhere will rush to see her in your theatre.

Behind this famous name, this powerful play and its noted authors, for the further benefit of exhibitors, Goldwyn has conducted a nation-wide campaign of exploitation that means *box-office* profits.

Goldwyn Pictures Corporation

16 East 42nd Street, New York City

Telephone: Vanderbilt 11

Goldwyn Pictures

What Your Public Will Like in "Fighting Odds"

Can a loyal and beautiful wife single-handed and against all of the evil agencies of high finance, foil and bring to justice the most powerful financier in Wall Street?

Do you believe, like Henry Ford, that the American laborer is worthy of his hire; that he is entitled to share in the prosperity of the business success he helps create with his brain and muscle?

Do you think that the self-reliant American woman is capable of pitting her wits against one of the nation's shrewdest and most unscrupulous Money Masters?

Would every woman's loyalty to the man she married stand the test of following him into prison and raising him from ruin and despair back to success, prosperity and the confidence of his fellow men?

All of these questions are answered by one of the world's most beautiful women, Maxine Elliott, in her first Goldwyn Picture production.

Goldwyn presents

Maxine Elliott

in

Fighting Odds

By Roi Cooper Megrue and Irvin S. Cobb

Goldwyn Pictures Corporation

16 East 42nd St., New York City

Goldwyn Pictures

WHAT THE EXHIBITOR BUYS WITH THIS PICTURE

The reputation of Jane Cowl as America's greatest emotional actress; her fame as the most beautiful woman on the American stage; her unbroken line of successes in great plays.

A story by a tremendously popular author which already is known to the 10,000,000 readers of The Saturday Evening Post and millions of others.

The usual remarkable standard of Goldwyn productions and the nation-wide campaign of Goldwyn publicity.

Goldwyn presents

Jane Cowl

in

The Spreading Dawn

by

Basil King

Goldwyn Pictures Corporation

16 East 42nd St., New York City

Goldwyn
announces

That all Goldwyn offices in America are now ready to book

That all of these offices are being supplied with prints

That the American public is eager to see

George Loane Tucker's

Remarkable presentation of

Hall Caine's
Greatest story

The Manx-Man

with Elisabeth Risdon, Henry Ainley, Fred Groves

This production is released throughout North America exclusively through

Goldwyn Distributing Corporation
16 East 42nd. St. New York City

MR. FOREIGN BUYER-

YOU NEVER CROSS A RAILROAD-TRACK IN A HURRY

BEFORE YOU PURCHASE FOR YOUR PARTICULAR TERRITORY
SEE OUR MONEY EARNING FEATURES FIRST

OUR PRODUCTIONS ARE —STANDARD—

WE CONTROL EXCLUSIVELY FOR EXPORT
WORLD-BRADY-MADE-PICTURES
52-ELABORATE GILT EDGE PRODUCTIONS A YEAR-52
AND OTHER
DRAMAS—COMEDIES—SERIALS—EDUCATIONALS—CARTOONS
SQUARE DEALING—EFFICIENCY—ORGANIZATION

EXCLUSIVE EXPORTERS OF SPEER CARBONS

INTER-OCEAN FILM CORPORATION

HENRY J. BROCK, PRES. — PAUL H. CROMELIN, VICE-PRES.
220 W. 42nd St. — NEW YORK CITY

"WE OPERATE EVERYWHERE"
LARGEST DISTRIBUTORS OF FILMS IN FOREIGN FIELDS

SCHLES

"KERENSKY IN THE RUSSIAN REVOLUTION OF 1917"

AUTHORIZED BY THE EXECUTIVE COMMITTEE OF THE SOLDIERS' AND WORKMEN'S DEPUTIES - PETROGRAD

PREMIER KERENSKY
REPRODUCED FROM THE FILM

STATE RIGHTERS - STOP!
EXHIBITORS - - LOOK!
TO THE TRADE - LISTEN!

I HAVE IT

AUTHENTIC MOTION PICTURES OF THE
RUSSIAN REVOLUTION

"KERENSKY IN THE RUSSIAN REVOLUTION OF 1917"

SHOWN BY SPECIAL PERMISSION OF THE
MAN OF THE HOUR - KERENSKY
SEE HIM IN ACTION - KERENSKY
I OFFER IN MOTION PICTURES - KERENSKY

NO OTHER REVOLUTION PICTURE SHOWS HIM

MOTHER OF FREEDOM
"BABUSHKA" BERESHKOFFSKA
REPRODUCED FROM THE FILM

BOOK NOW
BUY NOW
WIRE NOW
TO
M. S. EPSTIN
SUITE 1005
220 W. 42ND ST.
NEW YORK CITY

STATE RIGHTS NOW SELLING
4 REELS OF ACTION - PATHOS - THRILLS - 4

SCHLES

MUTUAL

Reel Life is always full of interest

The only Single reel which fits any program

The Bigness of Mutual Pictures

—"Big Stars Only"

By
JOHN R. FREULER
President Mutual Film Corporation

During the month of September the Mutual Film Corporation demonstrated on the screens of hundreds of theatres the meaning of its new policy. It offered concrete proof of the fact that Mutual Pictures—"Big Stars Only"—are unexcelled in the amusement field—from the standpoint of the box-office—satisfied patrons—famous stars—worth-while productions.

This month again—Mutual will offer two big star features every week.

The week of October 1st, we present

MARY MILES MINTER in "HER COUNTRY'S CALL"

EDNA GOODRICH in "QUEEN X"

The week of October 8th, we present

GAIL KANE in "SOUTHERN PRIDE"

ANITA KING in "THE GIRL ANGLE"

The week of October 15, we present

ANN MURDOCK in "THE BEAUTIFUL ADVENTURE"

JULIETTE DAY in "THE CALENDAR GIRL"

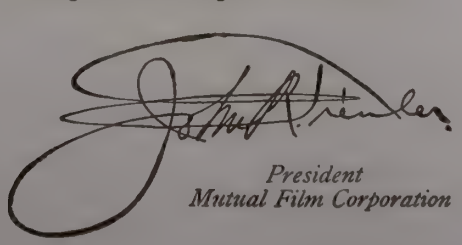
The week of October 22nd, we present

OLIVE TELL in "THE UNFORESEEN"

—fourth of the Charles Frohman Successes in Motion Pictures.

WILLIAM RUSSELL in "THE SEA MASTER"

The bigness of Mutual Pictures is again demonstrated in no uncertain fashion. They are big attractions, featuring big stars, produced in a big manner and big in drawing power. The big exhibitors will instantly recognize their bigness and arrange to show them all.



President
Mutual Film Corporation

Samuel S. Hutchinson Pres.
AMERICAN FILM COMPANY INC.
Presents

GAIL KANE *in* "SOUTHERN PRIDE"

A five-act drama by Julian Louis Lamothe. Directed by Henry King. Released the week of October 8th.

An out-of-the-ordinary story. Scenes laid in the homes of the proud Creole families of New Orleans. An exceptional cast. From every standpoint a box-office attraction far above the average. Booking now at all Mutual Exchanges.

Produced by
AMERICAN FILM COMPANY, INC.
SAMUEL S. HUTCHINSON, President

Distributed by
MUTUAL FILM CORPORATION
JOHN R. FREULER, President

MUTUAL BIG STARS ONLY PICTURES

HELEN HOLMES

"THE LOST EXPRESS"

—ADVERTISED EVERYWHERE!

THIS stupendous fifteen-chapter mystery serial is setting new box-office records. It is advertised from coast to coast. It is presented with the most complete line of advertising helps ever prepared for Exhibitors. These items are ready at any Mutual Exchange:

Posters—Ones, Threes and Sixes For Every Chapter
Special Twenty-four Sheets
Rotogravure Heralds
Thumbnail Cuts
Window Cards
Snipes
Announcement Slides
Lobby Photos—Sets of Six 11x14's for Each Chapter
22x28 Lobby Portraits of Helen Holmes
Oil and Water Color Paintings of Helen Holmes
Banners
Press Sheets

When you book this record-breaking mystery serial you get *co-operation*—advertising helps that will help you pack your house for fifteen weeks. See your Mutual Exchange.

HELEN HOLMES
IN
THE LOST EXPRESS

Produced by
Signal Film Corporation
Samuel S. Hutchinson, Pres.

Distributed by
Mutual Film Corporation
John R. Freuler, Pres.

BIG STARS ONLY

HELEN HOLMES IN THE LOST EXPRESS

YOU'LL find twenty-four sheet posters like the above throughout the country—from coast to coast. Signal's serial—"The Lost Express"—is reinforced by tremendous publicity everywhere. Your Mutual Exchange will tell you how you can cash in on this campaign. Write or wire!

Produced by
SIGNAL FILM CORPORATION
Samuel S. Hutchinson, Pres.

Distributed by
MUTUAL FILM CORPORATION
John R. Freuler, Pres.

BIG STARS ONLY

CUB COMEDIES

Featuring
"That Unique Little Comedian"

GEORGE OVEY

"JERRY AND THE BULLY"

Released October 11th

In which Jerry takes charge of a country school and * * * ! ! !

Book through any exchange of the

MUTUAL FILM CORPORATION

DAVID HORSLEY PRODUCTIONS

Eastern and Foreign Sales Representative
D. W. RUSSELL
729 Seventh Ave., New York City

Studios and Executive Offices: Los Angeles, Cal.

"50/50"

It Is About an Even Split Between Production and Exploitation on Feature Pictures

My advertising campaigns have sold pictures in all parts of the world

Nell Shipman
IN
"God's Country and The Woman"

This 8-reel masterpiece was one of the leading successes, due to the splendid advertising campaign of the Greater Vitagraph Company.

Photo enlarged to life-size from negative film by The Shipman Photo Process of Los Angeles.

Strong foreign connections **plus** the unsurpassed system of **CHESTER BEECROFT,** with whom I have affiliated, amply cares for the Export Trade, while some of the best hustlers in the business assist me in selling the American rights.

At the present moment I have a 5-reel subject, in scenario form, which will bring $30,000 and upwards from the State Right Buyers. **I know,** for I have given it the acid test! It is also timely for the foreign field. It can be made for less than $20,000. Does any independent producer care to substitute this for something else now under contemplation?

Studios and Laboratories Centrally Located

ERNEST SHIPMAN

70 WEST 46th STREET Phone Bryant 8216 . NEW YORK CITY

It's the "Class"
CHRISTIE COMEDIES
That Makes Repeaters
IN BEST THEATRES EVERYWHERE
Book this one Now
Dainty Betty Compson
and Bevy of Beauties
"Love and Locksmiths"
Released Week of October 8th
Directed by Al E. Christie
CHRISTIE FILM CO.
LOS ANGELES

NEW RUSSIA FILM COMPANY
PRESENTS

"THE RUSSIAN REVOLUTION"

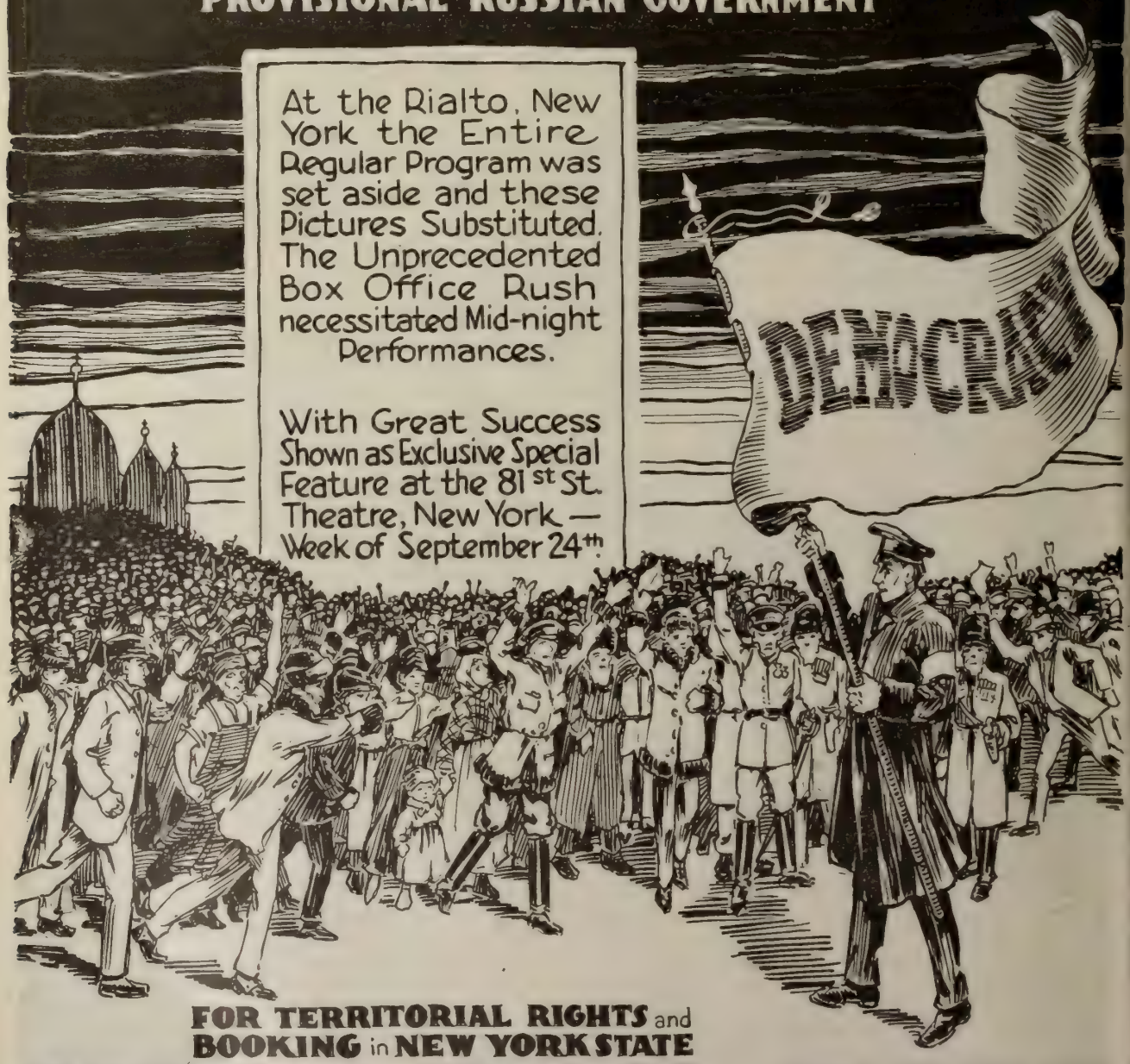
WITH WHICH IS EMBODIED

"BEHIND THE RUSSIAN BATTLE LINES"

The Only Officially Authorized Pictures
Exclusively Permitted to be Shown in
this Country by the
PROVISIONAL RUSSIAN GOVERNMENT

At the Rialto, New York the Entire Regular Program was set aside and these Pictures Substituted. The Unprecedented Box Office Rush necessitated Mid-night Performances.

With Great Success Shown as Exclusive Special Feature at the 81st St. Theatre, New York — Week of September 24th



FOR TERRITORIAL RIGHTS and
BOOKING in NEW YORK STATE

OVERLAND FILM CO.

SAMUEL KRELLBERG, PRES.
729 Seventh Ave., New York

Announcement

Harry Berg

Will Present Miss

BARBARA CASTLETON

In a Series of SUPERLATIVE PHOTO DRAMAS by WELL KNOWN AUTHORS and PLAYWRIGHTS

Produced under the Supervision of E. GEORGE SHEER

Miss Castleton's Past Successes
"God's Man"
"On Trial"
"Parentage"
"Freedom of the World"
Shortly to be Released
"Sins of Ambition"
"Empty Pockets"

Ⓔ

THIS IS WELL WORTH A SECOND READING

In the July 5th issue of our well known British contemporary, of London, England, "The Kinematograph and Lantern Weekly," there is an article on "The Making of a Model Trade Paper," by A. E. Newbould (Chairman of the Cinematograph Exhibitors' Association), from which we quote the following:

"I would like to put on record my opinion that the Trade Press has been going ahead lately by leaps and bounds. There has been a definite effect towards freer criticism, more up-to-date methods, and constructive assistance.

"But we have still a long way to go, and I am in cordial agreement with Mr. Montagu when he points to the MOVING PICTURE WORLD as a model Trade Paper. It is dignified, judicial, undeniably independent and very capably edited. It is, in the best sense of the word, a trade organ to which a wealthy industry can point with pride."

The above is all the more gratifying as Mr. Newbould is unknown to us except as we have noted his name from time to time in the British trade press in connection with his activities on behalf of the exhibitors of Great Britain.

WORLD PICTURES, BRADY-MADE
WILLIAM A. BRADY,
Director-General.
WORLD-PICTURES
present
ETHEL CLAYTON
in
"The Woman Beneath"
Directed by TRAVERS VALE
Story by WILLARD MACK

GENERAL FILM COMPANY,

Miss Opportunity Knocks!

Seize Her!

CHARLIE CHAPLIN

will appear next in

"A Jitney Elopement"

One of the funniest

ESSANAY-CHAPLIN COMEDIES

Released Oct. 13

Screen time 30 minutes.

DON'T MISS THIS CHANCE!

New Prints! New Paper!

WARNING

Beware of fake or duplicate films. Essanay will prosecute any persons making, distributing or renting spurious or unauthorized Essanay-Chaplin comedies. Exhibitors will aid us in fighting for picture honesty by reporting such cases.

TRADEMARK Reg. U. S. Pat. Off.

ESSANAY

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"The Fable of the Speedy Sprite"
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Marguerite Clayton and Roderick LaRocque in "The Fable of All That Triangle Stuff as Sized Up by the Meal Ticket"

"The Fable of Prince Fortunatus Who Moved Away from Easy Street and Silas the Saver Who Moved In."
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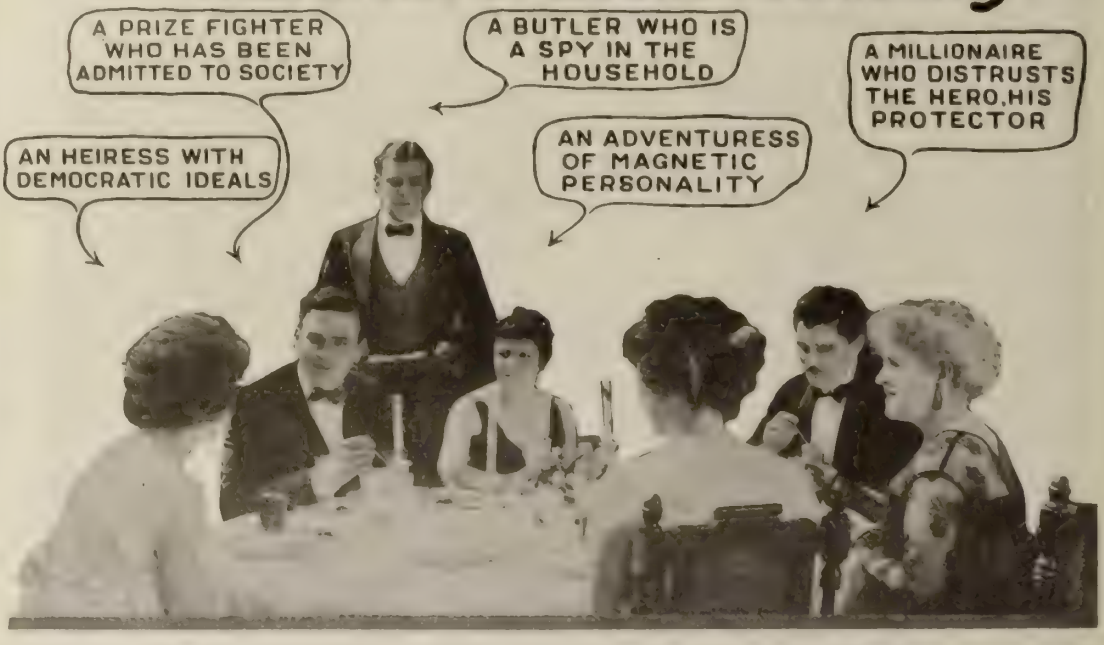
A PRIZE FIGHTER WHO HAS BEEN ADMITTED TO SOCIETY
A BUTLER WHO IS A SPY IN THE HOUSEHOLD
A MILLIONAIRE WHO DISTRUSTS THE HERO, HIS PROTECTOR
AN HEIRESS WITH DEMOCRATIC IDEALS
AN ADVENTURESS OF MAGNETIC PERSONALITY

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with

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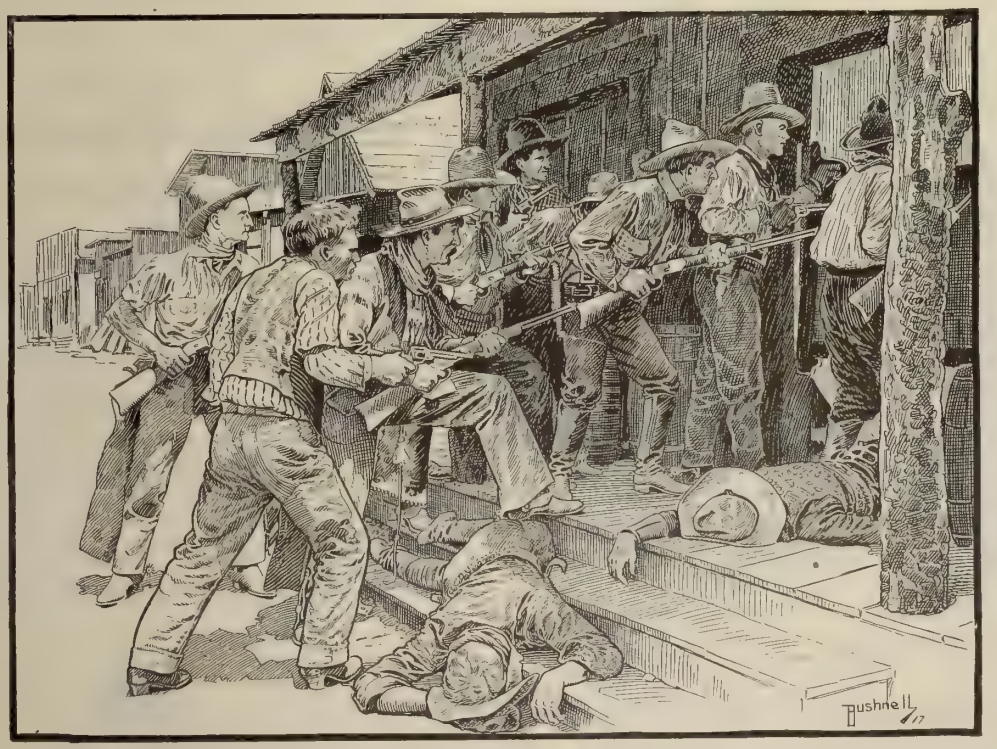

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When "O. Henry" gave us his western stories he painted each time an atmosphere that had depth, body and meaning. He did it with a few graphic strokes, but the strokes were masterful. Against this rugged background he deftly placed each of his whimsical dramas with terrific effect.

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Author of "Raffles"

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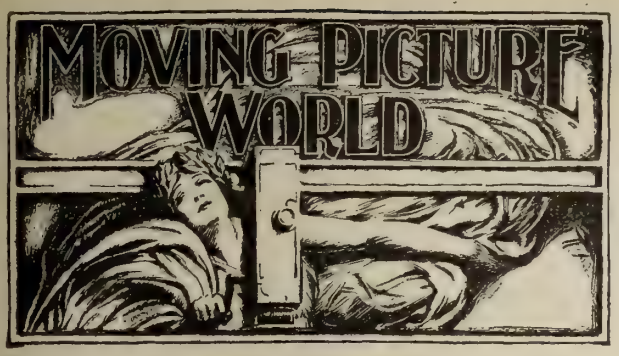

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(The Index to this issue is on page 302.)

Saturday, October 13, 1917

Facts and Comments

SPOILING the effect of a good feature by filling in with two or three reels of poor or mediocre material is a shortsighted policy that more than a few theater managers seem to be guilty of. Paying large rental rates and spending much time in selecting the feature or big subject on the program and then paying little or no attention to the other subjects necessary to complete the required number of reels can only and does result in dissatisfaction on the part of a large majority of each audience. The feature may be the very best and may fascinate every one in the theater, but if it has been preceded, or is followed, by poor and unsatisfactory shorter subjects, the good effect of the former is bound to be minimized if not nullified altogether. Looking out for the general excellence of the whole program is well worth while.

* * *

MEMPHIS officials are now struggling with the problem of Sunday closing. The Mayor of the city several weeks ago issued an order to close the shows. An injunction granted the theater people was dissolved a week ago, throwing the original order back on the police department. The police officials have decided to make a test case which will be decided shortly. The question of Sunday opening, like the question of censorship, is likely to be with us spasmodically for many a day. Theater men everywhere can do much with both questions in molding public opinion by articles in their house programs, slides on their screens and editorial matter in their local papers. Keep presenting your side of the case on every opportune occasion, and the majority of right thinking, liberal minded people will be with you whenever a vote comes.

* * *

THE increase in wages which the New York operators are requesting in their new scale is still another example of the steadily increasing costs that have to be met by the exhibitor. Many exhibitors are inclined to the belief that the new scale is not out of the way at present living costs and wages run, while other exhibitors say the rate is too high and claim the business cannot stand any increase. Any increase will undoubtedly work a hardship to many of the smaller houses, especially in the poorer neighborhoods where the price cannot be increased, and it is just in such localities where it is usually the only form of recreation available that we dislike to see a theater closed. One thing is certain, however, and most of our wide awake theater managers have come to realize it, namely, that if they are to secure the high class projection now demanded by the public the scale of wages for operating must compare favorably with the wages that intelligent and conscientious men can secure in other lines of work.

* * *

THE only way to avoid the music tax, as we have already intimated, is to select and use only music on which there is no tax or copyright. There is an abundance of such music out of which to pick an excellent repertoire, even if it will eliminate a quantity of the so-called new or up-to-date numbers. Now is a good time for theater managers to warn their leaders against playing any numbers "by request" unless they know it is not copyrighted, for which they will be liable.

* * *

OUR readers are referred to an article in this issue on the plans for distribution of films in aid of the Second Liberty Loan. The use of these films again demonstrates the far-sightedness of our Government officials in realizing the value of the screen in this enormous publicity campaign. We know the country can count on the fullest co-operation on the part of the industry.

* * *

LATEST consideration of the War Revenue bill at Washington clearly indicates a strong disposition to include theater admissions considerably below the twenty-five-cent scale. If this is done it simply will mean that the theaters will be made collection agencies of this tax from the public, for the low priced theater is now carrying all the burden it can possibly stand, with mighty few exceptions.

Fertilizing the Dramatic Spirit

By Louis Reeves Harrison

THE effect of every successful screen drama is to raise public taste, make audiences more exacting in the matter of errors hitherto generously forgiven, and to place those plays commercially adapted to long runs, or to large financial returns, beyond the reach of profiteering pirates who have, vulture-like, gorged themselves on the weaknesses of this young art. Our people are still tolerant—they are slow to move as a mass—hence the greatest sufferers are those progressive spirits whose breadth of vision enables them to look out upon an expanse of splendid opportunity, both educational and entertaining, for sincere artistry of production.

Skilled workmanship in all departments now and then appears, a master harmony of effort, and has the effect of popularizing moving pictures wherever shown. Such master efforts constitute the driving power of our ship, but there are a lot of barnacles hanging on, advancing themselves while retarding the general movement. Thus far these barnacles dread only the scraping-knife of fearless criticism. They can be almost singled out by their hatred of the intelligent and truth-telling reviewer. Any man, in any business, who assumes the lofty attitude of being beyond discriminating discussion of merit is already a backset, a check to progress, a counter-current in flowing water.

We have ranged on one side the intelligent part of American audiences, live exhibitors, progressive producers and discriminating critics. On the other side are those profiteers whose aim is to get all there is in the game irrespective of present quality or future improvement, stale-trick playwrights, plagiarizing producers, actor-fakirs, hand-to-mouth directors, spineless critics and the noisy, unthinking fractions of an audience.

Sometimes the spineless critic is to be pitied rather than blamed—his case is that of suppressed manhood. Ordinarily, however, he seeks to ingratiate himself by sticking peacock feathers in an old crow's tail. He fools no one but himself in the end. Once the exhibitor gets his measure he goes to the dust heap. Meanwhile he is merely poisoning wells of truth, spoiling all and helping none, not representative of his craft, not of his paper, no friend of the exhibitor he is attempting to fool, at one time a creature of small spites and bilious envy, at another the apostle of the amplified, the glorifier of innocuous inanity.

Then we have the playwright of thirty-six plots. For him there is nothing new under the sun. There is a dropped letter, an overheard conversation, and the villain gets the "papes," so that the hero is unjustly accused, and the heroine goes to the villain's rooms at midnight in a ball costume. Struggle! Poor old skeleton! He rattles the bone keys of his typewriter from morning to night in order to evolve a scenario in which there shall be a murder, a fire, an explosion, a dying confession and a pretty scene at the end, where the ingenue kisses the chalk-faced hero just as the sun sets behind distant hills.

The actor-fakir and the hand-to-mouth director have a privilege we all enjoy, the right to live, to get along as well as they can—so has any other caterpillar—but what he feeds on is very destructive to new and original growth. He eats holes wherever he crawls. He knows of nine plots and one tragic situation, the latter his own, when he is hanging around Times Square, looking for a job. It is quite as impossible to teach him anything as it would be to drive a nail in his skull. Having nothing to learn with, there is nothing for him to learn.

If it could be arranged for these backsets in production, the bearded lady, the living skeleton and the tattooed man, to give a side-show for backsets in the audience, all would be suitable, sensible, satisfactory and salubrious, but the bearded old stage play, the living skeleton of an ancient novel, the tattooed vehicle, appear in the main tent along with the legitimate moving picure performance and send away disgusted those spectators who love what is bright, entertaining and original in the new art, who would come back every day, and bring their friends with them, if there was no attempt to fertilize interest with cinders.

We have done so much that we are sorry for in moving pictures already shown that no logical argument as to what the future should be can be built on past performance. So far as stage presentations are concerned, we are not exacting as to naturalness—we accept theatrical devices, with which most directors are saturated, as part of the game, but to import these gross violations of probability into the new art, to replace reality with convention, has the effect of destroying, rather than developing, motion-picture opportunities.

In the fixing of attention upon purpose there is a similarity of performance highly important, but nevertheless deceiving. It may be done by poetic eloquence and sonorous voice in one case, in the other by beautiful and idealistic representation of the real. The stage may fertilize the dramatic spirit by its methods and forms—we must adhere to our own for the same purpose. We have reflected much and originated little, because the easy way in any art is to discover the commonplace.

The easiest way in newspaperdom is to tail along at the rear of the procession, shifting this way and that, without definite purpose, but the true function of leadership in one field, as in the other, is "to take the very hue and tone of the age in which we live. The modern era, with its leveling democracy, its social accent, its preoccupation with the affairs of the average man, has ushered into the drama an entirely new range of subjects."

We cannot fertilize the dramatic spirit, add millions to our audiences, with the ashes of burnt-out themes. So momentous, so universal, is the democratic spirit of these times that we cannot stir the hearts of people with any theme not of modern interest and development. We may restrict ourselves to the sentiments and passions of contemporary life and succeed, but we cannot go backward into old motives and methods without ignoring the fact that success is a matter of favoring circumstances.

It is a tremendous advantage for the theme of a play to be timely. It may otherwise fail in spite of most careful treatment and interpretation. Audiences sit dull and spiritless while watching a really beautiful picture, replete with high-priced personalities, when it is out of accord with modern thought and feeling. It loses the illusion of reality and fails to be convincing. The dramatic spirit must be that in harmony with mass-consciousness; it must be quick to grasp public opinion; it must bring into practice and urge upon others the principles and beliefs which are making this epoch the greatest in world history.

Will It Operate or Co-Operate? By Sam Spedon

THE motion picture industry is confronted with another source of pending trouble that has roused the exhibitors' leagues to many conferences and protracted meetings. This question following closely upon the trail of the music license will test the worth of organization in time of need.

We are in a quandary whether the representative exhibitors' organizations will agree as a body upon some concerted action and unitedly determine a decisive way to handle the subject. If they do not, they might as well fold up their tents and depart hence. The question in this case and all cases is one of right and wrong. The decision is, shall we or shall we not? Decide upon something and you will have done something.

A Determined Stand.

That the Operators' Union is determined and insistent upon a universal wage scale and the employment of none but union operators allows of no contradiction. This was made evident by the recent conferences at the Motion Picture Exhibitors' Leagues of Brooklyn and Manhattan on September 22 and 24. The increase of about 30 per cent on the present union wage scale went into effect in Greater New York on September 24, as published in the Moving Picture World, issue of September 29, page 2001.

About twenty or thirty per cent of the operators employed by the theaters in Greater New York are union men and the union claims it can supply union labor to furnish all or most of the theaters in this locality. It was intimated by one of the exhibitors, if the theater managers and owners did not decide to co-operate with the union this week (September 24-30) there would be a general strike called and many houses would be dark.

Difference of Opinions.

Some exhibitors are inclined to oppose the demands of the union, others are willing to accede to them. Those whose houses are located in tenement, mill and factory districts are afraid of boycots. Exhibitors who are running small houses are loud in their protestation against an increase in operators wages as prohibitive and say it would drive them out of business. It would be a greater hardship than they could bear, added to the higher cost of films and general living expenses. In talking over the matter with an exhibitor in the Bronx, he said: "I cannot see how many of the smaller exhibitors can survive any additional expense. Just to show you how the small houses in the Bronx have gone by the board, in 1915 we had ninety-four theatres, in 1916 sixty-four and this year we have forty-seven. Ten of these are large houses of one thousand seats and over, the balance range all the way down to three hundred." It was the opinion of one or two exhibitors that non-union operators could be secured to fill the places of strikers, but in opposition to this it was said enough non-union men were not available and those brought from other States could not secure licenses in this State at the present time.

An Unusual Opinion.

We interviewed one ten-cent exhibitor who very frankly said he thought the wages asked were not unreasonable, as he considered operating in a booth very hard work, ruinous to the eyes and very exacting physically. If his patrons demanded skilled operators and the best projection he would pay the price demanded. "If I can't afford to pay my operator a living wage I will raise my price of admission and if the public don't pay for what it wants I will get out of the business."

Call the Doctor.

Some two or three exhibitors blamed the whole trouble on the projection experts, declaring they were so zealous in advocating scientific projection they brought about the operators unions. Be that as it may, we are none the less facing a problem just now that has got to be settled amicably and equitably in accordance with facts.

Shall We or Shall We Not?

Judging from the number of exhibitors who are and who are not employing union labor we are of the opinion that it is a matter of individual and personal concern which each exhibitor will have to settle for himself. If each and every exhibitors' organization could come to a joint decision on the subject and deal with the Union as a body, the question might be settled satisfactorily. There is one thing that can be said about the Operators Union: they are well organized, and ready to back up their claims and decisions by concerted action.

Don't Let It Get Away from Us

By Sam Spedon.

SINCE the current talk of Germany making peace terms with the Allies, we have noticed that different distributors and producers are sending representatives abroad to negotiate for future business in foreign countries. This is a very wise step and with a reversal of the old adage, we seriously advise; in time of war prepare for peace. It is high time to get busy on the other side, to be on the safe side, if the war lasts one year or five. Better to have tried and failed than not try at all to regain what we have lost.

Don't Forget This.

In South America and Mexico, as already ably set forth in these columns (issue Sept. 29, page 1988) by the editor of Cine-Mundial, America has gained a great advantage over European distributors and producers and we should not neglect in any way to establish this advantage so we will not lose it after the war. We should cultivate it, by giving our best efforts to meet the demand that has arisen, through necessity and not through any graciousness of our own. The neglect and indifference we have shown and are showing the Latin-American countries is one of the biggest mistakes possible. With our promised merchant marine service, within the next year, there is no reason why "Made in America" films should not retain and improve the place they have gained since the war began.

Keeping Up with the Procession.

By Sam Spedon.

SOME people have an idea if you use straightforward and from the shoulder language you will offend the keen sensibilities of our readers. If such sensitiveness exists we then know our efforts are not in vain. Strike one!

How can any exhibitor expect to survive the rapid advancement in motion picture showmanship if he plods and skulks along in the same rut in which he began?

Personality and individuality is the chief essential and

the one thing some exhibitors lack. Their own personal appearance and manners are indicative of what the public may expect to see inside their theaters. Their very presence in the lobby is uninviting, they drive people away instead of drawing them in. By all means an exhibitor should keep up appearances, greet people with a smile and welcome them in their own tongue. If he can't do these things himself let him employ some one who can.

No matter how small the theater, or where located it has got to keep pace with modern improvements and comforts. You can't expect to take money from the public without giving some of it back to the public. If exhibitors cannot or will not they will have to give place to those who will, and will be swallowed up by those who are keeping up with the march of progress.

Elimination.

Separating the chaff from the wheat is a slow and tedious process. Just now we are going through this process in the motion picture industry. Some years ago we had any number of small advertising concerns, but gradually the advertising business was concentrated and perfected until it became an industrial and commercial art. The same development will gradually and, from this time on, will rapidly take place in the making of motion pictures.

Different Grades of Art.

We have always had different grades of art to satisfy the desire for pictures, and we doubtless will always have different grades of art in motion pictures. If we must have high art by the best artists and masters we must pay for them, at least what they are worth. If we cannot afford to indulge in high art and must have pictures, and surely we all have a natural or acquired taste for them, we must be content with what we can afford. There is one thing that applies to motion picture art that cannot be said about painted art, it is not beyond the means of the poorest to see them, sooner or later the enjoyment of even the highest grade motion pictures is brought within the reach of rich and poor alike. Furthermore, they are not exclusively included in private collections of millionaires.

Shakespeare and the Masses

By Edward Weitzel.

IN an article entitled "Does Shakespeare Pay?" a writer in a moving picture journal formulates this "new article of faith": "Shakespeare as an appeal to the masses does not pay and never will," and gives as the reason for this condition, "Shakespeare had a most profound contempt for the masses and instinctively the masses have felt and resented this contempt."

Verily, "A Daniel come to judgment!" Every student of Shakespeare knows that he was too wise to hate any class of men; also that he never took sides in his dramas. He merely "held the mirror up to nature" and let mankind see the reflection of its own image. To argue that he contradicted himself at various times in his writings is to miss the point that the playwright never voiced his own beliefs but those of his characters. He was without bias of any kind. If the masses ever have hated or ever learn to hate Shakespeare, so much the worse for the masses.

To quote still further from this extraordinary article of faith: "In Shakespeare's day even the greatest of dramatists appealed primarily to the favor and patronage of the rich and aristocratic. This fact alone, however, does not furnish a full explanation of Shakespeare's lack of popularity with the American public."

It must be the screen public that is here referred to, as the spoken stage of this country has always been a generous supporter of the Bard, even since the decline of actors of the first rank to interpret him. Following the days of Booth, Barrett, McCullough and lesser lights, Sothern and Marlowe, Robert Mantell, Forbes-Robertson and Beerhohm-Tree have all reaped goodly harvests of ducats from their Shakespearean revivals. And, furthermore, if the tragic stars of thirty years ago could return to the boards the theatres would be packed with delighted audiences that would gain a new and precious understanding of the works of the Divine William.

The reason the moving picture public has not shown a greater appreciation of Shakespeare is owing entirely to the limitations of the screen. The dramas of the poet lose the greater part of their value when the soliloquies and the philosophic passages are omitted. Fancy going to see "Hamlet" in a form that makes it necessary to leave out the "We defy augury" speech and the greater portion of the text! The truth of the matter is, the cuts and changes in a screen version of Shakespeare render him unimpressive to most of the masses, and only exasperate those who are familiar with his plays.

As to Shakespeare's hatred of the masses: Tolstoy is not always a safe guide and his erroneous opinion, in this case, has misled more than one superficial mind.

Kleine Community Service

eorge Kleine System Inaugurates New Department With Mrs. Dessez in Charge.

MRS. ELIZABETH RICKEY DESSEZ, head of the Community Service Department of the George Kleine System, whose function it is to promote the interest of both exhibitors and theatre patrons in the Conquest Programs produced by Thomas A. Edison, Inc., and released by the George Kleine System, left Chicago, on Friday, Sept. 21st, for an extended tour of the country on behalf of Conquest Programs.

Elizabeth Rickey Dessez

Mrs Dessez will visit, among other points, Cleveland, Buffalo, Detroit, Albany, Boston, New York City, Philadelphia, Baltimore, Washington, D. C., Roanoke and Norfolk. She is calling upon the leading educators, journalists and social workers in each city visited and seeking their cooperation in supporting the Better Film Movement throughout America.

Everyone in the film industry recalls Mrs. Dessez became nationally famous a few months ago, when, with Mrs. Philip Speed of New York City, she successfully established the first series of children's matinees in New York City and surprised exhibitors by making their children matinee performances the most profitable of their entire week.

SAVE FOR LIBERTY BONDS
The Safest Investment in the World

Activities of War Committees

OF THE MOTION PICTURE INDUSTRY

Five Hundred Prints for Liberty Film

National Association Completes Plans for Distribution of All-Star Subjects Designed to Exploit Liberty Bonds.

DETERMINED that at the motion-picture industry's contribution to the promotion of the second great Liberty Loan, which has been launched by the United States, shall be a substantial one the committee of the National Association of the Motion Picture Industry which has been appointed to co-operate with the Secretary of the Treasury in the promulgation of the loan has already completed its plans for the distribution and exhibition of the remarkable Liberty Loan film, in which forty of the most celebrated stars of the stage and screen appear, together with numerous prominent public characters.

The second Liberty Loan picture comprises five distinct subjects, each about five hundred feet in length, any one of which is a complete episode in itself. It is explained by the committee that any one of the five episodes can be shown by exhibitors in any sequence, as there is nothing to indicate that any one film follows another. The subject of the films are all of a distinctly patriotic and historical nature, presenting upon the screen in the persons of the most distinguished stars the greatest characters in the history of the country—the signing of the Declaration of Independence—and twenty or more other memorable events in the history of our country are thus enacted upon the screen by these great stars, always with a view to kindling a patriotic spirit.

Among the notable personages and stars who take part in this unprecedented production are President Wilson, Secretary of the Treasury William G. McAdoo and Thomas A. Edison, De Wolf Hopper, Raymond Hitchcock, Douglas Fairbanks, Julian Eltinge, William Hart, Wilton Lackaye, David Warfield, William Courtleigh, Clifton Crawford, Leon Errol, Edmund Breeze, Jack Hazard, Jefferson De Angelis, Hal Forde, Paul Everton, Jed Proudy, Tom McGrath, Will Rogers, John Drew, Barney Bernard, Mary Pickford, Lillian Russell, Mabel Taliaferro, Beverly Sitgreaves, Mrs. William Courtleigh, Billie Burke, Pauline Frederick, Ann Wheaton, Nance O'Neil, Ethel Barrymore, Elsie Janis, Laurette Taylor, Marguerite Clark and Lililan Walker.

Scene from Liberty Bond Film.

Mary Pickford has turned bandit. She has taken from Bill Hart his young cannon and sent him to his knees in alarm; Douglas Fairbanks is "hands down" because his feet are up; Julian Eltinge in his familiar disguise has collapsed, and Theodore Roberts behind the window looks on the scene with amazement. From all of these well-to-do persons Little Mary has taken every last Liberty Bond they possessed—you may see she has an arm full of them.

The picture was conceived and assembled by Herbert F. Rawll, with the co-operation of the committee of the National Association of the Moving Picture Industry, of which Adolph Zukor is chairman. Other members of the committee are Marcus Loew, J. E. Brulatour, W. W. Irwin and George K. Spoor.

Immediately upon the completion of the five episodes the finished product was taken to Washington by Mr. Rawll, L. E. Olwell and John C. Flinn, advertising and publicity manager of Paramount. Here it was shown to officials of the Treasury Department, by whom it was approved and indorsed.

Chairman Zukor appointed A. L. Lichtman, sales manager of Paramount, as a committee of one to supervise the distribution of the production, of which there will be five hundred prints in all. It is the purpose of the committee to have these five hundred prints shown in as many communities and theaters as is humanly possible during the time that the campaign for the second Liberty Loan is in progress. With that end in view Mr. Lichtman has asked the managers of the various Paramount exchanges scattered throughout the United States to obtain, from each exchange of all other motion picture companies operating in their respective territories, a complete list of all theaters which their exchanges are serving. These lists will be collated and the territory will then be apportioned to each of the several exchanges and they will be furnished with the names of the various towns in which they will handle the distribution of the second Liberty Loan film. By this method every exhibitor in the country will be reached and the dividing up of the entire production into five separate parts will enable the exchange managers to give the pictures the widest possible distribution.

It is pointed out by Mr. Zukor, in notifying the exchanges of this plan, that the handling of this second Liberty Loan picture represents the greatest opportunity which the motion picture industry has thus far been afforded of being of direct service to the country and its tremendous task of winning the war. To the exhibitor the film has the double appeal of its patriotic import and the fact that such a galaxy of notables and stage stars will prove one of the greatest drawing cards that any theater could possibly obtain.

It is urged that the exhibitors give the second Liberty Loan pictures the widest possible publicity and advertising, as it will not only assist in the boosting of the loan itself, but will prove of great advantage to their individual theaters. For the purpose of assisting the exhibitors in advertising the loan the committee is issuing 17,000 sets of advertising slides, the inscriptions upon which have already received the approval of the Treasury Department. One set of these slides is to be sent to every theater in the country.

In this connection the committee also wishes to call the attention of the exhibitors to the Liberty Loan trailer, which was used in publicizing the first Liberty Loan. Every exhibitor who still has this trailer in his possession is urged to use it again in pushing the second one.

ROSEMARY PAGEANT TO BE FILMED.

The National Red Cross Rosemary Pageant, which will be presented for the first time Friday afternoon, October 5, in the great Rosemary open-air amphitheater at Huntington, L. I., is an assured success. This pageant is the direct offering of the artists of the American operatic and dramatic stage to the Red Cross cause. Over 500 prominet actors and actresses will enact the roles and appear in the various groups in the national episodes in the two parts of the historic program. Sousa and his newly enlisted band of 250 musicians will render the music of the pageant. Some of the artists who will portray the various figures in the groups of the allied nations will be as follows:

Herald, Alice Fischer; Russia, Holbrook Blinn; Belgium, Ethel Barrymore; India, Norman Trevor; Australia, Ernest Glendenning; Armenia, Helen Ware; Italy, Shelley Hull; Poland, Mrs. Richard Bennett; New Russia, Eva Le Gallienne; Portugal, Frank Keenan; Roumania, Philip Tonge; Canada, William Faversham; America, Marjorie Rambeau; Japan, Michio Ito; Liberty, Gladys Hanson; Justice, Howard

Kyle; Servia, Tyrone Power; England, E. H Sothern; France, Rita Jolivet.

In order to perpetuate this remarkable production and also to show it to millions of Americans throughout the country pictures will be taken of the episodes as they come to view, and they will be shown for the benefit of the American Red Cross.

Friend Appeals to Exhibitors

Campaign Arranged for Motion Picture Activities During Conservation Week, October 21 to 28, Affords Opportunity for Patriotic Service.

ARTHUR S. FRIEND, treasurer of the Famous Players-Lasky Corporation, who is the head of the Motion Picture Division of the United States Food Administration, is authority for the statement that motion picture exhibitors, during the week of October 21 to 28, will have an opportunity of demonstrating their devotion to their country and patriotic service. The call is made for their co-operation and active participation in the great drive for enlisting the food conservation army. The technical name of the movement is the food pledge card campaign.

"Not only are exhibitors requested to exhibit pictures bearing upon the campaign," said Mr. Friend, "but they are also urged to make prominent display of slides, posters and other matter supplied for exploiting this tremendous campaign for the conservation of food in the international crisis.

"Samples of the slides are to be sent to all exhibitors. There are two series, one for the week of October 14, a preliminary series, and one for the week of the campaign, marked A and B respectively.

"It is the desire of the Food Administration that the motion picture exhibitors of the United States shall fully appreciate the importance of this campaign, the gravity of the situation and the manner in which they can materially assist.

"The motion picture industry has claimed for the screen that it is the greatest power and force for good. This is an opportunity to prove it.

"On October 21 the first of the official pictures of the Food Administration will be released. It will constitute a portion of the weekly news reels of Pathe, Universal and Mutual, so that every picture theater in the country subscribing to any one of these three important news weeklies will be able to show it. The picture shows the signing of the Food bill by Senator Saulsbury, president pro tempore of the Senate, in the presence of Senator Chamberlain, who led the fight for the bill from the floor of the Senate; the signing of the bill by Champ Clark, Speaker of the House of Representatives, in the presence of Representative Lever, who fought the bill through the House and in the conference committee, and Mr. Hoover himself as he came from the White House just after having been appointed by President Wilson as United States Food Administrator. Mr. Hoover's first message to the public was in invitation to every man, woman and child in America to join the Food Administration. This message is a part of the picture. The picture is about two hundred feet in length.

"During the week of October 21-28, the four minute men will speak in the theaters on the pledge card and lend their efforts toward the recruiting of this vast army for conservation.

"Of course we count on the exhibitor to make the motion picture end of the campaign a success in his state. Do not hesitate to write or wire us freely at any time.

"There is in the printer's hands a very attractive six-color one-sheet carrying the Food Administration's shield of service and the words 'Food Will Win the War. Official pictures of the United States Food Administration are shown at this theater.' We hope to get these posters out before October 14 so that they can be placed in the lobbies of all of the theaters throughout the country in time for the big drive. When they go out we should like to have them framed and kept permanently on exhibition.

"We have also in course of preparation a very attractively designed certificate with this wording: 'This certifies that ——— theater is a member of the United States Food Administration.' It is approximately 6½ by 10 in size, printed on buff paper, and we hope to find such certificates properly filled out and placed over the box office.

"As I said in the beginning this is an opportunity for the motion picture exhibitors to prove the great value of the screen for the public welfare. It gives exhibitors a chance to demonstrate their absolute commitment to the principles of democratic government. It is a measure of service whose importance will depend upon the response that is received—and I want that response to be such that it will reflect everlasting credit and honor to the motion picture industry."

C. L. Grant Goes on State Mission

Albany Representative of Moving Picture World Going Abroad to Assist in Collection of Soldier and Sailor Vote.

TO assist in the taking of the votes on Election Day of all citizens of New York State who may be serving in and around Europe in the military or naval service, C. L. Grant, of Albany, will shortly leave his home city. This means that Mr. Grant will visit the firing line, the training camps, aviation camps, base hospitals, as well as all United States vessels in European waters.

C. L. Grant.

Mr Grant will be remembered as the efficient Albany representative of the Moving Picture World during the more or less stormy session of the Legislature last winter. There was much doing in a motion picture way in the state capital, and our representative there, through his long association as a newspaper man and through his connection with a state department as well as his wide acquaintance with leaders of thought and action in the legislative center, was able to keep unusually well informed as to measures contemplated and introduced. This knowledge was placed at the command not only of the Moving Picture World but also served as the basis for much sound advice to the chiefs of the industry.

Among the measures the introduction and discussion of which stirred the industry were the Wheeler tax and the Walker Sunday closing. The World representative kept a close watch on the course of these bills and promptly and clearly described the rapidly changing situation for his paper.

Mr. Grant expects to return to Albany some time in December, when he will be ready again to take up his work for the readers of this journal, all of whom, we feel sure, will join us in wishing him a successful trip and a safe homecoming.

WELSH—HICKEY.

Robert Emmett Welsh, managing editor of Motion Picture News, was married on Thursday, September 27, to Cecilia M., daughter of Mr. and Mrs. John E. Hickey, of Valatie, N. Y. The bride is a niece of former Governor Martin H. Glynn. Miss Jane Cusack, of Poughkeepsie, was bridesmaid, and Joseph L. Kelly, LL. B., was best man.

Mr. and Mrs. Welsh are spending their honeymoon in New Jersey—as to the exact locality a good guess might make it Atlantic City. Upon their return they will reside at 81 Judge street, Elmhurst, L. I., where preparations have long been in progress for their reception. They will be at home after November 1. The staff of the Moving Picture World extends its congratulations and best wishes for a long and happy life to "Bob" and his bride.

BESSIE BARRISCALE WORKING ON HER THIRD PARALTA.

Messie Barriscale finished work on "Madam Who," Harold MacGrath's military secret service romance, on Friday, the 14th of September, and on the 18th began the production of her third Paralta picture, "Within the Cup," under the direction of Raymond B. West. The story of this play was written by Monte M. Katterjohn, and relates the career of a daring young literary woman. The atmosphere is strictly Bohemian. The opening scenes are laid in the Latin Quarter in Paris and then shift to old Greenwich Village, New York. A big feature of this picture will be a students' ball, typical of the "Bal Bullier" of Paris.

LESSER MAKES TRIP TO COAST.

In pursuance with instructions from his physician to attend to no business whatsoever for at least the next month, Sol. L. Lesser has returned to his home in San Francisco, having sufficiently recovered from his recent attack of typhoid fever to take a trip to the coast.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

Varner Labors with Congressmen

Says House Committee Are Hard to Convince on Questions of Exempting Picture Houses from War Tax.

By D. M. Bain.

HON. HENRY B. VARNER, chairman Legislative Committee, American Exhibitors' Association, returned to his home in Lexington, N. C., during the past week for a few days' stay after several weeks spent in Washington in the interest of legislative work as affecting motion picture exhibitors. Mr. Varner states that he has been busy for the past week with the conference committee of the House and Senate, which is working on the War Revenue bill in order to have retained in the final draft the exemption clause covering theaters charging twenty-five cents or less as regular admission.

Mr. Varner, in an interview with a representative of the Moving Picture World, stated that the Senate seems to be standing "pat" in favor of the exemption clause as inserted by the Finance Committee, of whch Hon. F. M. Simmons is chairman, but that the House does not agree without argument, to this exemption. Hon Claude Kitchin, according to Mr. Varner, who is chairman of the House Ways and Means Committee, and by virtue of that office also chairman of the House Conference Commttee, the other members being Henry T. Rainey, of Illinois; Lincoln Dixon, of Indiana; Jos. W. Fordney, of Michigan, and J. Hampton Moore, of Pennsylvania, has not yet seen the light regarding the recommendation of the Senate that popular priced motion picture shows are the "poor man's amusement" and should be exempted, if possible, from taxation. "A stamp tax on our shows would be the most popular tax ever levied upon the American public," declares Mr. Varner. "It would continually, every day in the week, remind them of war and war taxes, and rather than pay this additional penny they would simply stay away from the shows. It is utterly impossible for us to collect a stamp tax of one cent on every ten cent admission.

Henry B. Varner.

"The ten per cent. tax would absolutely put out of business seventy-five per cent. of the small theaters of North Carolina, and I believe the same is true of all districts except the larger cities. The majority of the theater owners are not making enough clear profit at the present time to cover this ten per cent. tax, and admission prices have already been raised to a point where the public are getting good and sore, on account of the constantly increasing cost of doing business.

"The moving picture theaters of the nation are already doing more free patriotic work, backing up the army and navy and the President, than any other class of people in America. Every picture theater in the United States is running slides for Food Administration Hoover, they are running every kind of patriotic slide, urging enlistment, urging the people to stand by the President, and are giving monthly benefits for the Red Cross Military Relief. It was greatly through the aid of the motion picture theaters, in tendering their screens unreservedly and in staging speakings, that the first Liberty Loan was so highly successful. The last minute avalanche of subscriptions, after the Liberty Loan commission had turned their attention chiefly to the theaters for aid, is an evidence of this fact. The second Liberty Loan will soon be on, and I believe that the motion picture theaters will more than ever demonstrate their power in putting it over with more than five million subscribers. But if this tax is put on us, there will be only one out of four theaters left to back up the administration.

Mr. Varner will return to Washington this week, where he will remain until the matter is settled, if indeed, it is not settled before this appears in print, which is forecasted in the telegraphic dispatches.

Arouses Louisiana Exhibitors

Percy Wells Visits New Orleans and Tells Theater Managers of the Benefits of Effective Organization.

PERCY WELLS, of Wilmington, North Carolina, spent several days in New Orleans, La., during last month as the guest of E. V. Richards, Jr., of the Strand Amusement Company, and his visit had a most beneficial effect upon the local exhibitors. Mr. Wells is an ardent advocate of organization among the motion picture exhibitors, and he took occasion to tell the Louisiana theater owners where they were doing themselves an absolute injury by dragging along in a haphazard manner and allowing every attempt at organization that they may make to be ruined by the machinations of two or three inconsequental exhibitors whose sole interest in any sort of an organization is to be able to gain a personal advantage therefrom. That has been fatal to the Louisiana exhibitors heretofore, and it will continue to be the stumbling block so long as these conditions are allowed to predominate. Louisiana has no organization.

A recent attempt to perfect such a body resulted in a sumptuous "feed" provided in large part by outside producing concerns, and after that there appeared to be a satisfied return to habitual lethergy. The Louisiana Motion Picture Exhibitors' League hasn't enough vitality to mail an "official" communication to the lowliest exhibitor outside of New Orleans. The agency for its "official" organ is in the hands of an exchange manager whose knowledge of the merits of the publication is limited to the contents of the page advertisements of his own concern. Under these conditions, Mr. Wells found rich ground in which to sow the seed of strong effective organization among the better class of exhibitors and the men who do things in the business.

The best exhibitors have frankly refused to couple their names with some of those who have been active in sporadic efforts in the past to organize. These same men are willing and anxious to get together in a dignified, progressive and permanent body. They recognize the need of it, and they were very attentive to Mr. Wells when he outlined the plans of the American Exhibitors' Association. He pointed out the good work done by Mr. Varner in Washington in saving the exhibitors from a national tax, and he pointed

out where the North Carolina exhibitors had saved themselves state taxation to the amount of over $30,000 through organization, also the dangers of new legislation where there is no effective means of stopping it. His visit to this state has been of great benefit.

Nutting Assails Trade Review

Canadian Editor Declares Its Mission Is Political and That It Is Not "Of, For and By the Exhibitor."

CHARACTERIZING the Exhibitors' Trade Review as a political organ rather than a paper run in the interest of the exhibitors of the country, Merrick R. Nutting, editor of the Canadian Motion Picture Digest, charges that the Ochs weekly does not print the news of the American Exhibitors' Association, an organization in which the exhibitors of Canada and the United States are more than slightly interested, and as a subscriber to that publication demands that all the news of the exhibitors be printed. In a recent editorial under his signature Mr. Nutting says:

One of the strongest arguments that can be used for organization is the successful convention recently held in St. John, N. B., and one of the best signs that the members of the Exhibitors' League of the Maritime Provinces realize the value of co-operation was the readiness with which they responded to the invitation of C. C. Pettijohn, general manager of the American Exhibitors' Association, to become members of that body. During the convention meeting when affiliation with American associations was discussed, the matter was shelved until the next annual meeting, as several of the members thought that owing to the recent break in the M. P. E. L. of A. and the forming of the A. E. A. they were not sufficiently familiar with the objects and scope of these associations, and they preferred that the league take no official action in this matter.

Mr. Pettijohn remained over one day after the convention, and although the majority of the visiting exhibitors had returned to their homes he succeeded in securing thirteen managers who joined the American Exhibitors' Association, paying their dues for the ensuing year. This shows great progress along organization lines, for some of the very men who were first to join the American Exhibitors' Association were the ones who were the hardest to get in the Exhibitors' League when it was formed two years ago.

We have always believed that the most modest man in this business was Lewis J. Selznick, but after reading the story of the St. John Convention in the Exhibitors' Trade Review, issue of September 22, we without hesitation award the medal to Mr. Stephen Bush, the editor of the aforementioned publication. The article he wrote consisted of two hundred and sixty-eight lines of matter, of which one hundred and fifty-seven lines were devoted to what was said and done by those present, together with all the official business of the league, while the remaining one hundred and eleven lines were used by Mr. Bush to tell the readers of the Exhibitors' Trade Review what his remarks were on that occasion. That means that 45 per cent. of the space used in the Exhibitors' Trade Review was for the self-exploitation of one Stephen Bush. Mr. Bush is a very able speaker, as he should be; that is his business. His remarks on organization were good, but also very, very general in their application. The same remarks would have had equal weight in Butte, Montana, or Nashua, N. H., and we do not doubt but what the exhibitors in those localities have listened to the same remarks from Mr. Bush. But as Mr. Bush will probably have a lot of explanations to offer if he continues with the Exhibitors' Trade Review he is probably wise to stay on the fence. Again we admire your modesty, Mr. Bush.

"Steve Brodie" took a chance, why not Steve Bush.

The Exhibitors Trade Review is supposed to be published of, for, and by the Motion Picture Exhibitor. As this text appears on its front cover page we will have to take its word for that. But if this is the case we think there is history being made in certain branches of this industry in which the American and Canadian exhibitor is intensely interested, and which the Exhibitors' Trade Review fails to mention. We have not yet seen recorded in any issue of the Exhibitors' Trade Review the activity or success of the recently formed American Exhibitors' Association. We do not hold a brief for the American Exhibitors' Association or, in fact, any organization, but we do claim that when a trade publication fails to make note or publish news of what is at the present time interesting a large percentage of the biggest and best exhibitors in the United States and Canada, then it is failing in its service to the exhibitor and to the industry as a whole.

The Exhibitors' Trade Review runs a calendar of coming events. As a subscriber of the Exhibitors' Trade Review, I request the publishers to announce the time and place of meeting of the officers of the American Exhibitors' Association, also to carry the news and actions of this new body in order that I as well as others may have the full knowledge of the workings of both associations.

If future issues of the Trade Review do not carry news of the A. E. A. then we will all know that the Trade Review is run not in the interest of the exhibitor, but for politics.

In the article on the convention in last week's issue of the Exhibitors' Trade Review no mention was made of the fact that C. C. Pettijohn, general manager of the A. E. A., was present, or of his reception and talks at both the business and social sessions of the convention. If this does not show without doubt that the Exhibitors' Trade Review is dominated and controlled by Lee Ochs, then yours truly is a mighty poor little guesser. If the Exhibitors' Trade Review will come out in the open, play fair and try to live up to its slogan, "Of, for, and by the Exhibitor," it will then deserve the respect and consideration of every exhibitor on this continent, but its present attitude on some questions makes it funnier than Life or Judge.

Kansas Convention Called

Secretary Marshall Announces Plenty of Entertainment at Manhattan for Meeting on October 15 and 16.

THE semi-annual convention of the M. P. E. L. of Kansas, to which all exhibitors, exchange and supply men are invited, will be held in Manhattan, Kansas, on the 15th and 16th of October. Matters of vital importance to exhibitors will be up for discussion, and it is very essential that all Kansas exhibitors at least attend this convention. Arrangements are being made for the biggest convention of its kind ever held in Kansas, and an extra large attendance is anticipated.

Efforts are being made to obtain several motion-picture stars, and the Kansas State Agricultural College, the institution responsible for the now famous "Winning with Wheat" film, has donated its large gymnasium for a big "Movie Ball," to be held on the evening of the 16th of October, also to stage special entertainment features, etc., for the visitors, all of which will be filmed by the Holt Feature Film Company of Manhattan.

A trip to Fort Riley, including a visit to the famous Camp Funston, has been arranged for with the M. C. and I. Ry. Co. for all in attendance at the convention; also an auto trip over Manhattan and vicinity as guests of the Manhattan Motor Club. Other entertainment will be provided and everything done to make a pleasant and profitable visit for all concerned.

On account of the crowded condition of Manhattan, caused by Camp Funston being only ten miles away, it is imperative that hotel reservations be made as soon as possible. These can be arranged for by writing J. J. Marshall, manager of the Marshall Theater, Manhattan, Kansas.

A. E. A. DIRECTORS' MEETING CALLED.

President Jake Wells, of the American Exhibitors' Association, has called a meeting of the Board of Directors of the A. E. A. to be held at their offices in the Times Building, New York City, on Thursday, October 4, at 11 o'clock. Many matters of importance will be discussed at the meeting and an announcement of vital interest to the exhibitors will be made at the conclusion of the meeting.

PETTIJOHN VISITS EXHIBITORS.

Charles C. Pettijohn, General Manager of the American Exhibitors' Association, left New York Thursday, September 27, to attend a meeting of the directors of the Indiana local of the American Exhibitors' Association. Frank J. Rembusch, chairman of the organization committee of the A. E. A., and Mr. Pettijohn addressed the meeting of the Indiana directors, and outlined to them the work already

accomplished by the association. Following the meeting of the Indiana directors, which was held in Indianapolis on Friday, September 28, Mr. Pettijohn left for Chicago, where he addressed another gathering of exhibitors interested in the American Exhibitors' Association, held on Tuesday, October 2.

Exhibitors Act on New Scale

New York Exhibitor Local No. 1 Rejects Demands of the Operators' Union.

ON Monday, Sept. 25, the Exhibitors' League of New York held a meeting at its rooms, 218 West 42d street, New York City, to discuss the question of an increase in the wages of union operators as demanded by the local Operators' Union. About fifty members were present, as were the business manager and secretary of the union, who addressed the meeting. The league appointed a committee to confer with the Operators' Union on Tuesday, Sept. 25, on an equitable scale of wages, the result of their conference to be reported back to the league.

The Exhibitors' League of Manhattan called another meeting on Friday, Sept. 28, to hear report from the committee. The report was very brief and concise, to the effect that the union stood firm in its published demand as set forth in the Moving Picture World of Sept. 29, page 2001, and it would not deviate in any way.

A motion was then made that the Exhibitors' League of America, Local No. 1, go on record as being in favor of an open policy, as the league, as such, could not endorse the demands of the Operators' Union; it considered such actions outside its jurisdiction. In addition it recommended that each member of the league act, individually, on his own judgment in the premises. Practically the same course was followed by the Exhibitors' League of the Borough of the Bronx, New York City.

Conferees Favor Picture Tax

One Cent to Be Levied on Admissions Costing Ten Cents or Fraction Thereof—A Film Tax, Too.

DISAPPOINTMENT reigns in filmdom as a result of the action taken by the conferees of the Senate and House of Representatives in rejecting the proposal of the Senate to exempt from special amusement taxation motion picture theatres charging an admission of twenty-five cents or less.

There is said to have been quite a good deal of discussion over the motion picture taxes. Assurances had come from many sources to the representatives of the industry who have been visiting Washington that the Senate conferees would not give up the ship and would hold to their proposal. They had to give way, however, in a number of instances in order that there might be no deadlock between the two houses of Congress over so important a measure, and when the bill came out from the Senate Finance Committee rooms where the conferees had been meeting for nearly three weeks, the only exemption was the nickel show.

Title VII is devoted to the provisions of the war tax on admissions, section 700 reading as follows:

"Sec. 700. That from and after November 1, 1917, there shall be levied, assessed, collected, and paid (a) tax of one cent for each ten cents or fraction thereof of the amount paid for admission to any place, including admission by season ticket or subscription, to be paid by the person paying for such admission: Provided, That the tax on admission of children under twelve years of age where an admission charge for such children is made shall in every case be one cent; and (b) in the case of persons (except bona fide employees, municipal officers on official business, and children under twelve years of age) admitted free to any place at a time when and under circumstances under which an admission charge is made to other persons of the same class, a tax of one cent for each ten cents or fraction thereof of the price so charged to such other persons for the same or similar accommodations, to be paid by the persons so admitted; and (c) a tax of one cent for each 10 cents or fraction thereof paid for admission to any public performance for profit at any cabaret or other similar entertainment to which the charge for admission is wholly or in part included in the price paid for refreshment, service, or merchandise; the amount paid for such admission to be computed under rules prescribed by the Commissioner of Internal Revenue, with the approval of the Secretary of the Treasury, such tax to be paid by the person paying for such refreshment, service, or merchandise. In the case of persons having the permanent use of boxes or seats in an opera house or any place of amusement or a lease for the use of such box or seat in such opera house or place of amusement there shall be levied, assessed, collected, and paid a tax equivalent to ten per centum of the amount for which a similar box or seat is sold for performance or exhibition at which the box or seat is used or reserved by or for the lessee or holder. These taxes shall not be imposed in the case of a place the maximum charge for admission to which is five cents, or in the case of shows, rides, and other amusements (the maximum charge for admission to which is ten cents) within outdoor general amusement parks, or in the case of admissions to such parks.

"No tax shall be levied under this title in respect to any admissions all the proceeds of which inure exclusively to the benefit of religious, educational or charitable institutions, societies, or organizations, or admissions to agricultural fairs none of the profits of which are distributed to stockholders or members of the association conducting the same.

"The term 'admission' as used in this title includes seats, and tables, reserved or otherwise, and other similar accommodations and the charges made therefor.

"Sec. 702. That every person, corporation, partnership, or association (a) receiving any payments for such admission, or (b) admitting any persons free to any place for admission to which a charge is made shall collect the amount of the tax imposed by section 700 from the person so admitted, and (c) in either case shall make returns and payments of the amounts so collected, at the same time and in the same manner as provided in section 503 of this Act."

Section 503 provides "That each person, corporation, partnership, or association receiving any of the payments referred to in this section shall collect the amount of the tax imposed by such section from the person making such payments, and shall make monthly returns under oath, in duplicate, and pay the taxes so collected * * to the collector of internal revenue of the district in which the principal office or place of business is located. Such returns shall contain such information, and be made in such manner, as the Commissioner of Internal Revenue, with the approval of the Secretary of the Treasury, may by regulation provide."

Tax on Film.

There are, of course, many other items in this bill which affect exhibitors for there are the income and excess profits taxes which will lay heavy toll on the prosperous. There is a tax of one-fourth cent per foot upon all unexposed moving picture films sold by the manufacturer or importer and a tax of one-half cent per foot upon all positive moving picture films, containing a picture ready for projection, sold or leased by the manufacturer, producer or importer.

Upon every parcel or package transported from one point in the United States to another by parcel post on which the postage amounts to 25 cents or more, a tax of one cent for each 25 cents or fractional part thereof charged for such transportation is to be levied upon the sender, and no parcel or package will be transported until a stamp or stamps representing the tax due shall have been affixed to the shipment.

A tax of one cent for each 20 cents or fraction thereof, paid to any person, corporation, partnership, or association, engaged in the business of transporting parcels or packages by express over regular routes between fixed terminals, for the transportation of any package, parcel, or shipment, will be assessed against the shipper, while he will also have to pay a tax of three per cent. of the charges made for the transportation of articles by freight.

WALLACE REID COMING EAST.

Wallace Reid is coming east in the near future—such is the announcement of Jesse L. Lasky. vice-president of the Famous Players-Lasl y Corporation. He is to film "Nan of Music Mountain," by Frank Spearman, while in California and will then cross the continent to do "The Source" which is taken from a magazine story. The chief reason for his transference to the eastern studios and locations is because so much of "The Source" has its locale in the Maine woods.

Ann Little will support him in "Nan of Music Mountain" and in a number of other pictures.

DEXTER OPPOSITE ELSIE FERGUSON.

Elsie Ferguson's next picture, "The Rise of Jennie Cushing" marks the return to the Artcraft fold of Elliott Dexter, whose work under this trade mark was opposite Mary Pickford in "A Romance of the Redwoods." Mr. Dexter appears as Donelson Meigs, the young artist who falls in love with Jennie Cushing.

Sunday Law Gets "Knockout" in Louisville

County Attorney Bullitt Refuses to Prosecute Batch of Violations and Asks for Dismissal of Cases—Makes Strong Plea for Pictures

THE Sunday closing troubles in Louisville, Ky., have been averted, and from the present outlook the exhibitors have no cause to fear that any further trouble will come from this development for years to come. As the result of a number of fights among different tradesmen, where the big fellows were trying to close on Sunday and force the small ones to do so or suffer prosecution under the old blue laws, about one hundred warrants were filed against merchants in all lines of business, including the Keith theater and the West Broadway theater.

When the cases came up in Magistrate Wheeler's Court the room was jammed, and hundreds of persons were standing outside, machines being lined up for some distance, as the decision in this case was of considerable importance locally, and things became very quiet when County Attorney A. Scott Bullitt moved to dismiss all of the pending cases against stores and amusement houses charged with violation of the old Sunday closing laws, basing his brief argument on the statement "that the Sabbath was made for man, not man far the Sabbath, and that it is lawful for a man to take his ox or his ass out of the pit on the Sabbath Day." No objection was made to the motion, and the order of dismissal was accordingly entered.

Prosecutor Moves for Dismissal.

Mr. Bullitt spoke specifically for the Keith house, the Taylor Isaac Drug Co., and an automobile supply house, making his arguments for dismissal shortly after the court opened, and with Magistrate Wheeler on the bench. In moving that the three specific cases be dismissed he said his statement covered cases against proprietors whose stores came under similar charges.

In answer to questions by Lee Miles, president of the Southern Motors Co., and Charles H. Pfeffer, a confectioner, the latter having asked for a jury trial in order that justice might be done, Mr. Bullitt said that while he could not be bound in any particular case by his answer, the general attitude of himself and his associate, Mr. Sullivan, would be the same toward garages making repairs necessary to enable automobiles to operate on Sunday and confectioners selling ice cream, charlotte russe and similar perishable commodities, and that in such actions brought in the future dismissal would probably be moved according to the merits of the case.

Statement of Prosecutor.

In his statement to the court declining to prosecute the cases and asking for their dismissal, Mr. Bullitt said:

"May it please the court: After going over the evidence in the cases called for trial this morning I feel that it is my duty to decline to prosecute and to move the court to dismiss them from the docket.

"There are also a number of other warrants pending against various drug stores, 'movies' and gasoline stations, who are likewise charged with the offense of doing business on the Sabbath day in violation of Section 1321 of the Kentucky Statutes. As practically the same facts and the same questions of law are involved, I shall, therefore, ask the court to save time by disposing of them now.

"Whenever a representative of the Commonwealth feels constraind to move to dismiss a case, fairness and courtesy to the court demand that he state his reasons for doing so. I feel that a County Attorney is under the same duty to decline to prosecute when he believes that no crime has been committed as he is to prosecute when a crime has been committed. Otherwise, prosecution would degenerate into persecution and bring the law itself into contempt.

Believes in Sunday Law.

"Mr. Sullivan, Assistant County Attorney, and myself have from time to time prosecuted Sunday violators and obtained frequent convictions. I believe firmly in the Sunday law from an economical as well as religious standpoint. As my father used to tell me, a man can do more and better work over a long period of time by working six days a week than seven.

"The Sunday law wisely prohibits all but 'works of necessity.' What are the facts in these cases? Drug stores are, in my opinion, 'necessities.' The fact that they sell soap, tooth brushes and soda water doesn't alter the case. The former promotes what is next to godliness, and the latter helps quench the thirst of throats, now as parched as that of Dives when he looked across the gulf at Lazarus in Abraham's bosom.

"Gasoline substations have simply taken the place of the old time livery stable that was always open on Sunday even in counties which were barren of everything but blue laws and lovers' lanes. If running a Ford in Louisville on Sunday is not against the law, neither is selling gasoline to run it.

Plea for Movies.

"Innocent amusements are more necessary today than ever. With 50,000 soldiers in a camp, extending from the outskirts of 'Schnitzelburg' all the way to Highland Park, and with khaki spread over Louisville every Sunday, it is imperative that harmless pastime be furnished the men who honor that uniform. This is in lieu of the divers and sundry temptations that have been removed from their paths. If we take away the movies what is left for them to do?

"Some people are opposed to Sunday newspapers, though they can't help reading them; others oppose Sunday baseball, though they can't help reading the score next day; still others would stop the United States Government from working on the cantonment buildings on Sunday, though they want America to win the war. But we can't please everybody.

"The Court of Appeals has held that no arbitrary or hard and fast rule can be laid down as to what constitutes 'necessary work' on the Sabbath day. What may not be necessary in one age may become necessary in another. It depends upon the varying social and economic conditions of the world.

"Speaking for Mr. Sullivan and myself, the one a Catholic, the other Protestant, one of Irish blood, the other a mixture of several bloods, we are, however, in perfect accord on the ethical as well as legal questions involved in these cases. In the spirit that the Sabbath was made for man, not man for the Sabbath, and that it is lawful for a man to take his ox or his ass out of a pit on the Sabbath day, we have concluded that in this day and generation, in a city the size of Louisville, drug stores, 'movies' and gasoline stations do not come within the spirit or letter of the Sunday statute. Therefore, of our own motion, we ask the court to dismiss the warrants in all of the cases now pending."

Mr. Bullitt's course in these blanket cases will probably stop all further trouble in Louisville and Jefferson County, and result in the blue laws becoming a dead issue. This decision may operate to advantage out in the state also, as much trouble of this kind has been experienced, at Maysville it having been announced that in the future it will be impossible to buy even a cigar on Sunday. Louisville exhibitors were a bit worried when the trouble broke out, and feared that it might be necessary to go before the Court of Appeals and take a chance on having the law invalidated or go before the legislature and obtain a repeal. This would have cost a great deal of money and have proved a very slow process.

CLAIRE WHITNEY WITH CLARA KIMBALL YOUNG.

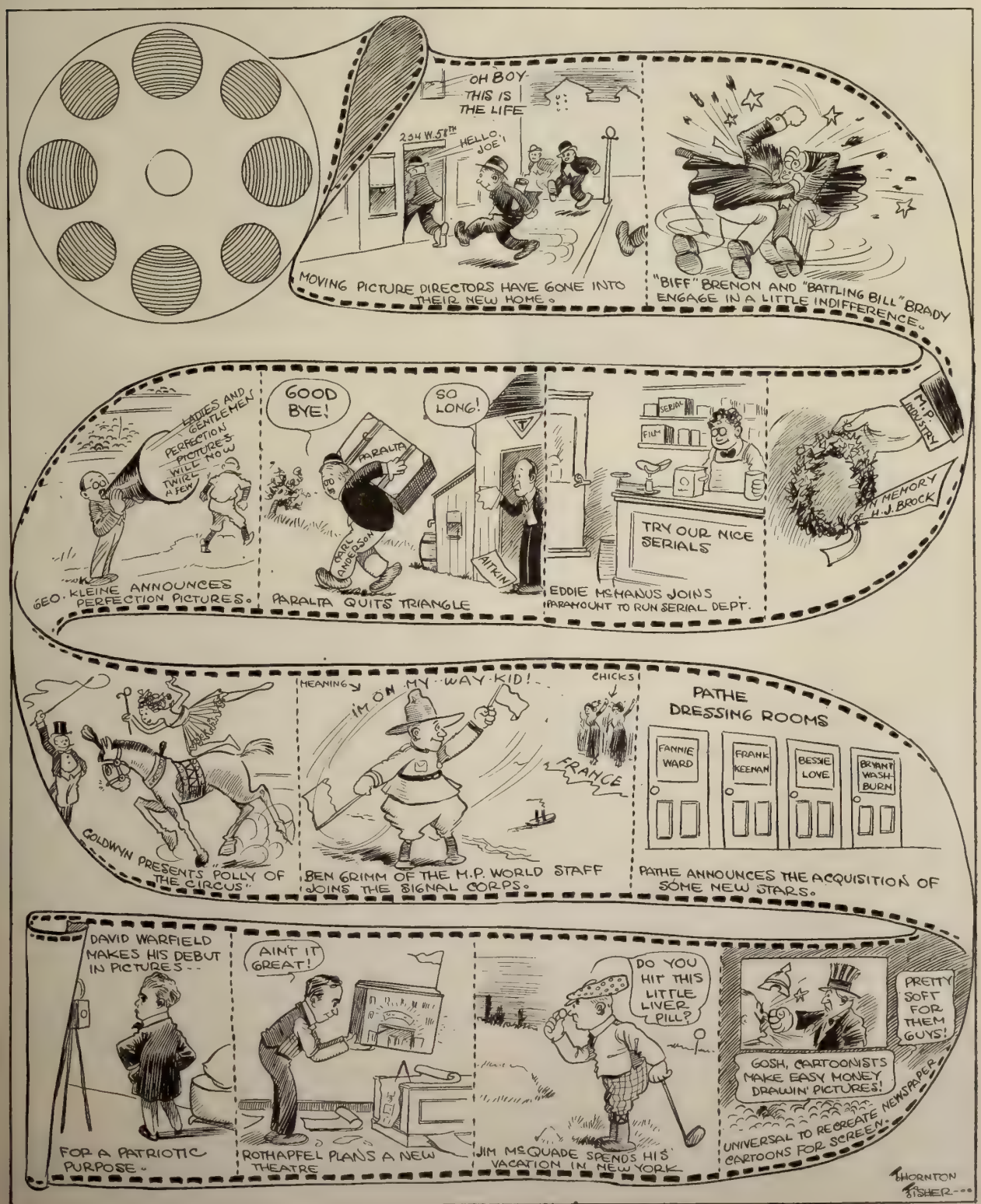
Claire Whitney has been engaged for the screen version of "Shirley Kaye," the second Clara Kimball Young picture by her own organization, under the management of Harry I. Garson, now under way at Thanhouser Studios, New Rochelle.

She is cast in the role of Daisy Magen, a young girl who wishes to break into society through the influence of Shirley Kaye, played by Clara Kimball Young.

Miss Whitney is well known in the photo field, having been four years before the camera, and has been seen in many successes, the most notable being "The Nigger," in which she played opposite William Farnum.

She also appeared in "The Plunderer," "When False Tongues Speak," "Under Two Flags," "Heart and Soul," with Theda Bara; and "The Ruling Passion," in which Miss Whitney played the stellar role.

MOVING PICTURE WORLD NEWS REEL For SEPTEMBER


OH BOY THIS IS THE LIFE
234 W. 51ST
HELLO JOE!
MOVING PICTURE DIRECTORS HAVE GONE INTO THEIR NEW HOME.
"BIFF" BRENON AND "BATTLING BILL" BRADY ENGAGE IN A LITTLE INDIFFERENCE.
LADIES AND GENTLEMEN PERFECTION PICTURES WILL NOW TWIRL A FEW
GEO. KLEINE ANNOUNCES PERFECTION PICTURES.
GOOD BYE!
SO LONG!
PARALTA
CARL ANDERSON
JAITKIN
PARALTA QUITS TRIANGLE
SERIAL
FILM
TRY OUR NICE SERIALS
EDDIE McMANUS JOINS PARAMOUNT TO RUN SERIAL DEPT.
M.P. INDUSTRY
IN MEMORY OF H.J. BROCK
GOLDWYN PRESENTS "POLLY OF THE CIRCUS"
MEANING I'M ON MY WAY KID!
CHICKS!
FRANCE
BEN GRIMM OF THE M.P. WORLD STAFF JOINS THE SIGNAL CORPS.
PATHE DRESSING ROOMS
FANNIE WARD
FRANK KEEMAN
BESSIE LOVE
BRYANT WASHBURN
PATHE ANNOUNCES THE ACQUISITION OF SOME NEW STARS.
DAVID WARFIELD MAKES HIS DEBUT IN PICTURES--
FOR A PATRIOTIC PURPOSE.
AIN'T IT GREAT!
ROTHAPFEL PLANS A NEW THEATRE
DO YOU HIT THIS LITTLE LIVER PILL?
JIM McQUADE SPENDS HIS VACATION IN NEW YORK
PRETTY SOFT FOR THEM GUYS!
GOSH, CARTOONISTS MAKE EASY MONEY DRAWIN' PICTURES!
UNIVERSAL TO RECREATE NEWSPAPER CARTOONS FOR SCREEN.
THORNTON FISHER---

Pathe Announces New Policy of Expansion

With Acquisition of New Stars Will Enter Field of Features in Big Way — Plans for Russian Art Films

MOST important of the news of the week is the announcement from J. A. Berst, vice-president and general manager of Pathe Exchange, Inc., that his company has determined upon a new feature policy for the season now beginning, which will go into immediate effect, and will embrace the following box office stars: Fannie Ward, Frank Keenan, Bessie Love, Bryant Washburn, Pearl White, and Mrs. Vernon Castle. There will be more names added to this list, according to rumors linking with Pathe some of the biggest stars in filmdom, and the Pathe feature program will include a series of special Russian Art Films, which are so beautiful in production, so powerful in story, and so remarkable in acting that they are confidently expected to create a sensation.

Stars in "Pathe Plays."

Pictures starring Mrs. Vernon Castle, Pearl White, Fannie Ward, Bessie Love, Bryant Washburn, Frank Keenan (and others to be announced) will be released as "Pathe Plays" under the star series plan. Exhibitors may book all the "Pathe Plays" featuring all "Pathe Plays" stars, or all the pictures featuring any one or more of them. "Pathe Plays" will be in every way comparable to the biggest features on the market today, and they will be accompanied by a heavy direct-to-the-public advertising campaign conducted as actual and definite co-operation with exhibitors.

Until further notice, pictures starring Gladys Hulette, Antonio Moreno, and Baby Marie Osborne will be "Gold Rooster Plays." They will continue one each week up to the program released October 14. Thereafter they will be released intermittently. October 14 will see the release of the first of the "Pathe Plays," and the program will also include a remarkably strong five-reel "Gold Rooster Play." This does not mean that the Pathe Program will always include two features, though it will do so very often. "The Vicar of Wakefield," "Les Miserables," "Today," and "The Mad Lover" are classed as neither Pathe Plays nor Gold Roosters, but as "Super-Features."

Mrs. Vernon Castle in First Release.

The first of the Pathe Plays will be Mrs. Vernon Castle in "Stranded in Arcady," by Francis Lynde, scheduled for release October 14. Francis Lynde is one of the most popular American writers of this kind of fiction. "Stranded in Arcady" was very successful both as a serial story and as a novel. It is a thrilling, fast moving photoplay in which Mrs. Vernon Castle is supported by a splendid cast, including Elliot Dexter.

It is reported that Fannie Ward's first picture under the Pathe Plays Banner will be the famous A. H. Woods stage success, "The Yellow Ticket." By the terms of her contract with Pathe she receives one of the biggest salaries ever paid a picture star. It is reported that by an arrangement with A. H. Woods and Pathe, Miss Ward is to appear in the leading roles of "Common Clay" and "Innocence" in addition to "The Yellow Ticket." George Fitzmaurice, "the man who makes one hit after another," will be her director.

Miss Ward is one of the popular actresses on the American stage. Some of the well-known plays in which she was featured alternately in America and England are "The Bishop's Carriage," "The Marriage of William Ashe," "The Three of Us," "The New Lady Bantock," and "Madame President." Great as was Miss Ward's popularity on the stage she was destined to attain even greater success as a film star. Among the successful features in which she was starred are Lasky's "The Cheat," "The Marriage of Kitty," "Tennessee's Pardner," "For the Defence," "The Gutter Magdalene," "Each Pearl a Tear," "Witchcraft," and "The Years of the Locust."

Frank Keenan, it is stated, will immediately begin work in Pathe Plays. He made his biggest screen success in Thomas H. Ince's "The Crab" and "The Bride of Hate." He was also starred in "The Thoroughbred" and "The Sin Ye Do." His masterly interpretations have made him known and popular wherever motion pictures are shown.

Bessie Love, who was a success in Triangle pictures as Douglas Fairbanks' leading woman, was born in Los Angeles only seventeen years ago. "The Flying Torpedo" was the title of the film that first made little Bessie Love a factor to be considered. It was her work in it that resulted in her being given a part opposite William S. Hart in "The Aryan." The result was that she scored again. When Douglas Fairbanks came to Los Angeles he determined that Miss Love and no one else should be his leading woman. In consequence she was with him in "The Good Bad-Man," "Reggie Mixes In," "The Mystery of the Leaping Fish," etc. Then she played with DeWolf Hopper in "Stranded," and then with Wilfred Lucas in "Hell-to-Pay Austin." Other features in which she was figured prominently were "A Sister of Six," "The Heiress at Coffee Dan's," "Nina the Flower Girl," "A Daughter of the Poor," and "Her Family Name." Now that she will be starred in her own pictures, great things are to be expected of her.

Bryant Washburn has made a series of personal triumphs during the past six or eight months, thereby earning his reputation which qualifies him as a "Pathe Plays" star. "Skinner's Dress Suit" and some of the other pictures of the Skinner series are pictures in which Bryant Washburn has made himself one of the most popular stars on the screen today. He is a splendid actor, who is particularly suited to the high comedy form of photoplay which is now becoming the most popular and for which it is hardest to obtain capable stars.

In addition to these well-known stars who have already been announced as "Pathe Plays" stars and others to be announced, it is stated that Pathe is signing some of the biggest and best known directors in the motion picture business to produce the Pathe Plays in which they will be featured. Complete announcements of the organizations behind each of the stars, details as to their pictures, release dates, etc., will be made in the near future.

Plans for Russian Art Pictures.

The Moving Picture World last week carried the announcement that American and Canadian rights to the celebrated Russian Art Pictures had been acquired by Pathe. Arrangements were concluded by J. A. Berst, vice-president and general manager of Pathe Exchange, Inc., and N. S. Kaplan, representative of the famous Moscow Art theater in this country. Twenty-six completed five and six-reel features will be delivered to Pathe before Mr. Kaplan returns to Moscow in October. The first of these fine features to be released will be "The Painted Doll," in which Mme. Lesienko, one of Russia's most notable artists, who created "vampire roles" in that country, and Tanya Fetner, star. This picture will be released the week of October 21.

Ever since these Russian Art pictures were first announced muchinterest has been aroused, and there has been considerable speculation as to what American company would acquire the rights. Before contracts were sighed the Pathe film committee reviewed many of the pictures. The reports of this committee were so enthusiastic that Mr. Berst saw the pictures for himself. He was so impressed by the truly wonderful acting, the strong stories, the fine lighting effects and photography, the costly sets and the able direction that he felt much enthusiasm would be created for the pictures with the very first release—that the public would appreciate the fact that a new note in photography art had been struck with no uncertain hand.

Pathe is confident that exhibitors will welcome these pictures with open arms, and that those who play them will find their audiences enthusiastic about them. They should not only attract those persons who are regular patrons of the motion picture theaters, but increase the clientele of every theater showing them by drawing the best educated and most critical persons of the community. They have been warmly praised by every critic to whom they have been shown. Pathe awaits the verdict of exhibitor and patron with perfect confidence.

LITTLE RUTH IN "LUCKY JIM."

Little Ruth Everdale, he clever baby actress of the American Film Company, who will be remembered for her work in "Souls of Pawn," with Gail Kane, plays an important part in support of William Russell in "Lucky Jim," an early release.

A Million for General Advertising

That's the Sum Famous Players-Lasky Intends to Disburse in the Course of a Single Year.

THE greatest advertising campaign that has ever been inaugurated during the history of the motion picture industry will be launched by the Famous Players-Lasky Corporation when Paramount and Artcraft Pictures are advertised in the principal newspapers throughout the country, in the greatest national magazines and upon some of the most important electric signs in the most populous spots in the chief cities of the country. One million dollars will be expended in this colossal drive for Paramount and Artcraft Pictures—an advertising campaign that has no parallel in the amusement world.

The most important feature of the campaign, however, will not be the record-breaking expenditures of the company, but the manner in which the campaign will be linked with the local exhibitor. The entire purpose of the campaign is to pull the public into the local theater, and every conceivable means has been planned for the purpose of hooking up the national and local advertising with the theater in each instance. The campaign will be twofold in its character because of the use of the two different types of mediums represented by the newspapers and the national magazines and the electric signs.

Every newspaper in more than eighty cities in the country will carry the Paramount and Artcraft advertising when the campaign is launched. This means that 300 newspapers in the leading cities of the country will be carrying this advertising. The combined circulation of these daily papers totals 19,390,398.

At least eighteen of the great national magazines will be used. The combined reading populace represented by these is approximately 41,609,000 people. In addition the company will also use the nationally circulated motion picture magazines which represent 100 per cent. motion picture fan circulation. The electric signs covering the most densely populated sections of New York, Chicago and several other of the leading cities will carry the message of Paramount and Artcraft to millions of passers-by during the coming months.

Speaking of the launching of this gigantic advertising campaign, Adolph Zukor, president of the Famous Players-Lasky Corporation, said: "This is the first time in the history of the industry that a producing and distributing concern has spent a million dollars for the purpose of telling the public of its stars and plays, but we are already accustomed to taking revolutionary steps. Our decision to expend this sum on advertising in a year is only another indication of our explicit faith in the wonderful future of motion pictures and in our stars, our productions and our organization. We have made a long and careful survey of the situation and are very much pleased to find that the large majority of exhibitors who are showing our pictures are constant advertisers in their local papers. We have worked out a plan whereby they will be able to link up their local advertising with our great national campaign and we are going to render every possible service in assisting them to do so.

"In order to help the exhibitor to hold the new patrons he will win as a result of this great drive we are also taking space in the established motion picture magazines, the readers of which are acknowledged photoplay fans. Furthermore, we are reaching into the highest circle of confirmed amusement seekers by advertising in those publications which reach the theater and opera going public.

"We are placing one million dollars at the disposal of the exhibitor in the determination to assist him in winning and maintaining a profitable clientele. We said that we would help the exhibitor to make money—we have already given him the greatest stars and the greatest directors, backed by a tremendous organization. Here we give him the opportunity to cash in on the most extensive and intensive advertising campaign ever conceived by a motion picture concern."

John C. Flinn, director of advertising and publicity of the Famous Players-Lasky Corporation, is in charge of the entire campaign, which will be put into effect under his supervision during the early part of October.

Be Genuinely Patriotic
BUY LIBERTY BONDS

Carmel Myers in Bluebird's Flock

THE remarkable opportunities the screen affords young women of talent, beauty, and, above all, energy, is set forth strikingly in the instance of Carmel Myers, who becomes a star among Bluebird celebraties with the release of J. Grubb Alexander and Fred Myton's especially written drama "The Dynast"—made to exploit Miss Myers' capabilities to the very best advantage.

In her particularly happy introduction to the moving picture fraternity—through her father's acquaintance with D. W. Griffith — Miss Myers was, indeed, fortunate; but once given her chance the young lady applied herself with such energy and interest that her advancement was a matter of her own accomplishment. She has come to stardom in a remarkably short time.

Carmel Myers.

She is the daughter of a rabbi who has a world-wide reputation as an authority on Chaldean affairs. While D. W. Griffith was filming his multiple reeler, "Intolerance," he sought information of Miss Myers' father, and in this way she became acquainted with the director. Shortly afterward she found herself at work at the Fine Arts Studio.

She declared that she was willing to play "atmosphere" for two years, if necessary, to gain experience. However, in less than two months after her first day at the studio she was given a good opportunity, which she immediately improved.

Following her appearances in minor positions, she was given more important roles and was numbered among the principals in "Might and the Man" and "A Love Sublime" productions in the Fine Arts series, and in "The Haunted Pajamas," a recent Metro feature. Those in authority at Universal City, Cal., regard Miss Myers' work with great interest and appreciation, when these features had been exhibited, and a contract was soon arranged.

HOXIE AND O'DELL WITH UNIVERSAL.

Hart Hoxie, who is well-known to followers of motion pictures, is playing the leading male role opposite Louise Lovely in "The Wolf and His Mate," which Director E. J. LeSaint is filming. Hoxie appeared in "The Three Godfathers," produced by LeSaint about a year ago, and in the Universal special feature, "The Dumb Girl of Portici," in which Pavlowa was starred. He also appeared in a number of Hobart Bosworth's Universal productions. Recently Hoxie has been with the Lasky company, playing a prominent part in a new Farrar picture. He was with Farrar also in "Joan the Woman."

Another new player with LeSaint's company is George O'Dell, who recently worked with Tyrone Power in "The Planter." Also he played a number of "heavy" roles with Francis X. Bushman, while a member of forces. His characterization of the servant in the stage play, "Mr. Wu," with Walker Whiteside, will be remembered by many theatergoers.

DOROTHY BERNARD WITH FOX FORCES AGAIN.

Picturegoers throughout the United States will welcome the announcement just made by the William Fox offices that Dorothy Bernard has returned to the Fox forces in the Eastern studios at Fort Lee, N. J. Miss Bernard is before the camera in the role of Eponine in "Les Miserables," the massive production starring William Farnum. Jewel Carmen plays Cosette. Frank Lloyd is the director. Miss Bernard's last production for William Fox was "Sporting Blood," which was made by Bertram Bracken, now directing Gladys Brockwell in California.

Laemmle Tells of Improvements

Universal's Chief Returns From Coast and Describes Progress His Company is Making in Production.

CARL LAEMMLE has returned to New York after a month's visit at Universal City. During his stay on the coast important plans were perfected for the filming of several of the most pretentious productions that have been undertaken by the big organization which Mr. Laemmle

Billy Sunday at Universal City.

heads. The final details of a new efficiency system affecting both the business and art of manufacturing dramas for the screen were put into effect during the same period, and a larger number of skilled actors and actresses were put under contract than have been engaged for many months past.

"We are now going full steam ahead," Mr. Laemmle said, "and despite war conditions expect to do our full share in keeping business in a healthy growing state.

"One of the chief things that occupied my attention on the coast was the arrangement of working schedules so that the superproductions I have had in mind for some time can be gotten well under way before the rainy season sets in, as spectacular outdoor effects figure in them prominently."

Mr. Laemmle said that Mae Murray, Dorothy Phillips, Carmel Myers, Franklyn Farnum and some of the other talented young newcomers would be featured in novel and striking roles. He is particularly enthusiastic about the promise that Carmel Myers holds out, having watched her work carefully in "Sirens of the Sea" and other recent productions. Taking the fact into consideraton that Miss Myers is not yet seventeen years old, Mr. Laemmle seems to have grounds for his belief that if the right stories are provided for her she will rapidly develop into one of the screen's favorites.

"I was also much interested," Mr. Laemmle went on, "in observing the final experiments in lighting that have just been perfected at Universal City. The results are in many respects revolutionary, and now put effects at the command of our directors that were thought impossible even a year ago. Night photography has been solved, and many of the greatest scenes that in my judgment we have ever filmed recently have been done by the application of the new electrical technique.

"Mechanical ingenuity can always be relied upon to furnish unusual atmosphere to the screen, but in the final test it is the story that provides the actual foundation upon which screen repuations are built and patronage is attracted in ever-increasing volume.

"To meet this need for fresh material we are putting some of the biggest fiction writers in America under contract to submit all of their new work to us for possible adoption by the screen. The man or woman with a story that has novelty of theme and the right vein of action has my sincere assurance that he or she will receive conscientious and courteous attention on any manuscripts submitted either to Colonel Brady, scenario chief at Universal City, California, or to our eastern editor at 1600 Broadway, New York."

Just prior to Mr. Laemmle's return to New York, he acted as host to Mr. and Mrs. Billy Sunday and their party. The famous evangelist was delighted with his visit at Universal City, and complimented Mr. Laemmle highly upon the spirit of good will and efficiency pervading the big beehive of the silent drama.

"You and your associates are doing a lot of good," Sunday declared as he shook hands on parting. "Keep up the good work. It has my indorsement. Nobody ever could have made me believe that so much expense and work and brains went into the making of moving pictures. It has been a revelation, and I've enjoyed every minute of my stay."

Chaplin Would Enjoin Apollo

Charges Company Has Used His Name in Two Subjects With Production of Which He Had Nothing to Do.

CHARLIE CHAPLIN, whose funny antics have amused millions of patrons of the screen, filed a suit in the United States District Court on September 22 to enjoin the Apollo Feature Film Company, Inc., from appropriating Chaplin's name in any form in the production and release of photoplays.

The plaintiff alleges that the defendant company is offering exhibitors two releases entitled "Charlie Chaplin in a Son of the Gods" and "Charlie Chaplin in the Harem," described as a sensational comedy in two acts, with the evident object of deceiving exhibitors and patrons of the silent drama into the belief that these productions are original Chaplin productions.

As a matter of fact, the plaintiff asserts, he had nothing to do with the production or release of either of the films mentioned, and never authorized their release by the defendant company, which he alleges is attempting to reap financial rewards on the strength of his reputation.

For the purpose of informing the court of the value of his reputation as a screen attraction and the measure of the damage which he claims the alleged appropriation of his name may cause him the plaintiff recites in his complaint that he has just completed a series of twelve photoplays from which he expects to earn $675,000 and has a contract with the National Exhibitors' Circuit for eighteen months, commencing October 1, to appear in eight films, from which he is to receive $1,075,000.

Naturally the originator of the funny walk is perturbed lest his value as a box office attraction be diminished by imitators, and he demands that the defendant company be perpetually enjoined from releasing the films mentioned or using the name Chaplin in any form whatsoever in conjunction with the release of comedies, and asks for $50,000 damages and an accounting.

Nathan Burkan, counsel for the plaintiff, obtained a temporary restraining order enjoining the defendant company from releasing the films mentioned, and will make an application for an injunction at the earliest possible date.

RUTH ALLEN SIGNS TWO-YEAR CONTRACT WITH FAIRBANKS.

Douglas Fairbanks announces that Ruth Allen, connected with his scenario staff for several months past, has been promoted to editor of this department, which includes as writers Anita Loos and Keene Thompson.

Miss Allen is well equipped for her position, having had a thorough literary training in Paris and a practical education in ths country. The contract just signed by Mr. Fairbanks and Miss Allen is for a duration of two years. "In Miss Allen," said Douglas, "we have an editor who is capable in every respect to encourage new writers who show possibilities for unusual development. She is prepared to give immediate consideration to scenarios that could serve as the basis of Fairbanks photoplays."

KROWS GOES TO GOLDWYN.

Arthur Henry Krows, formerly editor of the Triangle magazine, the official house organ of the Triangle Film and Distributing corporations, has taken a position on the publicity staff of Goldwyn Pictures corporation. Herbert Howe, who has been handling the trade paper publicity for Triangle, will take Mr. Krows' former position as editor of the house organ and will also handle the publicity for fan publications.

NEW WRITER ADDED TO TRIANGLE STAFF.

Alvin H. Nietz, Western writer for Triangle, has just finished his second script for Director Cliff Smith and Roy Stewart, and has been added to the permanent staff of writers at Culver City. Mr. Nietz has come into the writing end from the position of assistant director instead of from the usual field of journalism. He formerly was assistant director to Director Raymond West.

Brenon Buys Selznick Interest

Producer Now Sole Owner of Company Bearing His Name—Also Secures Two Subjects.

A FEW weeks ago Herbert Brenon purchased from Lewis J. Selznick, the latter's entire interest in the Herbert Brenon Film Corporation, half of which was controlled by Mr. Brenon, the other half by Mr. Selznick. Mr. Brenon has taken over the entire stock, and has commenced making pictures on his own account in his studios at Hudson Heights, N. J.

Mr. Brenon plans to make pictures with no other end in view than the wants and needs of the exhibitor, whom he feels is the vital factor in the motion picture industry. In pursuance of this policy and firmly believing that on the merits of a photodrama rests its true worth he has purchased the rights of what are unquestionably two of the biggest subjects on the market, "Kismet," with Otis Skinner, and "The Woman Thou Gavest Me," the novel by Hall Caine.

With these two pictures, together with "Empty Pockets," the novel by Rupert Hughes, now in the course of production, Mr. Brenon begins his career as an independent producer. The same hand which is responsible for "Neptune's Daughter," "A Daughter of the Gods," "War Brides," "The Lone Wolf" and "The Fall of the Romanoffs" will also direct these noteworthy productions.

Mr. Brenon's statement upon entering the field for himself is as follows:

"Less than three weeks ago I bought out Mr. Selznick's interest in my corporation, as I wished to have an absolutely free hand in the making of my pictures," said Mr. Brenon. "The industry is forging ahead rapidly, and I am determined to keep pace with it.

"In making pictures it will by my policy to keep in close touch with the man who shows the picture to the public, the exhibitor. You can't fool the exhibitor with flamboyant advertising. He is going to look at his box office statement and nothing else. Words don't prove anything, but facts speak for themselves.

"As for the pictures themselves, I can't tell you how firmly I believe in the story first, last and all the time, and it shall be my policy to consider first, last and all the time the story irrespective of any star. In pursuance of this policy, I have commenced immediately to get control of subjects which I feel are at once dramatic and possess big drawing power for the box office.

"On Thursday, Septemb r 20, a representative of mine started for Chicago, and within twenty-four hours had obtained Otis Skinner's signature to appear on the screen in his great dramatic success "Kismet." On Friday, another representative was on his way to Ithaca, where he obtained the motion picture rights of "The Woman Thou Gavest Me" from Hall Caine's American agent, Derwent Hall Caine. It is to subjects of this kind that I intend to devote all my energies.

"To my mind, Otis Skinner stands absolutely alone as America's greatest dramatic actor. 'Kismet,' by Edward Knoblock, to me is the greatest romantic melodrama of the last two decades. Mr. Skinner has appeared in many plays, but no exhibitor will question the drawing of 'Kismet.'

"I shall commence work on 'The Woman Thou Gavest Me' in November."

Trufanoff Defendant in Injunction Suit

Iliodor Pictures Corporation Would Restrain Release of "The Tyranny of the Romanoffs."

IN order to protect the rights to "The Fall of the Romanoffs" which is now appearing at the Broadway Theatre in New York City, the Iliodor Pictures Corporation filed a suit in the United States District Court September 19, to enjoin Sergius Michailoff Trufanoff from appearing as Iliodor in productions released by any other film company.

The complaint recites that the Russian priest, who was spiritual adviser to former Czar Nicholas and well acquainted with the life and history of Rasputin and the latter's connection with the Russian Court, entered into a contract on April 14, 1917, to appear exclusively for a period of two years in the screen dramatization entitled "The Fall of the Romanoffs with Iliodor."

Owing to the ex-Czar's advisers' intimate knowledge of Russian Court life the plaintiff company alleges his appearance in the role of Iliodor in the photoplay, which is an expose of international intrigue and a revelation of Court life at Petrograd and Berlin, throwing interesting sidelights on the character of the former Czar and the Kaiser, is very essential to the success of the production.

Despite his contract, the plaintiff alleges that Trufanoff subsequently entered into a contract to appear in the role of Iliodor in a photoplay being produced by the Export and Import Film Company and Ben Blumenthal which is to be released shortly, unless prevented by the courts, under the title of "The Tyranny of the Romanoffs."

The plaintiff company, which is now negotiating for the sale of the rights to the photoplay in all sections of the country, asserts that the value of these rights will be seriously impaired unless the defendant company and particularly, Trufanoff, is enjoined from appearing in similar productions.

O'Gorman, Battle & Vandiver, attorneys for the plaintiff, expect to make an early application for a preliminary injunction not only against Trufanoff but also against the Export and Import Film Company, Ben Blumenthal and others.

Keene Strong for System

SYSTEM is everything is one of my strongest principles," said Lionel H. Keene, the manager of Fox's big Bedford theater, Brooklyn. "Wherever you find a stately theater thronged at every performance with the best people and enjoying the patronage and approval of the public generally, you will find a manager in charge who has a faultless system and a tried and true force of attaches who assist him in carrying it out. This system extends from the manager himself down to the program boy. There is a certain well defined policy in the carrying out of each and every detail of conducting the house, which is adhered to without wavering or slighting it in the most minute degree.

Lionel H. Keene.

"There is a regular hour for the box office to open and close, a certain set time for the doors to open, an a regular time for the curtain to rise. The requisite work about the house is done on schedule time, and in order that this may be accomplished there must be discipline that should be far ahead of that of any other business establishment. Both before and behind the footlights the system must be without a flaw, and when that is the case—as is the case with all successful and well-managed houses—there can be nothing ahead but success and public favor. Nine times out of ten it is the slipshod theater, with a deplorable lack of system, that suffers for want of patronage. System is everything these days, and the business in which it is not the ruling power is an assured failure from its start."

Mr. Keene's experience has ranged from Shakespeare to the pictures. His introduction into theatrical circles was with Frank J. Wilstach in advance of E. H. Sothern and Julia Marlowe, followed by two years with the Poli Stock Company at the Auditorium theater, Baltimore. It was at this time that he was induced to enter the vaudeville and moving picure field, taking hold of the reins of the Alhambra and Regent theaters, of Philadelphia, under the direction of the Stanley Company. Last season saw him at B. F. Keith's Riverside and Alhambra theaters, New York.

PEGGY ADAMS NEW LEAD FOR VICTOR MOORE.

Peggy Adams is Victor Moore's new leading lady. She was engaged by Director Chester De Vonde to play the lead in but one Victor Moore comedy, but her one week has extended into several and she is now a permanent feature with th Klever Komedy organization. Miss Adams is a beautiful young brunette, with heaps of excellent experience. Her home is in Toronto and most of her professional work has been on the Coast. Her understanding of comedy is enhanced by a dash and daring which make her an admirable co-worker for Mr. Moore.

Famous Players-Lasky Buys Studio

Paragon Fort Lee Plant Becomes Property of Organization —One of Best Equipped in the East.

THE Paragon studio and printing plant at Fort Lee, N. J., have been purchased by the Famous Players-Lasky Corporation. By this purchase the Famous Players-Lasky Corporation comes into possession of what is admitted by technical experts to be one of the best equipped daylight studios in the world and it will be used for both Paramount and Artcraft productions. For some time the producing companies of both these organizations have been working at the Paragon studio. The newly acquired plant will be known as the Famous Players-Lasky Eastern studio, to distinguish it from the Famous Players studio in New York.

The studio has immense floor space which will render it possible to put on more spectacular scenes and interiors even more elaborate than those which have been seen in Paramount and Artcraft productions. The building is 200x200 feet, and there is approximately 20,000 feet floor space, exclusive of the work rooms and offices. The glass roof at the peak is 75 feet from the floor. Underneath the floor boards is a concrete base which obviates danger of jarring which sometimes ruins an important scene. There are two revolving stages and a steel bridge which travels the length of the studio, enabling the cameraman to photograph from any desired angle of elevation.

A 20-foot terrace extends around the entire plant and in the side walls are sliding panels permitting of the use of this terrace for additional floor space when required. This admits of numerous striking effects. The printing plant adjoins the studio and is said to be the largest in the country.

New Plans for American

Will Increase Expenditures in Effort to Improve Picture Says President Hutchinson.

SAMUEL S. HUTCHINSON, president of the American Film Company, Inc., who has just returned to the home offices at 6227 Broadway, Chicago, from an extensive survey of the studios in Santa Barbara, has declared himself for a general plan that will include largely increased expenditures for the company.

And this despite the fact that just now the majority of the producers are looking for experts to show them how to cut down expenses instead of increasing them.

"We expect to put all our productions on a still higher basis in point of quality," says President Hutchinson, "and to keep our pictures at the standard of excellence for which we plan, will mean the expenditure of even larger sums of money than we have been using in the past. Our aim is always for the very best that can be produced in pictures, and while we do not intend to throw away any money, we expect our expenses to keep pace with the standard we have always set in the picture world.

"I have recently added Margarita Fischer to our stars and this gives us an organization of the highest class of screen artists, comprising Miss Fischer, Mary Miles Minter, Juliette Day, William Russell and Gail Kane. In order to reach their best development each department connected with our picture production must maintain a corresponding degree of quality of direction as well as production. Efficiency is bound to be high priced; but we intend to have only the most artistic talent, trained writers, capable directors, expert camera men and altogether a highly efficient, technical and construction staff in all our companies."

"Polly" Heavily Exploited in Baltimore

Sixty-two Twenty-four Sheets as Well as Much Newspaper Advertising Formed Part of Display.

PROBABLY no motion picture has ever been introduced to the city of Baltimore with quite as much exploitation as has been given the Goldwyn productions prior to their first public showing locally September 24. The campaign organized to acquaint the population of the Maryland city with the merits of the new photoplays has covered virtually every branch of publicity and advertising work.

"Polly of the Circus" began its Baltimore engagement of one week at the New Theater, the first-run house, with a private showing for reviewers Sunday evening, September 23.

For the opening a special setting and shadow-box intended for permanent use were made at a New York studio. A special orchestral setting was also devised. Twelve days before the opening date sixty-two twenty-four sheet stands announcing Goldwyn pictures and stars were posted at carefully selected points in the city. This paper was all in addition to the large quantity of lithograph one-sheets posted widely about the town.

Newspapers carried an underline announcing the coming of the first production a week in advance; and on the Sunday immediately preceding the opening vast quantities of special Goldwyn stories proved a climax to the "readers" that had been run during the foregoing seven days. Advertising ranged on this Sunday from a half-page to six hundred lines.

In addition to all this, well-planned material was mailed to an exclusive mailing list secured from the license numbers of automobiles that have brought patrons to the New during the past year.

Music One-Quarter of Show, Says Beach

Author Declares a Good Orchestra Has Same Psychological Effect as Band on Marching Soldiers.

MOTION picture theater owners all over the world are driving thousands of dollars of business from their houses every week with musical programs unsuited to productions, in the opinion of Rex Beach. The author, whose novels are to be picturized under his supervision and distributed through Goldwyn, believes that carefully selected music, not necessarily original, but chosen for its suitability to the subject, will account for twenty-five per cent. of the financial success of a picture.

"Orchestral music," he said recently, "has the same psychological effect on a motion picture audience as band music on marching soldiers. In both cases music is necessary to weld the emotional appeal.

"We all remember the elemental pianist when the motion picture was in the curio stage—how he pounded and thrummed and fought out civil war battles on his piano keys. He served a purpose, but his day is done.

"Succeeding this earnest person was the six-piece orchestra. You know how those fellows passed the evening—overture, waltz, intermission for refreshments, organ selection, a silent wait, orchestra returns and upset chairs getting adjusted for the popular medley, a little ragtime, organ improvisation and so on to the finish.

"It is very largely different to-day in an evergrowing number of theaters. Here in New York the Strand, for instance, employs an expert to devise musical settings and has them played by a forty-piece symphony orchestra. That brings almost as many people back the next week as the worth of the picture.

"Motion picture music need not be classical, but it must be appropriate. In a large measure the audience is unconscious of its effect, but the effct is there and must be taken account of by the theater owner who expects to make money."

SIR GILBERT PARKER SAILS FOR ENGLAND.

SIR GILBERT PARKER, British novelist, whose works are being translated to the screen for Paramount by J. Stuart Blackton, is en route for his home in England. On the eve of his departure the writer briefly discussed motion pictures and the forthcoming releases for his works.

"I have always taken an interest in the art of the cinema and I believe it is a truly wonderful medium of artistic expression to say nothing of its value in innumerable other directions," said Sir Gilbert. "With men like Commodore Blackton striving continually for greater heights of artistic development how can they fail to advance?"

In November "The Judgment House," first of the Parker novel to be released by Paramount, will go to the public. This production will be extraordinary in many respects. Besides being one of the most dramatic of all the author's moving tales of historic and contemporary life, it affords in the incidents involving the Boer War opportunities for realistic and thrilling battle scenes which have been staged with the utmost care by the producer.

ARBUCKLE TO RETURN TO PACIFIC COAST.

If anyone believes that mere avoirdupois prevents one from feeling the cold, let him inquire of Roscoe "Fatty" Arbuckle, hero of the Paramount-Arbuckle Comedies, the latest of which, "Oh, Doctor!" is released September 30. Owing to the fact that the cold weather of the eastern winter causes the shivers to run up and down Roscoe's spine, the mountainous comedian is arranging to make his way back to California as soon as he is finished with his latest production here. Meantime Mardi Gras throngs at Coney Island have had a chance to obtain a close-up view of Mr. Arbuckle, who has been making scenes for a comedy at Luna Park.

Mutual's October Feature Schedule

Plans to Release Ten Five-Reel Productions During the Month.

TEN five-reel productions with "big stars only" are scheduled for release in October by the Mutual Film Corporation under its schedule of "two a week," which was inaugurated September 1, 1917. The month will bring a new star to the screen, Miss Olive Tell, the Broadway favorite, celebrated as an actress of the speaking stage, will be seen in her first picture, "The Unforeseen," on October 22.

Miss Anita King's first picture under the Mutual banner, "The Girl Angle," is set for release October 8. Miss King has been engaged by E. D. Horkheimer to appear in a series of star productions for Mutual releases. Miss Edna Goodrich, whose first Mutual picture, "Reputation," started off by breaking box office records, is on the October schedule twice, in "Queen X" and "A Daughter of Maryland." Miss Mary Miles Minter's "Her Country's Call" is on the list for October 1 and "Peggy Leads the Way" is listed for October 29. The month's schedule includes:

October 1—"Queen X," the second of the series of Mutual productions starring Miss Goodrich. It is from the story by Edwin M. Stanton, assistant district attorney of New York, and deals with the federal crusade against a gang of Oriental smugglers.

"Her Country's Call," the second of the new series of Mutual-American productions starring Mary Miles Minter, in which Miss Minter is cast as a patriotic little mountaineer.

October 8—"The Girl Angle," the first of the series of Mutual-Horkheimer star productions featuring Miss Anita King. The picture is laid in the rough and ready west with Miss King in the role of a woman who hates the male of the species and gets into complications with outlaws and sheriffs.

"Southern Price," sixth of the series of American-Mutuals starring Gail Kane, casts Miss Kane as the daughter of an old, aristocratic but impoverished Southern family, loved by two men and loving one.

October 15—"The Beautiful Adventure" is Miss Murdock's second picture, an adaptation of the Charles Frohman stage success. It follows "Outcast," a picturization of the startling play of the same title.

"The Calendar Girl" is the second of the Mutual-American productions starring Miss Juliette Day, who left Broadway after her success in "Upstairs and Down" to appear in pictures.

October 22—"The Unforeseen" is Miss Olive Tell's first motion picture, one of the series of Charles Frohman's plays in pictures produced by the Empire All Star Corporation for the Mutual Film Corporation. Miss Tell is a speaking stage star of magnitude and "The Unforeseen" was chosen as the vehicle for her picture debut after careful consideration.

"The Sea Master" is the second of the new series of William Russell productions, following "Sands of Sacrifice." It gives Mr. Russell a new role as a hero of the deep blue. It was under the direction of Edward S. Sloman.

October 29—"Peggy Leads the Way" is the third of the new series of Minter Mutuals, starring the dainty and popular Mary Miles. The picture was titled by Miss Minter herself. The picture is laid in the big forests of California.

"A Daughter of Maryland," the third of the series of Mutual productions starring Edna Goodrich, casts the stage beauty in the role of a beautiful girl of the old southland.

Forthcoming Mutual productions, now in the course of production or finished awaiting a place on the schedule of releases include "Wit," starring Gail Kane; "Betty and the Buccaneers," Miss Juliette Day's third picture; "Lucky Jim," starring William Russell; "Doing Her Bit," Margarita Fischer's first picture under her new contract with the American Film Company, Inc.; "Playing the Game," starring Anita King; "The Impostor," "The Richest Girl" and "My Wife," starring Ann Murdock, and "American Maid," starring Edna Goodrich.

ARBUCKLE SCENARIO EDITOR WEDS.

Announcement was made recently of the marriage of Herbert Warren, scenario editor for Roscoe ("Fatty") Arbuckle, and Valerie Bergere, well known as a vaudeville actress. Mr. Warren is a dramatist of note. Among his most successful work for Mr. Arbuckle were the recent Paramount-Arbuckle productions, "The Reckless Romeo," "His Wedding Night" and "Oh, Doctor!" but Mr. Warren refuses to see any connection between this coincidence and his wedding Mr. and Mrs. Warren are leaving for the Pacific Coast on their honeymoon, as Mr. Warren will continue to assist Mr. Arbuckle in his new work in California.

Walks Tight Rope and Dives 85 Feet

Bar Harbor Summer Colony Stirred by Daring Work of Annette Kellerman in "Queen of the Sea."

ACCUSTOMED as blasé Bar Harbor society is to the unique and unusual it received two superlative thrills when Miss Annette Kellerman walked a tight wire and dived 85 f et into the ocean and when a massive tower was destroyed by dynamite.

The scenario of the new William Fox sub-sea photo-fantasy, "Queen of the Sea," called for these two stunts, and society waited a whole week for them to come off. Miss Kellerman, as in all of her work in pictures, refused to be doubled in the wire-walking scene, insisting upon doing it herself. The danger was pointed out to her, but she declined to permit the employment of an expert wire worker.

For more than six months she has been at work mastering this difficult art, having begun when she was appearing at the Hippodrome last spring. When she came to Bar Harbor a practice wire was rigged at her temporary home, the old Russian Tea House, and she put in many hours. All of her practice on the low wire availed her nothing when it came to do the real "stunt."

The tempo or time of the wire was different, and Miss Kellerman found that she had to begin all over. The wire had a stretch or span of 150 feet, and despite guy ropes and the use of a dozen falls it could not be kept taut.

After waiting a week for a strong wind to subside Miss Kellerman decided to go ahead. She was almost blown from the top of the tower to which the wire was anchored. Five cameras were focused on her and she started. From the beginning it was a struggle against the gale. Twice before she had gone the prescribed distance it looked as though she would be unbalanced, but she regained her equilibrium and walked the distance.

In her dive the gale blowing turned her in the air, but she straightened out her body and struck the water perfectly.

Two days after the wire walking and dive the massive tower was destroyed by dynamite. "Skid" Williams, recognized throughout Maine as an expert in the use of high explosives, used 250 sticks of 75 per cent dynamite and blew the tower into dust. Huge rocks were thrown a long distance.

At both the wire walking and the dynamiting of the tower Miss Kellerman and her company had the assistance of the scout patrol boats of the United States Navy for the Maine division. These patrols warned steamers and other vessels away and kept them from entering the picture.

RAVER ISSUES BROCHURE ON NEW SUBJECT.

A handsome brochure descriptive of Harry Raver's big screen production, "The Public Defender," is announced as ready for distribution. The book consists of eight pages of artistically laid out type matter, is printed in three colors and contains numerous illustrations. These latter run all the way from cartoons on the "Public Defender" movement which have ppeared in the big newspapers supporting the plan the picture advocates to reproductions of the more important scenes from the play. Sketches of the careers of the three stars seen in the leading roles—Frank Keenan, Alma Hanlon and Robert Edeson—interesting sidelights on the production, from the producer's angle, and other pertinent details relative to the film as an entertainment are presented in an attractive and interesting manner.

The method by which "The Public Defender" will be marketed, contrary to all rumors regarding its distribution, has not as yet been decided on.

MacQUARRIE TO MAKE BISONS.

Murdock MacQuarrie has been assigned by Henry McRae, Manager of Production at Universal City, to the company of which Neal Hart, well-known portrayer of western characters, is the star. He will begin work in a few days on a two-reel western Bison entitled, "The Keeper of Hellgate," in which Eileen Sedgwick, who has already made an enviable reputation for her daring in wild animal pictures, will play opposite Hart.

MacQuarrie while affiliated with the Universal company several years ago produced a large number of strong dramas which were released under the Gold Seal and Big U brands. McRae is placing every facility at MacQuarrie's command in order to help the new director make Bison photoplays of the highest quality.

BRENON HAS OPERATION.

Herbert Brenon is out of the hospital after an operation for appendicitis and expects soon to be back in the studio directing his new production.

Exchangemen Worried Over Shipments

Washington Distributors Discuss Ways and Means of Meeting a Possible Express Embargo.

FOLLOWING the announcement of a recent temporary embargo by the Adams Express Company out of New York, the exchange managers of Washington have been giving a great deal of study to the local situation, with a view to working out some sort of plan that would tend to protect exhibitors in the event of the companies centered there declaring an embargo.

This resulted in the subject of embargo holding the floor at the meeting of the association, held Friday, September 21, in the rooms of the Chamber of Commerce. Sidney B. Lust presided. Present at the meeting were officials from each of the three express companies doing business out of Washington. The whole subject was gone over at considerable length, the express chiefs being asked whether or not thir companies would declare an embargo, and, in the event of their doing so, how long the ban would remain on shipments and when the embargo would occur.

Summed up the situation is as follows: There is a general shortage of rolling stock throughout the country. The Government, under the provisions of a law recently enacted by Congress, has priority rights of shipment. Troops must be moved to mobiliziation camps and to ports of embarkation, and there are huge quantities of supplies of all kinds for the suse of these troops and those on the other side that must be taken care of. This has resulted in the taking off of large numbers of express and baggage cars and combination cars, and the putting into that service of freight cars, which cannot be moved at great speed. This is naturally causing a considerable amount of delay in transportation. Added to this is the shortage of freight cars.

Mr. Lust presented a letter from the American Railway Association's Special Committee on National Defense, in which was suggested a rearrangement of schedules of films allowing for abnormal conditions, making shipments a day earlier than usual and assisting in effecting a more satisfactory delivery. A circular letter bearing on the general situation was inclosed.

The circular, addressed to the patrons of all express companies, states: "In order to utilize terminals and cars to their utmost capacity it is requested that freight service and motor trucks be used for the shorter haul traffic in and around congested districts, and that only such shipments for nearby points as actually demand express service be offered to the express companies, so that the traffic requiring expedited service to and from the more distant points may be cared for."

A number of plans were discussed, but the exchange managers found themselves unable to arrive at anything that would guarantee efficiency. One thought voiced by the managers was that temporary branch stations could be located in various places throughout the territory, from which deliveries of films to the theaters might be made by automobile. This would be an expensive undertaking, and would probably not be resorted to except in an emergency. To say that the Washington exchange managers are worried is putting it mildly, for the condition is serious, and even now it is very difficult to get shipments through anywhere near on time.

Select Opens St. Louis Exchange

Distributing Company Now Has Nineteen Offices in Operation—Controller Derham Making the Rounds.

Sales manager C. E. Shurtleff of Select Pictures left New York recently on a trip for several days, the main object of which will be to open a Select exchange in St. Louis. This new branch is in addition to the eighteen other Select exchanges now operating in the United States.

The St. Louis exchange will be placed in charge of Edward W. Dustin, formerly of the Pathe organization, and until recently the Triangle branch manager in St. Louis. Dustin is a St. Louis man, and has been long and familiarly known to the entire motion-picture industry of the St. Louis district. The Select exchange will occupy the former quarters of the International Film Exchange, which are being remodeled and enlarged to fit the purposes of Select. This office is situated in the centrally located Plaza Hotel block.

On the same train leaving New York, and accompanying Mr. Shurtleff, was A. H. Derham, controller for Select. Mr. Derham paid a short visit in St. Louis and then proceeded to Des Moines. In Des Moines and Kansas City the Select Pictures Corporation is taking over the former exchanges operated for Lewis J. Selznick Productions, Inc. A. H. Blank, the well-known Middle West operator, has had direction of these exchanges in Kansas City and Des Moines. In the latter place Mr. Derham will conduct an auditing of accounts preparatory to the transfer of this branch to Select Pictures.

Another member of the Select sales force who journeyed west at the same time is Sidney Abel, special representative. Mr. Abel has just returned from a visit to the new Select exchange in Washington, D. C., where he found business unusually satisfactory, and is now beginning an extensive trip to Pittsburgh, Chicago and Minneapolis. Due to the release of "The Moth," Norma Talmadge's first Select picture; "Magda," Clara Kimball Young's first Select production, and "The Public Be Damned," many contracts are being closed at these points.

At Leading Picture Theaters

Programs for the Week of September 30 at New York's Best Motion Picture Houses.

"The Man From Painted Post" at the Rialto.

DOUGLAS FAIRBANKS in "The Man from Painted Post" was the leading attraction at the Rialto the week of September 30. "Doug" wrote the photoplay himself from Jackson Gregory's magazine story, "Silver Slippers." He plays the part of Fancy Jim Sherwood, a "two-gun marvel," whose pet vocation is cleaning up gangs of cattle rustlers. Eileen Percy was seen again as leading woman, and Frank Campeau appeared as the deep dyed villain. Joseph Henaberry did the directing. Rialto Animated Magazine, a beautiful scenic, educational subjects, and the usual comedy were also on the program. The soloist was Greek Evans.

"Fighting Odds" at the Strand.

Maxine Elliott made her cinema debut at the Strand the week of September 30 as the star of the Goldwyn production, "Fighting Odds," by Roi Copper Megrue and Irvin S. Cobb. The story deals with big business, as it is conducted in the rapidly growing automobile industry. It is a tale of intrigue and trickery on the part of powerful men, and of the loyalty and perseverance of a beautiful woman to outwit the conspirators and bring them to justice. An educational film entitled "The Benefactor," a new comedy, patriotic pictures, and the Strand Topical Review were also on the program. The soloists were Rosa Rand and Mery Zantay.

Eighty-First Street Theater Bill.

At the Eighty-First Street theater, for the entire week, two features were shown. Mae Marsh in Margaret Mayo's "Polly of the Circus," and the third instalment of the Government war pictures, "The Retreat of the Germans," were the pictures.

"The Fall of the Romanoffs" at the Broadway.

Herbert Brenon's production of "The Fall of the Romanoffs," the eight-part picture with Rasputin as the leading character, is in its second week at the Broadway.

ANOTHER HARD-BOILED EGG CRACKED.

George DuBois Proctor, Triangle staff writer, is one of the wits of scenario row in the Filmdom of Los Angeles, as a recent incident will bear witness. One of Proctor's ambitions in life is to make the tight-wad actor buy a drink occasionally. He was engaged in this indoor sport the other evening and the victim of his importuning was very reluctant. At which Proctor urged:

"G-go on, Bill, buy a d-drink. I'll s-sign the affidavit."

Bill bought the drink.

ROBERT McKIM IN HART'S NEXT.

Thomas H. Ince has assigned an important role to Robert McKim in William S. Hart's second production for Artcraft following "The Narrow Trail" just completed. McKim's first notable success on the screen was in "The Disciple," in which he played the role of Doc Hardy. There followed a successful series of villain characterizations, and it is rather remarkable that although McKim is blessed with youth and good looks, he always has been cast for "heavies."

SPECIAL MEETING OF ADVERTISING FILM MEN.

At a recent meeting of the Advertising Film Producers' Association it was voted to call a special meeting of all members of the Association, to be held in the Statler Hotel, Detroit, Michigan, beginning at 10 a. m., Friday, October 26, 1917. It is urgently requested that all members be present at this meeting as important matters will be considered.

Richardson Crosses Pine Tree State

Steps Down from Nancy Hanks to Look Over Theaters in Calais, Bangor, Augusta, Portland, and Other Towns

IT'S a long, long way to Tipperary, so the song says, which same may or may not be true. But this scribe will solemnly assert, affirm, declare and swear that it is an extended distance from St. John, New Bruswick, to New York City via go-devil. He also will bear witness to the fact that Manager Winter's (Moncton, N. B.) idea of good roads is in urgent need of repairs. It is warped, out of focus and run down at the heel; also it has three punctures and a blow-out.

We had intended to proceed from St. John to Digby by boat, motor down to Yarmouth, ship across the briny to Boston, and "beat it" back to Little Ole New York. But friend Winters assured us he had driven to Boston through Maine last summer, and that the roads were fine—good for any speed we might wish to make. So, largely with a view to saving expense, we pointed the headlight of Nancy Hanks the Go-Devil toward the hills of western New Brunswick, opened the throttle, and within a month or two I hope to get friend spine pulled back down through the top of my skull into normal position provided it gets jounced upward no more.

From St. John to St. Stephen, where we crossed a dinky little bridge and returned to buzzum of Uncle Samuel, there are no towns of size, but there is a "road" which would jar the teeth of an aeroplane pilot loose just to fly over it and look down; also it contains an average of 241 curves, bends and crooks to the mile. At St. George, N. B., I noticed two motion picture theaters; one, the Broadway, locked up (it was 10 a. m.), and the other, the Imperial, open. The latter is up one flight of stairs. It's manager was, so I was told, out fishing or something, but I mounted the stair to find a really neat little theater, with black-bordered screen of proper size for the room, flanked by a neat setting. It was a really pleasing little house, whose manager evidently is "on the job." The population of St. George is about 1,200.

Arriving at St. Stephen, we satisfied a good natured U. S. customs man that we were neither germs nor smugglers, entered the city of Calais, in the sovereign state of Maine, and nearly ate a restaurant out of house and home. For increase of appetite I can recommend driving a motorcycle and side car with five hundred pounds of combined wife and other baggage from St. John to St. Stephen, N. B. Upon arrival the tourist will be ready to take the bone away from a dog if nothing else edible is in sight.

At Calais we visited the Opera House and met its manager, Henry W. Gillespie, and its operators, John Creamer and Leonard Welch. The theater is up one flight, seats 800, and has its operating room on the main floor, level with the screen. Its lobby is pleasingly decorated, and the auditorium is pretty and spacious. Had a pleasant chat with Manager Gillespie, who impressed me as a live wire.

From Calais we took what is known as the "Meddy Bumps" road. In wet weather (which we, thank Heaven, escaped) Muddy Bumps would fit better. They said it was better than the other road. Query: In Heaven's name what is the other road like? In Maine the forests and scenery are wonderfully beautiful. With good roads a drive through Southern Maine would be a thing of beauty and a joy forever. The roads in many places are very hilly, and the scenes from mountain tops could not well be more charming. And the forest roads are charming in another way. But all this has nothing to do with motion pictures, so let us get down to business.

Bangor, Maine.

At Bangor, a pretty, hilly city of 25,000 souls, we paused long enough to fill Nancy Hanks' bowels with gasoline and oil, and visit two theaters. The Graphic, owned and managed by Messrs. Grant & Burns, was first. This house seats 750 and runs matinee and night at five cents admission. Mr. Burns was kind enough to speak very highly of the Moving Picture World. "Could not get along without it," said he. John Mahar is operator. He runs Simplex machines, taking current through Hallberg Economizers—A. C. at the arc. Mounting to the operating room I found Brother Mahar cranking the projector with one hand and rewinding with the other. Aside from this he was in absolute idleness, except for watching his picture, his mechanism, regulating his speed, and attending to his arc. Given one more hand and about two more eyes I should imagine he could manage real well. The screen is bordered with black, which is good, but at the left a white light smears the wall and a clock is brightly illuminated, with two or three advertisements beneath its dial, all brightly lighted, all of which is bad for the audience and the artists on the screen.

At the Park theater, owned by Norman B. Towle, I found

Park Theater, Bangor, Me.

Manager Leslie Davis very much on the job. Davis is a live one, and don't care who knows it. The Park seats 1,300. George Fennelly, chief, and Peter DeVoe, assistant operator, are projecting an eighteen-foot picture at 130 feet. The screen is black bordered, but the clock and exit lights are very bad. I called friend Davis' attention to this important detail, and he assured me the fault would be promptly remedied. The operating room is good as to size, but has light walls, observation ports too narrow, and ports not closed with glass; also there is too much light in the room. However, Operators Fennelly and DeVoe are new on the job, and, so they said, intend to remedy the defects named. The Park has a Hallberg motor generator set which Manager Towle tells me has been running from noon to midnight without a stop, every day for three years, with no repairs except new brushes. This is a most excellent record for the machine; also it speaks well for the operator in charge of it—of proper care and lubrication.

At Augusta I found the houses all closed (forenoon), and only paused long enough to call upon a brother of Manager Towle, of Bangor, who is an operator, though temporarily working at another occupation, and a department fan. We would have stayed longer in Augusta, a most beautiful (and very hilly) city, by the way, but for the fact that we had learned that the Maine exhibitors were to hold a state convention that night in Waterville, which city lay on our route. So we touched the high spots only as the miles flew backward and landed in Waterville as the shades of night descended. But alas and alack, a county fair was in progress and hotels as full as a bologna sausage. It was sleep in the street or go back three miles to Fairfield, so back we sped, intending merely to find a roost, place friend wife thereon, and shoot back to the convention by street car.

But fate was against us. The street car employees had seized the golden moment of the fair crowd to strike, so, having secured a room, we called at the Star theater to get information as to the probable place of meeting of the convention. S. G. Wing, manager of the Star, was a good scout. "I'll go along," said he, "and show you." So into the machine he clambered and back we rolled. And so did Mr. Jinx, for at Waterville something went wrong with Nancy Hanks' gizzard, and we were compelled to shove her to a garage, first having ascertained that the convention had been held in the afternoon anyhow, and that the delegates were scattered around the city or departed homeward. And there you are!

Failing to connect with the convention I hunted up Manager J. J. Pray, of the Silver theater, Waterville, but neither he nor any one else I could find seemed to know much of what had transpired at the meeting, except that Lee Ochs had been present and no very vital business had been transacted, except that it was enacted, after due discussion, that no member of the league use any music in his theater which came under the copyright ban. In the confusion of the fair crowd I was obliged to give up the effort to locate some one who had authentic information of the meeting much to my disgust.

The Silver theater, Waterville, J. J. Pray, manager, projects a very good though rather large picture. The Star theater, Fairfield, S. G. Wing, manager, is a house with one peculiarity probably having no duplicate. Between the front row of seats and the screen is a level space 40 feet in depth, the same being used as a dance floor. Lodges and parties rent it for that purpose, presumably after the show is over at night. The picture is 12 feet wide and the throw 76 feet. The theater seats 400; admission five and ten cents. Herbert Goodwin is operator. Fairfield has about 2,000 population.

From Waterville our road led to Lewiston, where I stopped to shake hands with R. M. Jones, house manager for the Strand, a very pretty house seating 2,200, which did a $1,600 business in six days during the fair week. M. H. Gray is the big gun in matters theatrical in this section. He is the leading spirit in a corporation or company which owns or controls the Strand, Empire and Mystic in Lewiston, two theaters in Brunswick, and other houses in other towns. It was not my privilege to meet Mr. Gray.

Portland, Maine.

From Waterville to Portland is but 95 miles, but a goodly portion of them are strenuous ones. Most of the time the go-devil was barking her way up one side of a steep hill only to send forth shrieks from her brakes on the other; also many of the miles of the bumpety-bump sort. It, therefore, transpired that we arrived in Portland decidedly weary and in a frame of mind to climb into the hay and sleep the sleep of the innocent. But that could not be, for duty is duty, and must be attended to though the heavens fall. So we set forth on a gumshoeing expedition, paying our fifteen and twenty-cent way into the Strand, Empire and Elm theaters successively, three fairly representative Portland palaces of the photoplay.

The screen result, in so far as concerned the operator, was good in all these houses. The light was of good tone value, brilliant and well handled; also the speed of projection, while not closely regulated, was approximately correct in all cases. In each of the houses auditorium lighting was none the best, meaning by this that the lighting itself could be very much improved, while the orchestra lights were very bad indeed, and in one case the very worst I have ever looked at—and I have seen some pretty horrible examples, too, lemme tell you.

I met the managers of each of the houses, and the Empire and Elm managers impressed me as courteous men, anxious and willing to remedy anything which might be wrong. The Strand manager was not interested, of course, as the theater shuts down at the end of the week. It was then to be remodeled, at an estimated cost of $200,000. Judging by the architect's wash drawings the Strand will be, when completed, a beautiful temple of the photoplay. W. E. Reeves, present manager, will direct the remodeled theater. I wish him every success.

The Empire is managed by H. Boucher—an enterprising and very pleasant man. It was in this theater I viewed what was the very worst example of an orchestra, utterly disregarding the rights of the audience and doing everything possible to murder the screen result. There was light literally plastered over everything in sight, including the entire front wall of the stage. It was, from the projection viewpoint, simply awful. It constituted an outrage on the eyes of the audience and rendered really high class projection utterly impossible. Each musician had light enough for three music stands, and in every case it glared straight back into the eyes of the audence. Imagine a patron staring past that smear of bright light for two hours or so, looking at a picture. The musicians seemed to have absolutely no regard for the rights of the audience or to care about anything at all but their own entire and complete comfort. Eyestrain to the audience and injury to the screen result through reflex action on the eyes of the audience was nothing in their young lives. They may and probably will plead ignorance of the effect, but that is no valid excuse. They should have studied such things as have directly to do with their work.

I promptly called Manager Boucher's attention to the matter, and he promised to remedy it. Let us hope, for the sake of his patrons and the business itself, he does. There are other lighting errors in the Empire, which also will have his attention. All this is not said in any carping spirit of criticism. I am setting forth the facts for the benefit of all concerned. I believe Manager Boucher to be a real live wire. He grasped the idea as soon as it was presented. To him there was no argument as to its correctness. The question was to find the best remedy. A man of that kind may make an honest mistake, but he has the will to remedy it when it is discovered, and that is what gets results in the end.

A. F. Eagles is chief operator at the Empire. Brother Eagles is a good man, who is producing the goods on the screen. He was much exercised over the fact that we were not to address the Portland men, and proposed to try and get them together after the shows were closed that night. As it was then 8 o'clock we vetoed the proposal as impractical, but promised to return to Portland in the not distant future and to inform the men of our coming. It would have been done this time, but I did not myself know I would return that way until the last moment, and road conditions were so very uncertain that no definite time of arrival could be set, so no word was sent. Brother Eagles has a good operating room, though there is no fresh air intake and the observation ports are too narrow. There are two Power's machines. That Eagles has been experimenting is proved by various paper patterns of shutters I noticed on the walls. The operating room walls are dark in color.

The Elm theatre is managed by H. Rosenthal, a most courteous man and enterprising manager. A narrow band of black surrounds the Elm picture, and the screen is flanked by dark colored settings. The orchestra lights are very, very bad. The clock is very bad and the exit lights need attention. Manager Rosenthal agreed with all this when it was pointed out and the effect on projection and the eyes of the audience were explained. Also he agreed to effect a remedy. Simplex projectors are used. Screen result is good. Frank Howe is chief and A. Hamilton is assistant operator. I met Brother Hamilton, but not friend Howe.

I would like to have viisted all the Portland men, but under the circumstances it could not be.

We left Portland at 9 a. m., stopped one hour to change a tube which went bluey, stopped one-half hour for lunch, were delayed some getting through or rather around Boston, and arrived in Springfield, Mass., at 6 p. m.—mileage 222. Next day we drove 136 miles to New York between 7.30 a. m. and 2 p. m. And thus endeth the trip to Halifax. Total Go-Devil mileage 1459; by boat 300 miles. RICHARDSON.

Netta Evans in Paramount Pictures

Has Had Wide Experience in Films in Europe and Comes From Denmark to Join Lasky Stock Company.

Journeying direct from Copenhagen, Denmark, to Hollywood, to become a member of the Lasky stock company, Netta Evans, the distinguished English actress, will appear in Paramount pictures in the near future. Miss Evans achieved no small fame with the Pathe and Gaumont companies in Paris. She has also worked in films in Berlin and Copenhagen. Up to the time war was declared between England and Germany Miss Evans had been engaged in picture work in the Teuton capital. Leaving there for Denmark, she secured an engagement with a prominent producing concern in Copenhagen.

ELSIE FERGUSON OPENS LOEW HOUSE.

As the opening film feature of Marcus Loew's New Victoria theater at 125th street and Seventh avenue, New York City, Elsie Ferguson's initial Artcraft picture, "Barbary Sheep," was presented Monday, September 30. The new theater covers an area of 15,000 square feet.

Although many current photoplay releases were considered by Mr. Loew for the opening attraction, "Barbary Sheep" was selected as an ideal offering to mark the debut of his new theatrical palace. There was no matinee on the opening day and for the first night all seats were reserved.

As the guest of honor on this occasion Mr. Loew invited the star of the picture, who accepted the invitation to attend.

"DOC." HENRY A. JOHNSTON DIES.

Henry A. Johnston, former Washington correspondent of the Moving Picture World, died suddenly of heart failure at his home in Washington on September 18. He was a druggist by profession and on retiring from that business he became interested in the moving pictures. He was connected with this paper for over a year in 1909 and 1910.

Among the Picture Theaters

T. & D. Theater, Stockton, Cal.

The Newest Link in the Chain of Photoplay Houses Operated by Turner & Dahnken a Gem—Seating Capacity 2,540—Music Furnished by Costly Wurlitzer Organ.

THE latest addition to the great chain of moving picture houses controlled in California by the Turner & Dahnken Circuit of San Francisco is the T. &. D. theater, opened at Stockton, Cal., in July. This new house is not only one of the largest in Central California, having a seating capacity of more than 2,500, but ranks in design and appointments with theaters in cities much larger than Stockton.

The theater was designed by Captain A. W. Cornelius, of San Francisco, who has planned many of the fine theaters of California. Both exterior and interior are after the classical Corinthian style of architecture, with modifications to meet modern needs. Eight Corinthian pilasters grace the facade of the building and surmounting this are four large urns from which colored steam arise, bringing to pleasant memory the Court of the Ages at the great exposition at San Francisco in 1915. Two splendid figures of women, one

T. & D. Theater, Stockton, Cal.

representing "Music," the other "Art," are at each side of the central window of art glass decorated with the monogram of T. & D. A beautiful marquis extends the full width of the sidewalk, this being decorated by large light globes, as well as animated signs.

The large foyer, with its handsome wall decorations, potted plants and splendid lighting facilities, is suggestive of the entrance to a European opera house, rather than a moving picture theater. Comfortable settees, upholstered in colored cretonnes, are placed at intervals in the entry and near at hand is the women's rest room finished in gray and blue and made doubly attractive with a set of furniture of the classical Adam type.

The auditorium has a seating capacity of 1,040 persons on the lower floor, while the balcony will accommodate 1,500 more. There are fourteen loges on the first floor and eleven in the balcony, these being furnished with comfortable wicker chairs and arranged for the accommodation of large parties. The panel decorations are distinctively Californian, with rolling hills, lofty mountains, and golden colors.

While intended for an exclusive moving picture house a full stage has been provided and equipped with a full set of scenes, likewise a handsome brown velour drop curtain with the T. & D. symbol in gold. On each side of the stage are the great containers for the organ pipes, while others are located in the ceiling. In front of these are grills of Corinthian design to conform to the general architecture of the house. Three beautiful panels, suggestive of the peacock in design and coloring, are at each side and surmount the proscenium arch, while the same motif in more subdued tones decorates the side walls.

Music is furnished by a $26,000 Wurlitzer Hope-Jones Unit Orchestra and on the opening evening Albert Hay Malotte, the brilliant organist on the Turner & Dahnken staff, took turns at the big instrument with A. C. Walsh, who is the permanent organist. The projection equipment consists of two of the latest model Powers Camerographs, current being obtained through a motor-generator set.

One of the features in connection with the opening event was the immense amount of publicity that preceded it. W. H. Jobelmann, publicity manager for the Turner & Dahnken Circuit, came up from San Francisco several days before the opening and superintended the publicity work, probably securing more space in the daily press than ever attended the opening of a moving picture theater on the Pacific Coast. It made use of a full page display advertisement in the leading paper and a full section was devoted to the notices of those who assisted in the building of the house, with great amount of space given over to the history of the Turner & Dahnken Circuit, a description of the house, and interesting articles concerning moving pictures, moving picture stars and side-lights on theater management.

The opening of the T. & D. theater at Stockton was an event of more than usual moment to E. B. Johnson, secretary of the Turner & Dahnken Circuit, since it was here that he passed his boyhood days and gained much of his education. While here he became interested in the amusement business and worked for Alex. Kaiser who was running the Novelty theater as a vaudeville house, with illustrated songs and a reel of moving pictures as a feature bill. He later went to San Francisco and became associated with the circuit which has just entered the Stockton field, becoming secretary and legal adviser. His work with this firm and his connection with the formation of the First National Exhibitors' Circuit, has made him a national figure in the film business.

The opening speech at the dedication of the theater was made by Mayor A. C. Oullahan and he was followed by George E. Wilhoit, son of R. E. Wilhoit, who built the house for the Turner & Dahnken Circuit. He stated that his father had purchased the property long before moving pictures were in vogue and that it had long been a dream of his to erect a large theater, the site being especially adapted for this purpose.

One of the features of this house that will be especially appreciated at Stockton is the heating, ventilating, and cooling system. The ventilating fans have a capacity for handling about 50,000 cubic feet of air a minute and the cooling sytem will insure a comfortable house at all times. As Stockton is located in the warm belt this matter has been given careful consideration. The lighting system is likewise a noteworthy one, the house lights being in four colors to produce effects, such as moonlight, the ruddy glow of fire, and the like. These are arranged to be operated from different parts of the house.

The seating equipment of the new house was furnished by the Heywood Brothers and Wakefield Co. of San Francisco. The chairs are equipped with spring seats, are upholstered in Spanish leather and finished in Circassian walnut.

The new T. & D. theater at Stockton is being conducted under the management of A. E. Miller, a theater man of wide experience and until recently in charge of a house conducted by the Turner & Dahnken Circuit at Reno, Nevada.

New Auditorium, Dayton, Ohio

One of the Newest of Dayton's Picture Theaters Is a Paragon of Comfort and Convenience—Has Many Unique and Novel Decorations and Fixtures.

THE new Auditorium at Dayton, Ohio, was opened recently. It is one of the most completely equipped theaters in the State of Ohio. The manager, Gilbert Burrows, has exercised splendid taste in planning the color scheme which is carried out in the interior decoration. The Palm room, or lobby proper, is elaborate, the management having gone to quite an expense to furnish it luxuriously. It is handsomely fitted in reed furniture surrounded by massive palms from whose branches hundreds of canaries sing incessantly. Large white pillars and heavy imported tapestry add to the richness. One of the most attractive features of the palm room is the sparkling water fountain, which sends vari-colored sprays of water high into the air, made so by prismatic lights. Hanging wicker lights illuminate the palm room. The floors are covered with heavy green velvet rugs decorated with a single black line. The chairs are silver gray birch and are built for comfort. The lighting fixtures which hang from the ceiling are so arranged that they may be regulated in accord with the sentiment of the photodrama presented. There are thirty-six lights in each fixture, green, blue, red, amber and white. To prevent patrons from stumbling and to facilitate moving in and out of the aisles during the performance, the aisles have been provided with footlights. The second balcony was formerly separated from the parquet floor and was formerly an individual theater in itself. To overcome the inconvenience encountered by patrons, this has been dispensed with and has been made into a balcony directly above the theater proper. It is fitted as elaborately as the lower floor and in the center above the operator's booth is a large frog pond. Four frogs stand in the four corners and a spray of water thrown from their mouths is caught by a large turtle that stands in the center of the pond.

Views of Interior of New Auditorium, Dayton, Ohio.

Such unique and novel features as these put the Auditorium in a place by itself with the theaters of Dayton. Probably the greatest treasure it holds for its patrons is the large $10,000 Kimball echo organ. The organ is so constructed that its siren strains of music are heard all over the theater. This is made possible by grills which are built in the walls and ceilings. Urban Deger acts as organist and conductor of an orchestra of five pieces. The operating booth has been placed in direct line with the screen. Conducive to the health and comfort of its patrons, the Auditorium has installed a complete new ventilating and heating system. This makes possible an even temperature at all times, with a circulation of pure washed air constantly. It is controlled by a large typhoon fan and the air is forced through the building at all times.

A large staff of ushers and attendants afford patrons the best of service. They carry swagger sticks and are garbed in military uniform. A footman in livery assists automobilists at the curb. In fact nothing has been eliminated that makes the "Auditorium" a most desirable photoplay house.

Theater Royal, Drummondville, Quebec

Town with Population of 5,000 Supports 450-Seat Photoplay House—Operated by Messrs. Rene and Bouffard.

TO the list of small towns in this country and in Canada which boasts of having a small but well conducted motion picture house can be added that of Drummondville, Quebec, Canada. This town has a population of only 5,000, but it rejoices in the fact that it can support a 450-seat photoplay theater. The name of this amusement "dispensing" emporium is the Theater Royal, and it was opened in 1915 by J. D. Rene and J. A. Bouffard, the latter named having designed the house. As the photo of the exterior published herewith shows it is a substantial looking structure. Hollow tile has been used as the facing for the front, and the only rather inconvenient thing about the house is the flight of steps that has to be mounted in order to reach the auditorium. But judging from the encouraging amount of business that the Theater Royal has been doing since it was opened the fact that patrons have to ascend a flight of steps has been no handicap.

Theater Royal, Drummondville, Quebec.

Theater Royal is located in the heart of the town and stands upon a plot of ground 38 by 110 feet. Everything in the auditorium is conducive to comfort. The ceiling is 24 feet high, and the seating arrangement has been divided by a number of wide aisles. Sufficient "knee room" has been provided between the rows of seats.

Cream, gold and brown is the motif of the general color scheme of the interior, and this harmonizes perfectly with the mahogany colored seats and the floor covering. Lights are kept burning during the running of a picture, but they are dim and do not affect the picture on the screen at all. There is a throw of 85 feet, and pictures are projected by a Power's 6B. The operating room is spacious and is fitted with all modern equipment.

JEAN DAGLE PURCHASES TILFORD THEATER.

Jean Dagle, a photographer of Murphysboro, Ill., is now the owner of the Tilford theater in that city, having purchased it from George W. Newsome for $4,000. He announces that the name will be changed to the Liberty theater and the seating capacity increased to 700.

Mr. Dagle has had considerable experience in the moving picture business, being at one time associated with the Star theater. He is also a stockholder in several film companies.

COLUMBIA THEATER TO REOPEN OCTOBER 1.

After October 1, Vinton, Ia., is to have another place of amusement. Manager Brechner has definitely announced that he will reopen the Columbia theater on that date. The people of Vinton and vicinity will doubtless be pleased to hear that this popular moving picture theater is to again open its doors after being closed for six months.

Music for the Picture

Conducted by CLARENCE E. SINN

Music Tax—Another Angle.

THE manager for one of our most prominent music publishing firms called my attention to another angle of the "music tax" question, which is decidedly worth serious consideration. He said:

"A person taking out a patent or copyright on an article causes to be stamped or printed on that article the words 'patented' or 'coprighted.' This is the owner's notice to the public that the article is patented or copyrighted, and no further notice is required by law. The owner of a patented or copyrighted article does not need to go personally to any one and warn him that such-and-such an article is restricted. The copyright owner of a musical composition is not required to give notice that you shall not publicly perform his copyrighted music. The music carries the words 'copyrighted by so-and-so,' and that is all the notice required. He can wait until you have played (or caused to be played) the number a dozen times or a hundred times, and then proceed against you for each separate time—a separate infringement for each performance—and collect from ten dollars upward for each separate count. The law gives him a monopoly on his works and the fruits thereof. The law does not stipulate what price a copyright owner shall charge for a license to use his works. It is his privilege to set any price he sees fit for such license, or he may refuse altogether if he chooses. He may sell it for whatever purpose he wishes, or restrict it in any manner he sees fit, for it is his to do with as he likes.

"Now suppose there were no such organization as the American Society of Composers, Authors and Publishers. Suppose the composer and author each tried to protect his individual works. They would probably proceed against each infringer whenever it was learned an infringement had occurred. An ordinary mixed musical program might contain anywhere from twelve to fifty infringements in a single evening. The proprietor might have been going along ignorantly making himself liable only to find himself suddenly facing a lawsuit. He could be compelled to pay at least ten dollars for each time a copyrighted piece of music was played without permission. Think what that would mean.

"Now the society has undertaken to furnish a blanket license to cover everything issued by any or all of its members. It undertakes to collect a moderate tax (comparatively) for issuing this license to publicly perform any copyrighted pieces controlled by its members. It has gone to the expense (voluntarily) of printing literature for the purpose of giving information concerning the copyright law, and to explain the position and intentions of the society. Though not required by law to do so, it is explaining, informing and warning possible infringers as to its rights under the law and the penalties for infringement. It is moving slowly so as to give the amusement purveyor every chance to adjust himself to the new order of things. The society is not a cause—it is result. It is not a menace to the purveyor, it is a protection. The theater manager (were it not for the society) would have to address the composer and author of each particular number he wanted to produce, and bargain or arrange terms for permission to produce it. The composer or author (or both) could set any price they saw fit for such permission, and if the number was used without permission they could prefer criminal charges against the offender.

"The society has put everything on a business foundation. All rights and privileges are lumped together and a single payment required. The amusement purveyor knows exactly where he stands, and is fully protected by the society once he secures his license. With the society you have order and system; without the society—chaos. People who are talking about 'breaking up' the society do not realize what they would be up against should they be so unfortunate as to succeed."

(I am making no comment upon the above further than to say that for the best interests of all concerned I want to present all the facts and information I can gather which have a bearing on either side of the question. C. E. S.)

Eight Years Old.

The present copyright law was passed in March, 1909, and went into effect July 1, 1909—eight years ago. That the performance of musical works in public for profit constitutes a **sale,** was never questioned. Just what was included in the words "for profit" gave the lawyers a chance to argue several years. The United States Supreme Court has decided that hotels, restaurants, cabarets, etc., are purveyors of music **for profit** just as much as if they charged admission at the door. It was this particular point that was decided upon January 22, 1917. The rest of the law has been in force for eight years, but **not enforced.** The copyright owners did not care to take any action until the whole question was cleared up in the courts, and they wanted very particularly to include the hotels, restaurants, cafes, and cabarets. So particular was this part of the question that the whole copyright law would have seemed a barren victory unless the cabarets, etc., were included in the list of places "selling musical compositions for profit."

Indeed, one music publisher went so far as to say that in his opinion it was places of this kind which were in great part responsible for the creation of the American Society of Composers, Authors and Publishers. He said that the patrons of restaurants, cabarets, etc., demanded the very latest music from musical productions—or music from the very latest musical productions, and it was usually given them at these places far in advance of the visit of the production itself. That the composer of an opera (for example) depended upon the royalties from the production for the greater part of his profits. That after the show had finished its "run" in New York and came out on the road, it was found that the music was already old, ancient and mossgrown; made common in the cabarets, and in consequence the show had lost much of its drawing power with a consequent shrinkage in the composer's and author's royalties. Some argument.

The music could not be played in the cabarets and hotels unless the music was put on the market. The composer's music is handled by some one publishing house exclusively. The publisher does not have to hurry and get this music out for fear someone else will get ahead of him. If he wanted to, there is nothing to keep him from holding it back until the show had finished its New York run, and then put the music on the market. It would sell just as well, for it would then be up to date instead of behind the times.

Presidential Proclamation.

The following proclamations have been issued by the President (of the United States of America), by which copyright protection is granted to works of authors who are citizens or subjects of the countries named:

July 1, 1891.—Belgium, France, Great Britain and the British possessions, and Switzerland.
April 15, 1892.—Germany.
October 31, 1892.—Italy.
May 8, 1893.—Denmark.
July 20, 1893.—Portugal.
July 10, 1895.—Spain.
February 27, 1896.—Mexico.
May 25, 1896.—Chile.
July 1, 1905.—Norway.
Sept. 20, 1907.—Austria.

April 9, 1910.—Austria, Belgium, Chile, Denmark, France, Germany, Great Britain and her possessions, Italy, Mexico, the Netherlands and possessions, Norway, Portugal, Spain, and Switzerland.

June 29, 1910.—Luxemburg. May 26, 1917.—Sweden. October 15.—Hungary. July 13, 1914.—Other American Republics (South America, etc.).

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Interesting Educationals

Two Travel Subjects, Three Scientific, One Culinary, Two Topical, One Industrial, and One Zoological Subject.

Reviewed by Margaret I. MacDonald.

"Quaint Provincetown, Cape Cod, Mass." (Conquest).

IN the Edison Conquest Program No. 9 will be found about 500 feet of interesting views in and around Provincetown, Cape Cod, Massachusetts. Here we see the children playing in the streets unafraid of speeding vehicles, quaint gardens, and in fact most of the scenes of interest about this coast town. The picture opens with a view photographed from the top of the Pilgrims' monument. Later we are reminded that Provincetown is a favorite rendezvous of artists and fisher-folk, and attention is drawn to the crooked, narrow streets lined with ancient shade trees, and quaint old houses of an earlier date. The crier, who still wanders through the streets shouting "the news of a sale, a death, a wedding, or a scandal" greets us from the screen.

"Through the Canadian Rockies" (Educational).

One of the most delightful of scenics will be found in this picture. It is a revelation to those unacquainted with the grandeur of the Canadian rockies, with their towering, snow-capped peaks and rushing mountain streams. The pictures were taken during a trip between Vancouver, B. C., and Banff, Alberta. A view of Vancouver and the surrounding country is included, as well as views in and about the mountain resort of Banff.

"Beans and Lady-Bugs" (Gaumont).

In Reel Life No. 74 is an item of interest which reveals something new and simple in methods of extermination of a tiny insect that plays havoc with beans. These mites are called aphides, and last year destroyed thousands of dollars worth of beans. It is interesting to note, as shown in the picture, that scientists have discovered that the common lady-bug considers these destructive little creatures a wondrous delicacy. Therefore the best remedy for victimized bean vines is to place a sufficient number of lady-bugs on them and leave them to do their best. So says the picture.

"Making Eye Glasses" (Gaumont).

The testing of eyesight and the grinding and mounting of scientific lenses are given an interesting description in Reel Life No. 74. Here all the details in connection with this delicate work are explained in closeups, which give a clear idea of just how these lenses of various qualifications are made.

"Microscopic Pond Life" (Conquest).

This subject, found in Program No. 9 of the Edison Conquest Pictures, gives some exceptionally interesting and well-photographed closeups of the minute organisms that are found in still water. These peculiar forms of life have been photographed under the power of a strong microscope, and can be seen moving and gathering their food. This is as clear and comprehensive a picture of the kind as we have seen.

"Kneadless Bread" (Universal).

In Screen Magazine No. 41 Mrs. A. Louise Andrea shows us how to make bread after a new method. For the foundation she uses six cups of flour, a tablespoonful of sugar, a tablespoonful of salt, two cupfuls of luke warm water, and the proper amount of yeast. She explains the strength-giving properties of her materials, and proceeds then to mix the bread, into which is put two tablespoofuls of lard. The dough is then tossed and folded, which she explains is better than kneading, and set to rise to double its original size, after which it is punched down and left to rise again. It is then made into loaves, which are also set to rise previous to placing in a hot oven to bake.

"School for Motormen" (Universal).

Just how men are educated in the management of street cars and elevated trains is shown in Screen Magazine No. 41, where we are told that the most thorough course of its kind is found in a school maintained by the Brooklyn Rapid Transit Company. A demonstration board showing how electric current travels through the car is the first step in this particular branch of education. They are then taught that the controller governs the supply of electricity, and that its judicious manipulation means the saving of electricity and the prevention of accidents. They learn also that when the air brake is out of commission the hand brake must be resorted to. A sliding car on wet rails is a dangerous thing, and the recruits are taught how to properly sand them. Finally they are given instruction on a regular car. This picture is an interesting one.

"Unmasking the Mediums" (Paramount-Bray).

The third of the series of "Unmasking the Mediums," which is being made in co-operation with the well-known psychologist, Hereward Carrington, appears in the 86th release of the Pictograph. The particular branch of fakeism explained in this number is that which has to do with the materializing of spirits. Mr. Carrington does the materialization himself, showing how in the darkness the white filmy form is seen to rise from the floor to full height, then after the lights are flashed on for a brief second the ghost proceeds to disappear from whence it came. The disillusionment resulting from his explanation is complete.

"Making Steel Rails for the Allies" (Pathe).

One of the best industrial subjects of present release is a half reel produced by the Pathe Exchange, Inc., showing the treatment of iron ore and its subsequent conversion into Bessemer steel. The picture shows the rolling and cutting process in the making of the rails, and the various details from the extraction of the ore to the finished product. It was made at a large iron mine and steel plant.

"Kangaroos" (Educational-Ditmars).

An amusing and instructive illustration of the habits of the kangaroo, including his peculiar characteristics, will be seen in this picture. We learn that the kangaroo is found in Australia, Tasmania, and New Guinea, that its long tail is useful as well as ornamental, and is used as a prop on many occasions, especially when sitting on its hind legs or when using all four feet in battle. Grain, hay and vegetables are the chief foods of the kangaroo, with the exception of a peculiar species known as the tree kangaroo. This animal feeds on leaves and fruit. One of the interesting and less familiar sights of the picture shows the female carrying her young in a pouch. Very entertaining scenes show a kangaroo fighting with his keeper through a wire fence.

Y. M. C. A. in Training Camps

The Moving Picture Important Factor in Training Camp Recreation.

THE necessity for wholesome recreation to be supplied the thousands of men who are peopling the cantonments and various training camps throughout the country has made a large call on the facilities of the moving picture. The fact that 8,000,000 feet of film is being exhibited weekly at these training camps in auditoriums which have been erected by the Y. M. C. A. will give some idea of the extent to which the screen is being utilized for this purpose. The work of taking care of the moving picture end of camp recreation when turned over to the Y. M. C. A. by the Commission on Training Camp Activities of the Department of War was taken up by a department of the Y. M. C. A. established for such purpose, known as the War Work Council. The War Work Council then set about the erection of buildings of different sizes according to requirements at the various cantonments and training camps, and which now number some four hundred buildings. These

buildings consist for the most part of a main portion which is fitted up comfortably as a reading room, and which also contains desks and writing materials. Here the soldiers are encouraged to come and write as many letters home as they desire. A wing added to each of these buildings forms an auditorium, which contains a moving picture outfit; and here shows are given on different nights of the week, at least three of which consist of moving pictures. These shows are well attended and much appreciated by the men in the camps.

The pictures which are being exhibited in the camps are being supplied to the Y. M. C. A. at cost by the Community Motion Picture Bureau, who purchase films from the various manufacturers, who are also doing their bit in a co-operative way. The films which are sent to the camps for exhibition are first looked at by representatives of the Community Motion Picture Bureau and chosen on their merit and general good quality. In addition to the keeping of these film programs, which vary from two to seven reels, in circulation, a staff of projection mechanics are employed to traverse the camps for the purpose of taking care of the projection machines and seeing to it that they are kept in good order.

These auditoriums have frequently to be enlarged. Not long ago the men at one of the camps showed their appreciation of the entertainments being provided by jamming the auditorium to such an extent that one end of the building was pushed out. A number of the ships of the Atlantic fleet are also being supplied in a like manner with film programs. And in addition to this automobile trucks equipped with moving picture and lighting apparatus are being used along the borders and in out of the way places.

It must not be supposed that each camp is limited to one building. On the contrary some camps have as many as eleven; some have eight and nine or as many as are deemed necessary for each individual purpose. And at each building or hut, as it is usually called, is a staff of five or six men in charge.

This work is being extended by the Y. M. C. A. to Europe, and the shipping of films for this purpose has already begun. The work there will be carried out on the same lines as here, with the exception of the fact that innovations such as soda water fountains and other Americanisms will be installed for the comfort and convenience of our men abroad.

U. S. Ambulance Corps at Work

Paramount-Bray Pictograph Gives Fine Illustration of Manner in Which Members of the U. S. Ambulance Corps are Taught to Perform Their Duties.

JUST how men are trained for service in the U. S. Ambulance Corps is shown in the 86th release of the Pictograph. The picture was taken in what is probably the largest camp of its kind, at which at the present time are 4,500 men in training. In the first place these men are drilled as soldiers are drilled. Then they are taught the handling and care of the wounded, and are schooled in the use of the many modern appliances that the war has brought into existence. They are taught also to be mechanics as well as nurses and doctors, for they must be able to repair the automobile ambulances suffering from injury of any sort. They must understand the management of the portable ice machines that are now a necessity of the battlefield, and they must understand the art of rapid inoculation in order to ward off disease. The picture is really worth while, and covers fully the training of the ambulance men and the many remarkable appurtenances and devices now in use in the field of battle.

This picture is given special notice because we believe that not only is the subject one of special interest at the present time when attention is focused on matters of war and the welfare of the men who go to fight for us, but because we believe it to be the first detailed illustration of the subject that has been filmed.

TRYING TO INSPIRE MANITOBA.

Practical Methods of Stimulating Interest in Artistic Pictures Introduced by Manitoba Woman.

IN planning to stimulate the interest of her province in fine motion pictures, Valance Patriarche, a member of the Manitoba Provincial Board of Censors, has hit upon a simple method which should prove effective. She has undertaken to have monthly lists of pictures voted "good" by the Review of the National Board of Review of Motion Pictures posted in public places. The places chosen as reaching the public most easily are the main aisle of the Industrial Bureau, a permanent exhibition building, in large book stores, rest rooms of department stores, and in reading rooms of libraries and local private schools.

Although a member of the Board of Censors, Miss Patriarche is heartily in sympathy with the plan of bettering picture conditions through encouraging the use of fine pictures rather than through erratic and inconsistent denunciations indulged in by some types of reformers who become busy periodically.

Film Shows Manufacture of Motorcycle

E. I. S. Produces Interesting Four-Part Picture Showing Manufacture of Indian Motorcycle.

ONE of the very latest things in industrial motion pictures is a four-part production made by the E. I. S. Corporation, and which stages in an attractive manner the manufacture of the Indian motorcycle. The picture was made with a slight story interest, and opens with a number of outdoor scenes covering the period in which the investigating party is motoring to the factory. The picture was directed by Dixon Boardman, president of the E. I. S. Motion Picture Corporation, with C. B. Franklin and June Daye, the only professionals in the picture by-the-way, as the principal characters. It gives a clearly detailed description of the manufacture of the intricate parts of the motorcycle, the assembling, etc. The latter part of the picture gives some useful advice to women regarding the use of the motorcycle, showing with what ease it can be mastered if one has the good judgment to learn on the double variety before attacking the single motorcycle. The picture is exceptionally well made, and will make a pleasing adjunct to the regular theater program, in which capacity it will be released by the E. I. S. Company in addition to its use as an advertising medium.

At a private showing of the film given recently in the Joseph Miles projection room, Camilla Donworth, who negotiated the sale of the picture to the manufacturing company for which it was made, was in charge of the exhibition, which was attended by members of the League of Advertising Women, as well as a number of men from the New York Advertising Club.

New Submarine Destroyer

Animated Mechanical Drawing by J. F. Leventhal, of the Bray Studios, Demonstrates New Invention.

TO the clever animated mechanical drawings of J. F. Leventhal, of the Bray studios, we owe the stimulation of much interest in various new inventions for use in the militia and navy in combating the enemy. In fact through the clear presentaton of the subject given in these drawings more than one of these inventions has been adopted by the Government. The latest animated demonstration which comes to us from Mr. Leventhal's pen, in conjunction with the popular Popular Science Monthly and the moving picture camera, is "A New Submarine Destroyer," and will be found in the 86th release of the Paramount-Bray Pictograph.

The invention is that of Thomas Edison Lake, and is an aerial submarine destroyer, which makes use of the aeroplane in combating submarines.

It is a fact that an underwater boat, when submerged to a depth of thirty or more feet, is perfectly visible to an aviator flying two hundred feet above the surface, although he himself remains unseen by the enemy. His aeroplane is equipped with a long cable wound on a drum. To the end of the cable is fastened a high explosive bomb, and when he has once located the U-boat, he lowers the bomb into the water to the proper depth and proceeds to troll for the submarine much as a fisherman trolls for bass. His object is to strike the vessel amidships, and the submarine, big and slower and less easily handled, cannot make its escape even if the first attempt might be unsuccessful. One touch of the bomb against the submarine's side sets off the explosive, and the vessel is literally blown to pieces.

The picture's illustration is clear and practical, and will be found of intense interest to the majority of adult audiences.

REBECCA OF SUNNYBROOK FARM.

This film possesses the double power attraction of a popular title with a popular player, each almost equally well known and admired. With a combination of this kind there is little that can fall under the usual rules of a review. The well-known book causes its multitudes of readers to wish to see in actual life a portrayal of those characters which have become so familiar to them. Paradoxical though it may seem, to speak of being disappointed with the production of this subject is to praise it. In the first place it is at least one reel too short, and perhaps even two reels could have been added with advantage. This

brevity also robs Miss Pickford of many added opportunities for the display of many of those abilities which are so natural to her in such a characterization as this. It would seem that sufficient justice is not accorded either to the authoress, the book or the picture and players. Too much cutting has made a pretty playlet of a larger, stronger and more worthy work. As it appears disappointment will only be for those who are familiar with Rebecca, her family and relatives. To the uninitiated the picture presents an interesting, pretty and entertaining little play, which may arouse a desire for the larger knowledge of the characters in the full meaning of the story.

Miss Pickford is, as usual, very much at home in her part, which she fills well enough to make it appear that she and Rebecca are twins. She is also ably supported by a cast which fully enters into the spirit of the occasion and times. The success of the story bespeaks the success of the picture, and many will be made happier thereby.

Another added good of Rebecca of Sunnybrook Farm lies in the fact that it is a **safe** picture; that is, one which can be shown anywhere. There is a great and growing need to-day for pictures that can be shown in institutions, schools and even churches, and which can be designated as **safe** pictures. This is a valuable addition to that somewhat limited number, thereby increasing its welcome to a larger audience. We can only repeat—that we wish there were more of it.

W. H. J.

The Warrior

THIS great picture, in which Maciste of Cabirian fame is the hero, is well worth the attention of every lover of great pictures. Not a war picture, yet founded upon a military conflict between Austria and Italy in the cause of Italian freedom, occasional conflicts are depicted, in each of which Maciste becomes the warrior, hero and conqueror. There are those who see in Maciste a rival of Douglas Fairbanks. True, there are many thrills common to both men—perhaps it is because they two alone are equal to the many acrobatic feats they perform which cause his classification—yet despite similarities they each possess and show an individuality of great power and attractiveness. One of the chief points in this film is the beautiful production of the scenic Italian Alps upon whose snow clad slopes Maciste performs some wonderfully heroic acts, and leads the soldiers in many desperate thrills, such as climbing up the sides of precipitous rocks, crossing ravines hand over hand upon a cable, a scene which is watched in breathless suspense. The whole picture is one happy blending of beauty and power, heroic deeds constantly spiced with the most pleasant humor, so that the audience both applauds the power of the deed and laughs at the way it is performed; it should further be added that nearly every strong act is for the purpose of some happy deliverance from a dire fate. Not only is the picture all round good, but it may be classified as safe in that it can be shown anywhere, in any building, before any audience, without a single exception of any kind. It is worthy of especial note that the military scenes upon the Italian frontier are not staged but actual scenes in the present war, and so reveal some of the great difficulties of mountain warfare and the methods of overcoming them. This film can be placed upon all the good classified lists. The educational list will profit by its addition, as it is as abundantly educational as it is entertaining and thrilling.

The General Enterprises, Inc., of New York, through Mr. Sawyer, has recently purchased the right of this picture.

W. H. J.

Hutchinson to Spend More Money

American's President, Back From Santa Barbara, Announces a General Expansion.

SAMUEL S. HUTCHINSON, president of the American Film Company, Inc., who has just returned to the home offices in Chicago from survey of the studios in Santa Barbara, has declared himself for a general plan that will include largely increased expenditures for the company.

"We expect to put all our productions on a still higher basis in point of quality," says President Hutchinson, "and to keep our pictures at the standard of excellence for which we plan will mean the expenditure of even larger sums of money than we have been using in the past. Our aim is always for the very best that can be produced in pictures.

"I have recently added Margarita Fischer to our stars, and this gives us an organization of the highest class of screen artists, comprising Miss Fischer, Mary Miles Minter, Juliette Day, William Russell, and Gail Kane. In order to reach their best development each department connected with our production must maintain a corresponding degree of quality in other directions, as well as in production."

Triangle Litterateurs at Full Speed

Julian Johnson Now in Charge—All the Rest Busy With Forthcoming Triangle Stories.

WITH the arrival of Julian Johnson, former editor of Photoplay Magazine and now editor-in-chief of the Triangle literary department at Culver City, all scenarios are being carefully vised by the new chief after they leave the hands of Editor Cunningham, whose large force of writers is busily engaged on a variety of stories. Most of the scribes are back from their vacations and are getting acquainted with the new additions to the staff, among whom is a California lawyer, recently enrolled under the Triangle banner.

Grant Wallace, seasoned war correspondent and chum of the late Richard Harding Davis, has put over his first big western story, which promises to present something new in the way of western drama. Mr. Wallace has tramped the West and Southwest and knows his locale as well as he knows Park Row, where he worked for many years.

Lillian Ducey, the short story writer, who has lately been added to the staff of the Triangle scenario department, is now working on her first script.

Will Levington Comfort, the novelist, was the guest of Jack Cunningham, the scenario editor, at the Triangle studio, last week, and although he has heretofore rather shied at considering one of his novels for the screen, he was so interested that he inquired into the possibility of putting one of his stories before the camera. The result was that the Culver City readers are taking a long delayed squint at several of Mr. Comfort's stories.

R. Cecil Smith has conquered his almost irresistible smile for the time being and is closeted in his Culver City home with a story by Earl Derr Biggers, which is soon to be screened for the Triangle program.

Joseph Anthony Roach, staff writer at the Triangle Culver City studio, has been examined and declared 100%, physically, by the local exemption board, but notwithstanding the excitement of knowing that he is U. S. inspected, he expects to finish his new story for Olive Thomas before the U. S. N. A. takes him away from Culver City.

Verne Hardin Porter, story writer and former magazine editor, is quite inured to the hardships of continuity writing at the Triangle Culver City studio, and is now entering into the travail of his third continuity.

H. B. Daniels, by profession a San Diego lawyer and by choice a writer of very fine screen stories, has joined the staff of Triangle writers.

George Elwood Jenks has just finished the script of H. O. Davis' patriotic story, in which Ruth Stonehouse is being featured, and is now devoting his talent to a comedy drama script for Olive Thomas.

George du Boise Proctor, veteran of the Long Acre Square table d'hote, has forsaken comedy drama for the time being and is writing a really serious drama for Triangle.

NANON TOBY WITH OUIDA BERGERE.

Nanon Toby, formerly engaged in the Triangle publicity department in the capacity of writer for the fan magazines, has become manager for Ouida Bergere's New York exchange.

JUST ISSUED

Our second list of EDUCATIONAL and SELECTED FILMS covering releases from January 1st to June 30th, 1917. A handy reference list for managers and others in selecting programs for children's matinees. A few of the first list containing film releases of last six months of 1916 still on hand. Twenty cents for each list, postage paid.

MOVING PICTURE WORLD
17 Madison Avenue :: :: :: New York

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Now for Adult Shows.

PRACTICALLY every part of the country reports good results from special Saturday morning performances designed especially to meet the requirements of the children. How would it do to offer a weeky program designed particularly for the adult? We do not mean those "Children under sixteen not admitted" affairs. Those are never to be recommended. What we have in mind is rather a weekly performance of particular merit that will appeal to the really intelligent. About eighty per cent. of the present output still, consciously or otherwise, caters to the child mind, on the broad, but mistaken, idea that motion picture patrons are largely composed of persons of unformed intelligence. A very large majority of the plays are elemental in theme and dependent upon sight thrill for suspense—the sort of stuff a child can understand. A prevalence of this sort of stuff has kept from the theater a very desirable class of patronage; a class of persons who, by reason of their other activities, are unlikely to become daily fans and yet who might become regular weekly patrons could they be assured of seeing plays that were not insults to their intelligences. Why not set apart one night a week on which to give a program of unusual merit? Get after the better class of your regular patrons and the people who might but do not attend picture performances. Exercise unusual care in the selection of your features and be most particular in your choice of comedies. Do not offer a Vicar of Wakefield and follow it with a junk comedy. Trust rather to a travel or news feature of recent date or a Drew or Christie comedy with a story and without horseplay. Select a musical program, if you feature your music, that is a shade above the usual. There is plenty of good music that is also tuneful—that will appeal to the masses and still be recognized by those who know good music. If you have a dead night in the middle of the week you may be able to make it one of your best nights by catering to the class of persons who can appreciate the best and are willing to pay for it. Ask a quarter instead of ten or fifteen cents. The people you are catering to will not care about the extra dime and will feel that the increased price will be some assurance that the audience will be above the average. But be careful in your advertising not to give offense to the people who form the bulk of your patronage. Do not say that you are offering something they cannot understand. Don't make any such break as that. Announce a series of literary nights or de luxe nights or anything of that sort. The ten and fifteen-cent people you want to keep out will quickly learn to stay away because they will figure that these programs at the higher prices are not worth while, and will leave the house free to the others. We know one man who likes the pictures, but he stays away because most of the houses in his neighborhood are overrun by noisy children. He waits until he can get into town for the Rialto or the Strand, though he objects to the "airs" these houses put on and longs for the more comfortable atmosphere of the neighborhood theatre. Doubtless there are many like him who would appreciate a performance practically free from the younger children. Another acquaintance says he would go more often if he could be assured a worth while show, but titles mean nothing to him and he is not so keen for the pictures that he is willing to "study the dope" and pick out the plays he knows will be good. He, too, would come with the assurance that the bill, regardless of the title, would be worth his while. The idea seems to have large possibilities and where it can be worked without giving offense to the regulars the idea should be worth a trial.

Wented.

Real Reels, the organ of the Notable Features Film Company, of Salt Lake City, has wented. We announced recently the resignation of George Editor Carpenter, its founder, and now it has been decided by the new publicity man to drop the house organ and substitute a publicity department. Mr. Carpenter made the sheet more or less a national institution, in addition to doing powerful work for the exchange in its own territory, and we are sorry to note the passing of the reel. It will be missed. Even a publicity department needs an organ, for that matter.

Bone Dry Drinks.

There must be a lot of advertisers of the real sort down in De Queen, Ark., or else A. L. Middleton writes all the trade ads for his program, for the Queen's Amusement Herald has a lot of good ads. One late one advertises "All kinds of bone dry drinks," which is a sufficient contradiction to excite interest. Since we'll all be bone dry pretty soon, make a note of the line and suggest it to the confectioner whose advertisement you are trying to get.

A Pickford Pointer.

Star weeks for Paramount rebooks will be common under the new system of second runs by stars and Con Jones, of the Orpheum, Vancouver, (B. C. or Washington?) gives a good suggestion for the Pickford revivals. The handbill program is not a very good example of

Orpheum Theatre
VANCOUVER'S AMUSEMENT PALACE
Con Jones
By arrangement with
FAMOUS PLAYERS' FILM SERVICE, LTD
Offers
Mary Pickford
in
Her Best Beloved Characterizations
COMPLETE CHANGE OF PICTURE DAILY
MONDAY, JULY 30th
RAGS—Of the slums of an "American" City
TUESDAY, JULY 31st
FANCHON THE CRICKET—Fanchon, the mischievous little "French" girl
WEDNESDAY, AUGUST 1st
THE DAWN OF A TO-MORROW—"Glad" the girl of the "London" slums
THURSDAY, AUGUST 2nd
MADAME BUTTERFLY—Cho Cho San (Madame Butterfly), from the Japanese
FRIDAY, AUGUST 3rd
HULDA OF HOLLAND—Hulda, the Little Dutch Girl
SATURDAY, AUGUST 4th
POOR LITTLE PEPPINA—Peppina, the Italian Girl-Boy
MATINEES 2 15 and 4 p.m. 15c and 25c EVENINGS 7:15 and 9.15

typographic work, but it *is* a good example of getting up the big lines. Mr. Jones booked Rags, Fanchon, Dawn of Tomorrow, Madame Butterfly, Hulda of Holland and Poor Little Peppina, and on the back page plays on the fact that each represents Miss Pickford as of different nationality—American, French, English, Japanese, Dutch and Italian. Here is a point worth taking up, and yet one which many would overlook. The inside page is set as a double with an overall catchline, and here, too, the days are all named and dated, the same on the back. It is always a good idea to date every date, no matter how often repeated. Mr. Jones does. The inside gives four to eight lines to each story, but the essence of the plan is found on that back page, and nothing can give a clearer idea of the wide range of Miss Pickford's work than this "All-national" week.

The Wrong Idea.

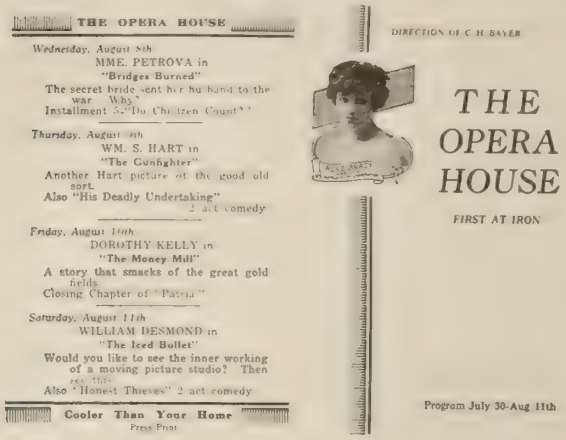
We clip from a letter a paragraph that, in some form, turns up almost every week.

> We are personally acquainted with your two "steadies"—Ralph Ruffner and "100 per cent" Fullerton and, although we would like to take issue with them occasionally, through your columns, we refrain because we are advertising the Rialto and not ourselves.
>
> For the same reason, you will please accept the typewritten signature attached hereto.

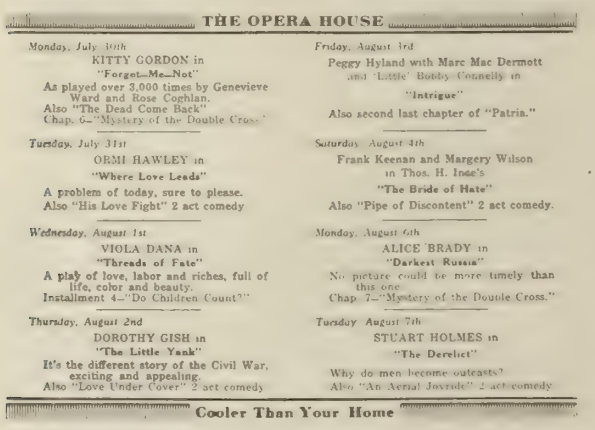
This is all wrong. The laborer is worthy of his hire, and his hire is not merely the money he finds in his pay envelope. The man who works merely for money is the most unfortunate individual in the universe, for he has nothing to look forward to and no retrospect. If he takes a real pride in his work it is no longer work but occupation, and the same man who is so lacking in pride that he thinks it wrong to seek appreciation is as much to be pitied as that man who objects to constructive criticism. Egotism is a contemptible thing, but pride is not egotism, and the man that takes no pride in his work is seldom capable of work in which he may take pride. There is no incentive to better things, no urge toward results. Even a ditch digger can aspire to be so good a ditch digger that he is made foreman, and if he wants to be made a foreman merely because it pays more money and not because it means superiority of workmanship, his chances of ever becoming a foreman are too slight to be considered. Ruffner and Fullerton and Udell and Brooks and hundreds of others send in their stuff to this department because they are proud of their work and because they know it to be good, and knowing it to be such want to pass the ideas along. Ruffner, in particular, is an ideal man. He knows a lot more about real lobby decoration than most men, and he not only takes a pride in the fact but a decent price that appreciates the acknowledgement of others More, he knows that passing along his ideas will help others. Ruff, Barret S. McCormick and Gordon Fullerton, to mention but three of the faculty of this school of advertising, put out prettier and more effective advertising than the New York houses; not because they take more space, but because they make more intelligent use of it, and if they were not proud of that fact they would not be worth while and probably unable to get these results. Do work you can be proud of and be proud of your work.

Mr. Bayer's Program.

C. H. Bayer, of the Opera House, Leignton, Pa., sends in white proofs of his new program. These pages are 3 by 4½ inches. The front page


THE OPERA HOUSE
Wednesday, August 8th
MME. PETROVA in
"Bridges Burned"
The secret bride sent her husband to the war Why?
Installment 5—"Do Children Count?"
Thursday, August 9th
WM. S. HART in
"The Gunfighter"
Another Hart picture of the good old sort.
Also "His Deadly Undertaking"
2 act comedy
Friday, August 10th
DOROTHY KELLY in
"The Money Mill"
A story that smacks of the great gold fields
Closing Chapter of "Patria"
Saturday, August 11th
WILLIAM DESMOND in
"The Iced Bullet"
Would you like to see the inner working of a moving picture studio? Then see this
Also "Honest Thieves" 2 act comedy
Cooler Than Your Home
Press Print
DIRECTION OF C. H. BAYER
THE OPERA HOUSE
FIRST AT IRON
Program July 30-Aug 11th

carries a cut in the corner with the house title and address and with the date line clear at the bottom. The "First at Iron" is the street address and not some local catchline. The inside pages are the same as the back page, the three pages carrying four stories to each page,


THE OPERA HOUSE
Monday, July 30th
KITTY GORDON in
"Forget—Me—Not"
As played over 3,000 times by Genevieve Ward and Rose Coghlan.
Also "The Dead Come Back"
Chap. 6—"Mystery of the Double Cross"
Tuesday, July 31st
ORMI HAWLEY in
"Where Love Leads"
A problem of today, sure to please.
Also "His Love Fight" 2 act comedy
Wednesday, August 1st
VIOLA DANA in
"Threads of Fate"
A play of love, labor and riches, full of life, color and beauty.
Installment 4—"Do Children Count?"
Thursday, August 2nd
DOROTHY GISH in
"The Little Yank"
It's the different story of the Civil War, exciting and appealing.
Also "Love Under Cover" 2 act comedy
Friday, August 3rd
Peggy Hyland with Marc Mac Dermott and Little Bobby Connelly in
"Intrigue"
Also second last chapter of "Patria."
Saturday, August 4th
Frank Keenan and Margery Wilson in Thos. H. Ince's
"The Bride of Hate"
Also "Pipe of Discontent" 2 act comedy.
Monday, August 6th
ALICE BRADY in
"Darkest Russia"
No picture could be more timely than this one
Chap. 7—"Mystery of the Double Cross."
Tuesday, August 7th
STUART HOLMES in
"The Derelict"
Why do men become outcasts?
Also "An Aerial Joyride" 2 act comedy
Cooler Than Your Home

or a two week's program. It will be noted that the days are dated in italic, with full face for the titles and the names of the stars thrown up in capitals. It might be well to give some prominence to the small subjects where more than the feature is run; perhaps in italic, and it would help to use a large point for the full face, as the body of the letter is small in proportion to its ascenders and descenders. The sample is a good form for any small page issue or vest pocket and for this reason two reproductions are given. The real programs are printed of heavy stock, which is advisable where the program is to be carried for two weeks. For a weekly program the size might be cut down with three days to the page and the back for house talk and underline, but this is a matter of detail; it is the general form that is important. We would particularly call attention to the neatness of the front page. This is so much better than smearing the face with black type when a light line, without competition, will serve so much better.

A Brooklyn Program.

Henry G. Merry sends in the program for his Atlantic Theatre, Brooklyn, and writes that for a long time he has wanted to send his program in for comment. We are sorry he took so long to make up his mind. He uses a five by six sheet, colored stock, well finished; perhaps almost too good a stock in these days of high prices, but if he does not find the cost excessive it is better to use good grade, for the same reason that a manager dresses well to impress his patrons, though he could probably run his house as well if he looked like a tramp comedian. One submission is pink stock printed in black and the other is an effort at blue on orange, but the ink does not work as well as it might on that stock. Blue on orange, at best, should be held for large letters. The printer might do more than he is doing to carry out Mr. Merry's ideas. His display face used for titles on one program is not as easy to read as would be a simpler letter. Display faces should be severely simple that they may easily be read, and this face is one of those fanciful cuts that would work well enough, if sparingly used, on certain jobs, but not where legibility is the first consideration. Printers like such faces because they consider only the physical appearance of the job and not its ability to pull. If it looks well, they are contented, but the manager profits only if the lines are legible and easily read. On the other hand the printer has done a good job on the front page, made up with rule and ornament, and gets the general effect of a drawn design, but here, too, he errs in setting the house title on a slant. This looks ornamental, but so does backhand writing with a stub pen until you try to read it quickly, and what a house needs first of all is legibility, which is lacking in the title here. The front should be reset to get the house name on its feet. Inside the page layout is good, and we regret that there is not a copy we can reproduce to show the design. The essential is that the middle is set as six boxes, three to a page, held by rule running from one set of boxes to the other, but where the jump is made, to avoid the dead effect that would come from a straight rule, there are set in at top and bottom shallow panels, giving but one line each, the top giving the hours of showing and the bottom the prices. This makes for regularity and yet avoids monotony. The rule work is not always properly locked up and evidently small pieces of rule are used instead of single rules for all lines. Here the printer has been careless. Where the same printer is regularly employed he should be required to cut rule to fit the job and keep the rule for that purpose and no other so long as the job remains in the office. The type work on the pink program is better than that on the yellow stock. Here a regular letter is used, but it is not quite black enough to work with so much other type. It would be all right were there a little white space above and below the letter, but the majority of the boxes are set solid, with no leads whatever. It would be well to gain a little space—by cutting—to use a two-point lead above and below all titles. Mr. Merry has some good ideas and so has the printer, but the manager needs to ride herd on the printer a little more and have a voice in the choice of types and the general layout. Printers are to get the type into the forms properly, but the manager must supply the advertising experience and see that the type is so placed as to do the most good for the house. At that we wish Mr. Merry would send in a white proof from which we can reproduce his inside page arrangement.

Praise to the Lady.

Gordon M. (100%) Fullerton, of the Liberty, Seattle, Wash., sends in two window cards, some newspaper advertising and this letter:

How are these for ads and window cards turned out by a girl?

Because of the opening of Jensen and von Herberg's new Liberty in Portland, I took a rather hurried and prolonged trip to that fair city organizing the publicity and advertising department there. During my stay there the young lady who presides over the keyboard (Miss Southard) was left in charge and turned out the work inclosed. The test of the advertising is of course the business done. On Charles Ray's Sudden Jim—in spite of the fact that the city was tied up with a street car strike, the receipts were close to the house record and The Little American is going strong with the car strike still on.

That is a record for anyone to be proud of, I think, especially for one who has never written an ad before—so here's to the weaker sex—the female of the species.

We reproduce two of the advertisements. The window cards are

about the same thing, save that they are in color and carry less text. The right-hand advertisement is for Charles Ray in Sudden Jim. The window card (13 by 21 inches) shows the same drawn design, but the complete log, and a tree to the left of the standing figure. The base tint is yellow with the cut in black, but the tops of the mountains are picked out in white, giving a double white line

across, about the middle portion of the card. The house name is lettered in the familiar shaded white and below, also in white on a black ground, appears "Charles Ray in Sudden Jim. 7 Reels." The Pickford card is on a grey ground, lettering (except the house name) in black, the house title being in white. The circle is blue with white stars, and red and white stripes, waved, ornament the canton within the circle, the figure being done in black. Both are good, but the yellow and black is by far the more striking bill, both in color scheme and in build. The black mass runs up to the strongly drawn figure, and it is the figure of the central character in the play. That is the centre of attraction. In the Pickford bill the eye first gets the flag design and then Miss Pickford. The national colors are more important than Miss Pickford, but in a poster Miss Pickford is more important than the patriotic design. There is another angle to this as well. The use of the patriotic design is ill-advised because there is so much other window and wall stuff using the colors. It is apt to become lost in the general mass of red, white and blue, and this holds good, though the card may be in a window all by itself. It may be alone there and stand out with startling vividness, but to the mind it is "another of those recruiting posters." It may even be passed over by many. This is a point that hundreds of exhibitors are overlooking at the moment. The use of the flag, at this time, does not attract attention, but, to the contrary it evades attention because there is so much use made of the same scheme in more legitimate fashion. Get something that does not depend upon a suggestion of the flag and you have something far more likely to attract general attention. For this reason we think that the Ray poster is much superior to the Pickford design, both in newspaper work and for the windows, but particularly for window work. Both of the advertisements reproduced are half pages, one the entire depth of the page and the other less the space taken by the heading of the amusement section. Mr. Fullerton is fortunate in having so able a lieutenant and courteous in that he is willing to give credit to others for good work instead of seeking to take it to himself. Regular readers will remember that the Liberty makes a very lavish use of window cards as one form of advertising. They cost money to print, but they seem to bring returns. This is an advertising aid barred to the small house, but some window display can be made by clipping from the house advertising and the pages in the trade press and mounting this material on cards attractively lettered.

Cost $3.95.

It's not what a lobby display costs but what it gets that counts. N. Hearne, who does the lobby displays for the Saenger Amusement Co., of Shreveport, La., writes that this lobby display cost him just $3.95. The cut is rather small, but you will note that it is a muslin tent built within the lobby space and decorated with a couple of real circus posters. The front paper is that for the attraction, which was Bessie Love in The Sawdust Ring, but the back paper was a holdover from some show. Any poster house can supply stock sheets, without names, and rush the order right off. It would perhaps be better than that carrying the name of some actual road show. Additional to the front, Mr. Hearne writes:

> We used a local band at night, and with a few fellows dressed as clowns we pulled the thing off big. We also gave away free in the afternoon pink lemonade to the children. The interior of the tent was filled with sawdust. We gave a popcorn vender permission to put up a stand in front of the theter. And altogether it lent an air to the attraction that was closely akin to a circus. We reaped good results.

All of this will work just as well for Polly of the Circus or any other drama based upon circus life. It has a strong appeal and can be

amplified clear up to a grand free street parade. It is not only cheap but good, and with so many circus plays going the rounds, it will be well to note this scheme for future use. Note, too, that a red ticket wagon in place of the usual kiosk would be good.

Two Good Ones.

Two good ideas come from Poll's Theater, Scranton, Pa. The first of these is a ticket scheme that can be worked with an infinity of variations, starting with the basic idea. It is a ringside seat for the Greatest Fight on Earth if presented to the recruiting officer of the district. The draft has replaced the enlistment, but the scheme can still be worked. It would be better to more closely suggest a real ticket, playing up the top bank and maintaining the mystery a moment longer. It might even be used in regular theater ticket style. The other idea is a new business getter along somewhat familiar lines, but with a new kink in the wording. It is not practicable to reproduce the style, but the wording reads:

> IT WORKED GREAT. We wanted a capacity audience for the Monday night showing of "The Bar Sinister" so we sent out 1,000 passes, good for reserved orchestra seats. 753 of these passes were redeemed at the box office. 753

Good for One First Class Trip to the Battle Front in France and One Ring Side Seat to the Greatest Fight on Earth

APPLY TO

CAPT. W. O. BOWMAN

130 North Washington Ave.
SCRANTON, PA.

WHO WILL GIVE YOU FULL PARTICULARS AS TO BERTH, MEALS, SAILING TIME AND SERVICE IN UNCLE SAM'S SPECIAL DE LUXE

See Other Side **Good News for You**

> people, beside our regular patrons, went out and sang the praises of this wonderful photodrama. WE PLAYED TO THE BIGGEST THREE DAYS BUSINESS OF THE SUMMER. Now we have another great photodrama, "HER FIGHTING CHANCE," a picturization of James Oliver Curwood's novel "The Fiddling Man," and we want you to talk about this wonderful feature. HERE'S A FREE TICKET FOR YOU. We are so sure of this picture that we want you to see it. It will appeal to you because it is a page torn from the book of life. TEAR OFF THIS COUPON AT THE DOTTED LINE AND BRING IT TO THE BOX OFFICE.
>
> TICKET SELLER, POLI THEATER: Kindly redeem this order for one (1) seat for the Monday evening, August 13th. performance of "HER FIGHTING CHANCE."
>
> S. Z. POLI.

In the original this is printed on the inside pages of a four page folder. The first page gives the copy down to "Here's a free ticket for you" which starts the second page as a three line head, flush with the left hand margin and with the body type indented about four ems. We believe that the house plays stock or vaudeville through the regular season, and this seems to be a drive to get the strangers in. A number eleven Manila envelope, specially was printed, and this served as a further advertisement for the attraction. It is much better to use some such scheme as this to get started than to distribute the tickets without any care, and very evidently the first use of the scheme brought results.

Good Throwaways.

Here are three good examples of throwaways from the Hardwick Brothers, Clovis, N. M. Evidently they are newspaper advertisements lifted from the form and run off as throwaways, but while this cuts composition cost it does not argue that as good results cannot be had on straight throwaway composition. That the Hardwicks can lift the form is merely an advantage and not the basic reason for good work. Because the throwaways are cheap and to be given a wide distribution is no reason why they should not be well done; indeed, they should be well done in order to attract the attention of the man in a hurry. The material may be cheap, for it does not pay to waste good stock, but the composition should be attractive. Note that these say "Tonight" and add what night it is. One of the most common errors is to trust to the "Tonigat" on the proposition that the bill will last but a day. As a matter of fact a man may see it and not be certain of the night and so stay away where he might have been attracted.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building
Chicago, Ill.

Wright and Callender Building
Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

The Requirements.

CONSCRIPTION has shown that a startling percentage of our population is unfitted for war service. This is partly due to the exacting standards adopted, but these standards are necessary if we are to send to France only those who are fit and unlikely to become a clog upon the war machine. It may be that among those left at home there are many who might become signally distinguished for personal bravery, did they get the chance, but it would be fatal to success of the operations to take along five hundred unfit on the off chance that one of these might prove a hero.

The army of authors, if selected with similar exactness, would be greatly improved. It was the boob who aided the adoption of the staff writer system, it is the boob who still confirms the manufacturer in the belief that it is useless to consider the free lance generally, for the boob loads the mail with his puerile product and obscures the occasional story of real merit. It is useless to suppose that the boob will be deterred by any considerations of fitness, for he sees only that there is money in writing pictures, because the advertisements tell him so, and he wants that money, but it may interest some to know what an Author's Conscription Board would require.

In the first place, the author *must* have imagination. Without imagination he cannot be an author. And this imagination must be of the peculiar sort that gives a new viewpoint to the author; that enables him to see commonplaces in a different and more interesting light than other persons. Moreover this imagination must be trained to the highest state of efficiency. It must be able to take the commonplace and not only change and better it, but present the new viewpoint so vividly that it becomes the new viewpoint of all who hear.

The author must have infinite patience, the patience to take pains, to acquire proficiency through laborious practice, to wait through long months or even years for success to come. He must have the patience to meet, without irritation or disappointment, the unending procession of rejection slips, and to stand rebuff after rebuff without losing heart. He must have the patience to work without seeming reward. He must have the patience to do his work slowly and carefully instead of dashing off the thought and hurrying on to the next; the patience to stick with an idea until he can do no more with it.

He must have tact, for without tact he will not prosper, and the final test of success is having stories paid for; not for the sake of the check, primarily, but because the check represents in concrete fashion the approval of the literary world. Without tact the author will make enemies before he can make selling connections. He will follow his submission with a demand for immediate action, he will complain of the slightest infraction of the code of ethics as he misunderstands them. In a word, he will become a nuisance long before he becomes an author.

An author must have enthusiasm. Perhaps this should be placed even above patience in the list of requirements, for it requires unbounded enthusiasm for the work to meet the disappointments that are the invariable prelude to real success. The author must find his real payment for work in self-expression. This is the true reward of the born author. He must write because he must give this expression to his thoughts. Without enthusiasm even imagination is as naught. He must take a pride in his work, and it must be the gratification of this pride, through the admiration of others, that forms his desire to succeed.

But the author must be modest, as well. He must realize that in undertaking to entertain and thrill millions he has assumed a gigantic task and must approach it with confidence, but with a thorough realization of the work he has taken up. He must be modest, lest he be led astray by the unconsidered adulation of his friends. He must learn to appraise their appreciation at its exact worth as an insincere tribute.

Add to these a capacity for work and for taking infinite pains, a wide knowledge of other literature, a grasp on the human emotions, a keen appraisal of the foundation facts of success, and the candidate at least has a chance to succeed, but even with all these requirements there is still a chance that he will fail. It is no easy matter to become a real author, and few find lasting success.

Making Them Real.

In working out a plot it should be the effort of the author to hide the fact that it is a story and make it seem real. Some writers never seem to catch the trick of making a story intimate. It may be good plotting when judged by the rules of technique, yet somehow it lacks appeal. The work is correct, but unenthusiastic. Four weeks ago we moved into a camp cottage. It was newly built, and we were the first tenants. The furnishings were complete, but they did not look homelike; not half as inviting as some other camps we had seen which were in use last summer and before. In a few days this was all changed. A lot of little home-made devices added to the comfort, from slats across the joists for book cases to a candlestick made out of a condensed milk can with a pair of tinner's snips. Now the place looks even more homelike that some of the camps we had seen. It has been given the stamp of individuality. It is the same way with a story. You must make it seem real and comfortable. It is the only way to sell.

Conviction.

If you do not care for a story yourself it is almost impossible to make anyone else care for it. Write it down and let it ripen, but do not send it out on the off chance that it may sell. Hold it and look it over now and then to see if you get the idea more clearly. When you do see a real story in the idea then write it and send it out, for then others may share your conviction because you have written convincingly. The machine made story seldom sells, yet some writers send out the stories as they come because someone may possibly purchase. It is a poor plan because it holds your average so low that presently intelligent editors will avoid your submissions. If you have a plot germ it almost always follows that you will be able to make a story from it if you wait long enough, but you may have to wait some time before it fully matures.

Care in Synopses.

Since you can sell only the synopsis of your story be most careful of your synopsis. One of the last brain-tester synopses carried this line: "Robert, who's never had much to do with girls——" it happened that the "who's" came at the end of the line. Unconsciously we read it in the possessive and got it "whose" in spite of the form of the word, and when the next line was taken up there was a brief period of shock while we readjusted to the new meaning of the word. Most readers would probably have made the same mistake. Such writing is slipshod. The writing of "who has" means only an additional letter without the trouble of using a shift key, and so the author makes no gain in time, but even if he did make a gain in time, if he makes a loss in interest then he loses more than he gains. Spend more time on the synopsis. Make it fluent and easy to read. The editor is reading in a hurry, and has no time to stop and puzzle over meanings. He knows that "who" with an apostrophe and an s is not the possessive "whose," but he does not stop to think of the niceties of typography. He is reading for sense, and he does not want to be misled. Even at best he will unconsciously resent careless work, and a story filled with contractions, elisions, figures of speech and the vernacular will not impress him favorably. He may buy the story for the plot, but it will have to be a specially good plot to win through. Spend an extra hour or so on your synopsis and it may mean a sale.

Plot Exercise.

If you find it difficult to think plots suppose you change for a time and watch the methods of others. Take up a magazine and read a story. Then see if you can figure out how the author came to invent the story. You may not find how he really did come to write the story, but you can perhaps find a way in which he might have originated that plot, and when you can do this then you will be better able to find the way to invent your own plots. Go through the entire magazine, go through several magazines, and you'll probably get a better idea of plot invention than you can obtain in a similar time from your own unaided efforts. Studying plots and plot formation from any angle is good practise for the beginner, and this really is a very helpful way.

Technique of the Photoplay

By

EPES WINTHROP SARGENT

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

By Mail, Postpaid, Three Dollars

Published and For Sale by

THE MOVING PICTURE WORLD, 17 Madison Ave., N.Y.

Schiller Bldg., Chicago **Wright and Callender Bldg., Los Angeles**

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Not True.

Somewhere, somehow the rumor originated and spread that the Baird Company had ceased the manufacture of projection machines, and had turned its entire plant over to the manufacture of munitions of war. This I find is not true. Robert Emory, President of the Baird Motion Picture Machine Company, says: "Dear Mr. Richardson: Replying to your letter of inquiry, asking if we have stopped or temporarily suspended the manufacture of Baird projectors, I wish to inform you that there is no truth whatever in the rumor to which you refer. We have not stopped or suspended the manufacture of Baird projectors, nor have we any intention of so doing."

So that settles that. How such rumors start is past understanding, but they do start, and under the conditions surrounding this case may gain wide circulation before we think of investigating. I myself believed the Baird story. Why would I not. I heard it first on the Pacific coast, and there was no reason for questioning its correctness. In fact I wrote mainly with the view of finding out whether suspension would be temporary or permanent. And with all due respect to the Baird company, it is my belief it makes a serious error in not doing as others do in keeping its name before the fraternity through established channels. Yes, I mean advertising. Suppose all companies took the same view the Baird seems to of this matter. In a few weeks every trade paper would automatically go out of business, or else dwindle to a mere review of films. And now, Mr. Man, you just squat down and scratch your head until you stir up your grey matter. When it is all said and done, where would the industry be at without its trade papers? Don't sneer, but THINK. Take this one department of this one paper, WHAT HAS IT DONE FOR THE IMPROVEMENT OF RESULTS ON THE SCREEN DURING THE PAST EIGHT YEARS? But for the knowledge it has dug up and dissemminated during those years, would you now have the splendid screen presentation of the splendid modern photoplay you have today? I speak briefly of this one department and this one paper, because I know both the department, its work, and the paper. Let others speak for themselves. But the fact remains that all those who make money from the industry are making money from something the papers have done very much to build up and make possible. And I certainly do believe it is not only foolish, but distinctly unfair for a company to withhold that patronage it ought of RIGHT to give, when it is reaping direct benefit, and in the very nature of things must reap direct benefit from the toil of the years which have gone before. And in some of those years the sledding was most decidedly not easy. There were some of the earlier years when the Moving Picture World gave of its best to the industry for precious little in return. And it was then, if ever, the work was sorely needed. There were times when J. P. Chalmers did not know Monday whither Saturday would see him bankrupt or not, but he worked on, just the same, as earnestly and as hard as though the income was entirely satisfactory. And those companies who entered later, as the Baird, for instance, must, willingly or unwillingly, reap reward for the things done in other days, as well as for things we now do, and expect to continue to do for many years to come.

Now please don't get me wrong. I most emphatically am *not* seeking to induce the Baird, or any other company, to advertise, except insofar as the pointing out of what I firmly believe to be the truth may be construed that way. Had the Baird company been regular advertisers, even though the space be small, in the trade papers, this rumor could not have gained credence. Mr. Emory, in an unpublished part of his letter, intimates his belief that business competitors started the rumor, and I am using the incident to point a moral—the first time I have ever taken up the cudgel on behalf of that very necessary part of the proceedings, the advertising department.

Wants Advice.

Fred B. Williams, Bay City, Michigan, wants advice as follows:

> In preparing the equipment for our new theater, just nearing completion, we are meeting with some problems requiring reliable advice of a scientific nature pertaining to proper projection, the solving of which I know you have at your finger tips, therefore am going to impose upon your valuable time to the extent of asking assistance with regard to the following: (A) Our throw is 150 feet, at very slight angle, and it is our intention to, if possible, project a 20 x 24 foot picture. What would you suggest as the best lens? (B) Do you consider a white sheet with specially prepared paint as equal to the various makes of metalized screens? (C) For perfect projection, would you suggest high amperage, say somewhere between 75 and 100? (D) Could you impartially recommend any one make of rotary converter or motor generator set? (E) Could you, impartially, advise me as to which make of projector is meeting requirements, such as I have outlined, with satisfaction, and one that would practically eliminate all flicker from the screen. (F) Which do you consider best, the solid machine base or four legs for a projector—which holds the machine most steady; floor of operating room is cement? (G) What size condensers would you suggest for best results?
>
> Doubtless you will consider this request as a gross imposition, but I assure you that you have long held my confidence as "the" authority on projection problems, therefore, I but follow the adage, "Seek and ye shall find".

Far be it from me to criticise Brother Williams. He has asked certain questions in good faith, probably without realizing that several of them could not be answered in this department without creating a near-riot. Also he, like many others, has not noticed the publication of the fact that replies by mail cost a minimum fee of one dollar. There are many thousands of operators and managers in this country and Canada. If I answered letters by mail free of cost, how much time do you really suppose I would have for anything else?

And now as to the questions: (A) You cannot project a 20 x 24 foot picture. If it is twenty-four feet wide it will be three-quarters that height, or 18 feet. I would strongly advise against a picture of this size. I think there can be no real necessity for it. It will produce on your screen a lot of huge giants. It will magnify every defect in photography, as well as every mechanical defect in the films. It will magnify the effect of every imperfection in your projector which has to do with film movement and, above and beyond all this, it will render your front seats much less valuable. With a twenty-four-foot picture the front row of seats should not be less than 30 feet from the picture, and 40 would be better. If, however, you persist in projecting a picture of this size, I would advise a Gundlach No. 2 lens, stopped down to the actual carrying ray, or a Crown or Bausch & Lomb of equal diameter. (B) That depends. I cannot recommend any special screen paint. In my opinion, you can follow Handbook directions, page 184, and equal any of them at a fraction of their cost. Personally, I would prefer a calcimined surface to a painted one, unless it be exposed to the weather, as in an airdome. You can get just as excellent a picture on a properly-prepared, non-reflective surface, such as calcimine, as on any surface yet discovered, but you can, on the other hand, get practically as good a result with a scientifically-made semi-reflective surface (metalized) and get it for a lot less money—less amperage. With the metal surface I would, however, advise the use of what is known as the Amberlux lens, or ray filter. I would also advise the purchase of a screen without any yellow in its surface. (C) I would not advise the use of more than sixty-five amperes direct current. To set forth my reasons would consume too much space. See "Limit of Amperage", page 292 of the Handbook, for my reasons. (D) I could, provided I wanted to, receive a crown of roses from the manufacturer of the machine recommended, and be forever accursed by all others. This is properly a projection engineering question and such questions can only be answered by myself or someone else in that capacity. Fees for such information range according to how much is wanted, and it would be better for the business if advice of this kind were more often sought. As a matter of fact, there is no single machine of this kind which could be named as "best", but some are much better than others. (D) Reply to "C" applies. (E) Reply to "C" applies, except that no machine will "practically eliminate all flicker from the screen under all local conditions and at all possible projection speeds. This brings up a rather large matter, having many angles. It is much more difficult to eliminate flicker at a given speed where the picture is large and the throw short than where opposite conditions prevail; in other words, where the projection lens has very short E. F., and if it be so short that the aerial image of the condenser is inside the lens barrel when the condenser system is right, then it will be very difficult

indeed. (F) The spread of four legs naturally gives a wider base, but all modern projection machines have their bases so designed that there is little to criticise, and little choice in this respect, with the notation that with the Motiograph you should slip an iron washer about ⅛ inch thick under each base bolt hole, so that the anchor bolt pass through it. These washers should be of the wide variety. (G) This depends entirely upon amperage. With sixty amperes I would advise meniscus bi-convex set, either both lenses 7½ or the meniscus 7½ and the bi-convex 8½, with about 18 inches between center of condenser combination and aperture, with the two lenses set as close as you can get them without actually touching. I advise either of two combinations because the curve for sixty amperes comes almost exactly between the two combinations named. Use the one which works best.

No. Brother Williams, I do not consider your questions at all in the light of an imposition. I think you just did not stop to consider. So far as answering queries which may be answered through the department, why I am paid to do that, and you or anyone else is entirely welcome to ask as many as you like. Also if you send two two-cent stamps I will send carbon copy of reply, so that there will be a minimum of delay. But questions which compel a comparison of the merits of different makes of apparatus cannot be answered in this department.

Incandescent Light for Projection.

J. S. Lindsey, McGregor, Texas, sends in subscription to the World, orders a Handbook and says:

> Mr. Smith, owner of the Opera House here, and of a show in Crawford, a small town just above here, is considering the installation of a Delco incandescent lamp for the Crawford house. We have not, as yet, seen one in operation, but intend to before he buys. What do you think of the Mazda lamp for projection, both as to screen results and cost, as compared with the arc lamp? They tell us we can save money and have fully as good a light. Cost of lamp $6.50; consumes 600 watts and will last about 100 hours. On the other hand, 50 carbons at $3.75 last me about a month, running an average of about five hours per day. This may have been fully discussed in the department, but I was unable to renew my subscription promptly and missed a few numbers. I think a great deal of the World, and felt I just could not get along without it any longer; same way with the Handbook, of which I have the second edition. Have wanted it ever since it was published, and am now just simply appropriating the necessary coin from other things to get them both.

With regard to the World and Handbook, Brother Lindsey, your words of approval are appreciated. I only hope and trust I may continue to merit your friendship for a long time to come. And now as to the incandescent proposition; as I have already said, I am not yet in position to pass my final opinion on that particular thing. I am right now taking the first steps to ascertain, from first hand, exactly what has been the experience of those who have already put in the incandescent outfits. To this end I have induced a large manufacturer of projection apparatus to give me a list of all sales made to date, and have written an even dozen of the purchasers, propounding the following queries, viz: (A) How long have you had the equipment in actual use? (B) Are you using it in a regular theater, or for what purpose? (C) Please give exact width of picture you are projecting. (D) What kind of screen are you using? (E) what is approximate distance from lens to screen? (F) How does the illumination compare with former illumination? (G) WHAT WAS THE SOURCE OF FORMER ILLUMINATION—kind of current and number of amperes? (H) What advantage do you find in the new equipment? (I) What disadvantages? (J) How do the lamp filaments stand up? (K) Any other information you think will help, remembering this is for the benefit of fellow exhibitors and the industry.

To date two answers have been received, one from El Paso, Texas, promising a full report soon, and one from the Delco-Light Products Company, Bangor, Maine, which reached me under a different name, calmly sidestepping all the questions and merely saying: "the incandescent motion picture machine I have is working very satisfactorily, and seems to be better and cheaper than the arc system," which is perhaps the reply we might expect from a Delco-Light concern. When the other replies come in, if they do, I will have more to say on this subject. If not enough satisfactorily complete answers come to justify a conclusion, then I will adopt other and perhaps more strenuous means to bring out the facts.

And now let us consider: The man who tells you you will get "just as good a light" is either uninformed as to the facts, or is referring to a local condition with which he is familiar, or is taking something more than ordinary liberties with Miss Truth. It is quite possible that, in a small town, where the current supply is very poor and the available operating talent decidedly below par, the incandescent would give better general results, because the arc light results might be very bad, indeed. This is particularly true where the small town theater has been using a small amperage of A. C. at the arc. But with a properly handled arc, using D. C., or even with a properly handled A. C. arc, using enough amperage to enable the operator to get a decent result on the screen, there is, at this time, from what I have myself seen, no comparison. The arc is far ahead of the incandescent. The illumination is more brilliant and of much purer tone. On the other hand, the light from the incandescent is steady, and once it is properly adjusted, the illumination is perfectly even all over the field. We may therefore be willing to sacrifice considerable in brilliancy and light tone, thus losing the finer values of the photography, in order to escape the continual, and sometimes awful discoloration on the screen where a low amperage arc is handled by an operator whose chief claim to that title is that he knows what "juice" means and that when a fuse blows a new one must be put in, or where low amperage of A. C. is used for projection, with consequent results falling in the doubtful column.

And now as to cost of operation: Will the seller give you a written, iron-bound guarantee that those lamps will last 100 hours? Try him and see! But if they do, then that is 6½ cents per hour, or 32.5 cents per five hour day. At 600 watts you will be consuming 3 watt hours per five hour day. Assuming that you pay 6 cents per watt hour, this would be a total of 18 cents per day for current. You thus have a total expense at the lamp of 32.5 plus 18 equals 50.5 cents per five hour day.

With the arc, assuming that you use twenty amperes at 100 volts, you would have a total of 2,200 volts, or 2.2 x 5 equals 11 watt hours per day, which, at 6 cents, equals 66 cents per day for current. If you use 40 amperes, then the current would mount to twice that sum, or $1.32. To this we add the item of carbons consumed, which, according to your figures, would be about 12 cents per day, so that we have a total of 66 plus 12 equals 78 cents per day if using 20 amperes and $1.44 if using forty.. It is therefore seen that, with these values we have an apparent difference of 78 — 50.5 equals 27.5 cents in favor of the incandescent if twenty amperes are used at an arc, and 144 — 50.5 equals 93.5 if using forty amperes. In this I am assuming that rheostats are used. If it be A. C. through a transformer, then the difference in favor of the incandescent would not be nearly so great.

You will, however, note that I said "an apparent difference," because we must carefully reckon on what, if any difference, the substitution of incandescent for arc will make at the box office. If it decreases sales of tickets by more than 30 cents per day in one case, and by more than 95 cents in the other, the apparent saving is wiped out entirely. On the other hand, if conditions are such that the screen illumination is uneven and very poor when working with an arc, then it may be the substitution of an incandescent will not actually save you in expense of operation, but may even increase the patronage, which means sales at the box office. Prospective purchasers of this apparatus should proceed with due caution. This department intends to keep in close touch with the situation, and will keep you posted as fast as anything of value and interest appears. Meanwhile it is to be noted that the Delco folks have as yet apparently nothing in which they feel sufficient confidence to present it to this department for examination and test, and they surely have no right to expect you to have more confidence in their product than they have themselves. Be very sure, Mr. Theater Manager Prospective Buyer, that you are not going to transform your operating room into an experiment station for the benefit of those who are trying to perfect this light.

Just Hates the World.

George F. Blethen, owner Wigwam Theater, Kingston, Oklahoma, writes interestingly, as follows:

> Herewith our check for subscription renewal. An exhibitor without the Moving Picture World can accomplish about as much as a one-legged man in a football game. The writer is owner of the Wigwam, just a "store show" in a small town—population 1,000. Our seating capacity is 250 and the theater is cooled by a 30-inch ventilation fan and eight buzz fans. And, by the way, I have the world skinned on the system I am using for buzz fans. Gets the air to the walls, as well as everywhere else in the room. If you want the dope on it will be glad to furnish particulars. Don't think Richardson ever thought of it. And that man Richardson! Some guy, isn't he! Yes, I have the latest edition of his Handbook, which is the reason I have not had to write and ask him a lot of questions. Am using Power's 6A, projecting a nine-foot picture, and I supply my operator with all he asks for in the way of equipment and repairs. Moreover, I, myself, see to it that he *does* ask for what is needed to put good results on my screen, and keep them there at each performance.
>
> This is, as I well know, saying a whole lot for a small showman, but the "picture peddlers" tell me we are putting on as good, and in some respects, a better screen result than they find on some of the Oklahoma City and Dallas screens. But I don't think this so much to boast of, because any theater *can* do it if its manager really wishes to. The trouble with all too many managers is, however, they are confirmed tightwads, and have the mistaken idea that they can make money without spending any of it for projection. But that won't hold the trade, and, bye and bye, they go bluey. Our programme consists of two Paramounts—one Gold Rooster, one Bluebird, one Artcraft-Paramount; the other day of the six I book specials, keeping about a month booked in advance. Wanted to hear Richardson when he was in Sherman, but business prevented. In closing, let me assure you that I consider the Moving Picture World to be, from any and every standpoint, without an equal as the exhibitor's champion.

Such letters are encouraging. Sorry we could not meet, Friend Blethen. Your letter is interesting; also you spoke gospel truth as regards certain men who are tightwads when it comes to the final, big important item, projection. And it is funny, too, for many of them are liberal to the very point of prodigality, until they arrive at the operating room. They will pay large sums for service, and then kick like a bay steer if the operator requests one poor, lonesome, God-forsaken dollar, with which to replace a two-year-old gear, which wobbles like a drunken sailor on a stormy night. I sometimes think this particular type

of manager (and he is some considerable crowd) ought to be arrested for indecent exposure of his intellectual apparatus. Pay one hundred and fifty pieces of silver for film service, and then roar like an elephant with a sore toe because friend operator wants a chance to put that same service on the screen decently. Huh, I'm glad you are not of that brand, Brother Elethen. Shake. I'm proud to know you! As to the buzz fan plan, why by all means send it in. If it looks good, we will pass it along for the benefit of all.

He Agrees.

Samuel E. Wishank, Brooklyn, New York, arises to make the following remarks:

> With reference to article by Lester Bowen, June 23rd issue, concerning high amperage, I am inclined to agree with you that excessive amperage is not necessary. I am working at the Sheffield Theater, Brooklyn, using alternating current supply, pulling 65 amperes through a transverter. The throw is 190 feet, and the picture a twenty-two footer. The result is excellent. In fact, I do not believe anyone could wish for better screen illumination. I tried raising the amperage, but there was very little improvement. Of course, as you say, the proper matching up of the optical system of the projector has much to do with the final result at the screen. With a given amperage I believe a correctly matched and lined optical system will deliver a fifty per cent. better screen result than when the optical system is not right. The quality and combination of carbons has also much to do with it. Inclosed find forty cents stamps for both sets of questions. Your articles are both interesting and educational, and I presume the questions will be the same.

The questions are designed as a guide to study, Brother Wishank. Without some such guide the student is likely to waste much energy. With the questions, which cover about every phase of knowledge necessary to projection, he can select such topics as most interest him, or as he thinks will be most beneficial in his case, or he may start at Question No. 1 and wade right through. And if he goes through that list of questions, you may accept it as fact that he will have done considerable work by the time he reaches Question No. 150—that is, if he masters each question. And I'll bet a twenty dollar bill to a Mexican plugged dime that he will grapple with some of the problems presented and roll in the mud several times before they are finally subdued and made to feed out of his hand. The answers have already been published in the department. I asked you, gentle reader, quite a while ago whether or no you wanted me to start in at the beginning and publish that set of questions again, but there were no replies. How about it? As to the amperage matter, why there is nothing more to say, I guess. But I don't agree with that 22-foot picture. Why create a race of giants on your screen? And in the process render your front seats comparatively undesirable. Your manager is, in my humble opinion, committing a serious error in that item.

Opinion Wanted.

From Theodore Garretson, Davenport, Iowa, comes the following letter:

> Since the introduction of the new theories in the matching of the projector optical system there is one point upon which I would like very much to get your opinion. In the old practice it was considered that the double cone shutter was an advantage in that it allowed more light to reach the screen. This refers to the Motiograph projector. We now know that by placing the shutter at the narrowest point of the light beam we are enabled to, among other advantages, get the maximum amount of light to the screen. The point I now have in mind is, will the double cone shutter allow more light to pass than the outside shutter of the machine in question, provided the lens system be matched according to the latest practice? I have my own opinion with regard to this matter, but feel sure you are in much better position to know than am I. I will therefore highly appreciate an expression of your views. I have very good reasons for wishing to know, which same will be communicated to you later. Your lecture, given here last July, interested the members of local union 433 a great deal, and you will hear from them later. In closing please accept my best regards.

In so far as the actual amount of light gain as between the outside revolving shutter of the Motiograph, with the same set in accordance with modern practice, and the double cone inside shutter, I could not answer accurately without making actual experiments, or without knowing the focal length of the objective. With a very short focal length objective, say 2½-inch e. f., I should say there would be decidedely more light passed by the inside shutter; also the general condition would be better. With ordinary objective e. f., however, there would be but little difference, I believe, in so far as actual light percentage be concerned. Theoretically the double cone shutter was an extremely economical shutter because it only closed the aperture when its blade edges reached the center of the same, hence the maximum amount of light possible under a given condition was allowed to pass. In practice, however, there had to be a considerable amount of lap to the blades, else there would be travel ghost as soon as there was the slightest bit of wear; also setting the shutter was extremely difficult The first Motiograph cone shutters were trimmed down to the very limit, and I speak from experience when I say that it was an awful job to set them. Later the blade width was increased on this account.

In practice, I think, as I have said, that there would be but slight light gain with the three-wing outside shutter properly placed, and a possible actual loss if wrongly placed, still the outsider is to be preferred by reason of the fact that there is less flicker at low speeds, and less complication of the mechanism. I must correct you in one item. It does not follow that the proper position for the outside shutter is at the "narrowest point of the light beam." As a matter of fact the light beam may be, and often is, of practically the same diameter for a considerable distance, yet there is only one certain place for the shutter, and that is the aerial image of the condenser, which is found as I showed you when in your city.

Self Delusion?

D. S. Vermillion, Los Angeles, California, is in trouble, though whether imaginary or not he is uncertain. He describes the difficulty as follows:

> Don't know whither my trouble is imaginary or not; would like your opinion. Placed new motor generator set in rear of operating room. The picture was unusually brilliant, and I was entirely satisfied, except that the machine caused too much vibration, and made too much noise. To obviate this I moved to the basement. This, of course, settled the noise and vibration, but it seems to me I have lost considerably in screen brilliancy by the change. The distance from generator to arc lamp is 70 feet; the wires No. I. I use 45 to 50 amperes. Generator is rated 55 amperes at 75 volts. Every one says I am getting the same result as formerly, but I cannot see it that way. Am I the victim of self delusion?

In the first place, Brother Vermillion, if you will turn to General Instruction No. 2, page 369 of the Handbook, and read it through, you will find that the vibration could have been cared for by means of a felt or cork pad of proper kind and thickness. With vibration eliminated there should have been little or no noise, provided the commutator is smooth, the armature properly balanced, and that the brushes have proper tension. If you have No. 1 wires, and the circuit is seventy feet in length, the resistance will be only about .02 of an ohm, and the voltage drop at 50 amperes would be only one-tenth of a volt, which is too slight to affect the screen result appreciably. It is, however, possible that you have changed something else. Are you using the same condensers? Have you done anything to your lenses at all? A very slight change in your optical system might make quite an appreciable change at the screen. I assume that your wire joints, etc., are all tight. It is also possible your commutator or brushes have lost some of their efficiency. In fact, many things besides lengthening your wire circuits might operate to lower the current flow.

San Francisco Operators Dance.

The editor of this department is in receipt of an invitation to attend the fifth annual ball given in aid of the sick and death benefit fund of Moving Picture Operators' Union, Local 162, of San Francisco.

And I'd have liked to have been there all right, too, but three thousand miles on top of what few I've already done this year is seven miles too much. By the time this is printed the ball will have been held, and I hope that it was a stem-winding success. Incidentally, while I think of it, will Dolliver act as my agent and tell Operator Tex Combs, for me, that he is quite some prevaricator himself. Solemnly he promised, but did not perform!

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Motion Picture Photography

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Trick Work and Double Exposure (Continued).

THE VISION.—The vision includes all of those effects which are produced by double exposure with the exception of the split stage. The split stage is a term used for those doubles in which a portion of the stage is taken at one time and the remaining portion taken at another. The resulting scene having no line of demarcation to show the double and making it possible for one or more characters to appear two or more times simultaneously.

For vision and split-stage work, inside and outside mattes are used. Inside mattes are those inserted between the lens and the film. Exterior mattes are those used outside the camera between the object and the lens. Inside mattes are usually of thin metal finished to a dull optical black. For their use the camera should be fitted with a slot, permitting the mattes to be inserted just in front of the film in the aperture plate as close as possible without actually coming in contact with the film. Inside mattes placed in this position produce sharply defined division line on the film, whereas exterior mattes which are held before the lens by being attached to the lens hood, give diffused vignetted effects because they are not in focus. As the ordinary lens hood seldom has sufficient extension to give any variety of diffusion a supplementary hood is generally used, called a double exposure hood and sometimes miscalled a shadow box. Shadow box is a term which should only be used for the structure previously described for producing a black background. Double exposure boxes should be easily fastened to the front of the camera in a rigid position, and consist of two or more telescopic sections with a grooved section in front for the reception of mattes. An additional hood should project beyond this groove so as to protect the mattes from extraneous light, the telescopic sections being provided with thumb screws or other means so that the mattes may be placed as close or as far from the lens as may be thought desirable.

Inside mats are of infinite variety but the most common forms are the circle and double circle for representing vision through the telescope and binoculars respectively. Key-hole, star, heart, leaf shapes, etc., may be made to suit the fancy of the individual operator. Beside these are a number of mattes made in matched pairs so that one of a pair exposes one particular section of film, while its complementary exposes the remainder and protects the portion already exposed. The most used of these matched pairs are those which split the stage into even vertical halves, or two-thirds and one-third, pairs split horizontally and some other pairs which cut a circular segment from the upper left or right hand corner for the introduction of visions. These last are not so much used as formerly, since most vision work is now done with exterior mattes. The matching of these pairs of inside mattes is a very particular job, since the slightest variation will show a light or dark line of demarcation upon the screen if they are not correctly made. Unless inside mattes are made correctly so that no demarcation line is visible on the screen, it is much better to do split stage work with exterior mattes. In using exterior mattes for split stage work their adjustment is, of course, harder than the use of accurate inside mattes, but the results are worth the extra trouble. The slightest camera movement will make even the accurate inside matte line visible, whereas the blend of the vignette line of exterior mattes will not be visible unless the vibration of the camera is considerable, and then it only shows by the slightest blurring of a band across the screen at the line of split.

All vision and split stage work, of course, requires elaborate rehearsals and the counting of crank turns in order to co-relate the action between the different exposures, yet it is possible, working accurately, that an actor may be shown shaking hands with himself or exchanging documents or other articles.

Take, for example, the case of an actor playing himself and his twin brother in a scene where they must shake hands with one another. The stage is split either in half or one-third, according to the requirements of the scene. The spot where the hand-shaking is to take place must be very accurately located. Preferably just over a table or a chair-back. At the first exposure some one standing outside the split line must double his hand for that of the actor. On the instant of the count, say 47, the hand of the double is extended over the line indicated by the chair back or table and clasped by the actor. At 48 the two hands descend a pre-determined distance. At 48 they ascend. At 49 down. At 50 up and unclasp. Now when the second exposure is made the actor must extend his hand over the split stage line at the exact height as performed in the previous scene by his double and the action be repeated in exact unison with the count as just described. If the action has been exactly in time the result will be a perfect representation on the screen, but if the action is off a one-half beat the result is ludicrous, for it will appear as if he had shaken the hand off from the arm of his twin brother and that it suddenly snapped back into place again. The same principle applies to the exchange of articles across the split stage, although this is not quite so difficult, since there is only one beat which must be in absolute registry.

Many other variations of the split stage will suggest themselves to the ingenious camera operator but need not be dwelt upon here as the principle has been explained.

Visions proper are either a scene within a scene, generally representing a dream or mental process of a character in the remaining portion, are of two types. The first is closely allied to the split stage inasmuch as the characters appearing in the vision are not visionary; that is, semi-transparent, but appear to be material within the confines of the representation of the vision. Take for example a scene representing the Reveries of a Bachelor, as he sits smoking before the fireplace. He is thinking of his boyhood sweetheart. In front and a little above him appears a scene of himself and his boyhood sweetheart, the background of the room having faded away, giving place to the scene painted by his memory. In a case of this kind it is necessary that the vision exposure be taken upon a portion of the film which has not already been exposed. To protect this portion of the film where the vision appears from the action of light during the taking of the first exposure, it is necessary to introduce a matte in front of the lens which shall protect this portion of the film from the action of light while the first exposure is being made. In this particular case it might be accomplished without the use of the matte provided that that portion of the scene upon which the vision is to be superimposed is in deep shadow. In that case, there would be probably no light action upon the film, thus obviating the use of the matte. However, should there have been brightly illuminated bodies in this space a matte is prepared which may be quickly slipped into place in the double-exposure box. Mattes for the double-exposure box may be made of metal like the interior mattes, but as they are so seldom twice of the same shape, it is generally easier to cut a new one from black cardboard to suit the requirements of each particular case. In taking a scene of this character, when the director announces "vision appears" the matte is slipped quickly into place while the memory is being portrayed, then quickly removed again when the director announces "vision disappears." It is now necessary to prepare a matte which will protect the exposure already made and allow a space through which the vision may be taken. The film may now be rewound either in the camera or the dark room, according as the vision is to be immediately taken or whether the first exposure is to be reserved for a time when the vision shall be taken later. With a second matte in place the vision scene is focused on the ground glass. The first exposure is then re-threaded in the camera, taking care to register the proper perforation as indicated by the pin prick upon the claws. To insure against mistakes all of the conditions, such as exposure and crank turns with reference to action, etc., should be recorded carefully in a note book to avoid as much as possible any mistake through not being able to remember the exact count. Suppose that in taking the first exposure for the vision scene the matte was introduced at turn 23 and withdrawn at turn 40, a short dissolve or overlap should be made of one and one-half feet, so that the dissolve is commenced at turn 20 and is brought full in, at turn 23, then reversing the process at 40, fading completely out at 43, thus lapping the vision over at both ends. Then in the scene the vision will commence to form against the background of objects in the room, the objects disappearing as the vision gains full strength, thus giving an unobstructed vision scene.

In this manner vision scenes which are not ghostly may be produced of any character desired. Sometimes visions of this character are required in the center of a scene where the matte can not be supported from the side of the double-exposure box. In this case a glass matte is used. A glass matte is a piece of perfectly plain glass with no imperfections to which a small matte may be fastened with adhesive, the matte being slipped into place as quickly as possible when the vision is to appear. Sometimes in a case of this kind it is necessary to use a hold in order to slip the matte into place without its appearance being shown on the screen, since its appearance as it is slid into place produces a black ghost travelling across the screen. If it can be snapped into place quick enough, however, the hold is not always necessary. Also there are scenes of this character in which the double extends through the entire scene and a matte may be placed previous to taking the scene. For example: a close-up of a beautiful flower with a portrait of a girl in its center.

(To be continued.)

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The Roll of Honor

HERE is one corking likeness of Clarke Irvine, for several years Los Angeles correspondent of the Moving Picture World, and later publisher of The Screamer. It will be instantly recognized by the western film colony host, all the members of which know Clarke well and every last one of which like him; for he is in all truth a most likable chap. Deep sea sailing will be no novelty to the newspaper man, for several years ago he made a trip to the Orient. It was on that journey he made the acquaintance of Roscoe Arbuckle, then in musical comedy and giving no thought

Clarke Irvine in His Navy Togs.

to working before the camera. Accompanying the photograph is an intimation that its original would like to hear from his friends, and undoubtedly these will take pleasure in shooting him a line. He may be addressed in care of U. S. S. Cheyenne, San Pedro, Cal.

* * *

Ben H. Grimm, the World man, who last week forsook his old associates and enlisted in the Signal Corps of the United States Army, writes from Camp Vail, Little Silver, N. J., that he has received the wrist watch presented him by his fellows. "This is the life" says Ben. "Nothing to do but get up at 5 and work twelve hours. Work? Say, I've worked and eaten more in the past few days than I ever have before in two weeks; and the 'chow' is good here and plentiful." Ben adds word may be passed around that letters and postals are most welcome.

* * *

Harry King Tootle, former head of the Gaumont publicity department, and now with the Fourth Battery, Officers' Training Camp, Plattsburgh, drops a line to intimate that the busiest press agent was a loafer compared to the way the coming officers have to work. "And the strange part is I have gained four pounds already on army fare," he adds.

* * *

Cameraman Joe Goodrich of the Famous Players studio is now Sergeant Joseph G. Goodrich, of the Signal Reserve Corps. He received his summons to active service last week, and has departed for Washington. Sergeant Goodrich has been with Famous Players for a number of years and is a universal favorite with his co-workers, besides being a skilled cameraman. A testimonial was arranged for him upon his departure for the capital.

* * *

George H. Harrison, well known on the Pacific Coast for his connection with aviation work a few years ago, is going from Kansas City to the aviation camp in Texas, where he will be a high private for a while. Mr. Harrison has, for the past three years, been developing historical film work in the Mississippi Valley through the Pageant Film Corporation. Nine states have been planning centennials, and all of them are working moving pictures in connection with the celebrations, both for the recording of historical scenes and data and for the stimulation of interest in the celebrations by the showing of the pictures. The war has temporarily suspended the work of the historical societies. The Pageant Film Corporation is continuing in business, however, on commercial work. Captain Cleaveland Hilson, who is also connected with the Pageant Film Corporation, is more or less occupied with National defense work. He earned his title during service in the Philippines. Mr. Harrison was the first man west of the Mississippi River to get a pilot's license. In those days ballooning was the only feature of aviation, and he did a lot of work in that department. He had a part in filling many contracts for Mack Sennett. He has made many ascensions in air planes, and now will be driving them himself.

* * *

Leo Nomis, a Paramount player, who is noted for his daring, has received a commission as first lieutenant in the United States Army aviation corps, and will leave the western studios shortly for the East to start training. Out of a class of twenty-seven Nomis was the only one to pass successfully all the severe tests and was the only one accepted by the Government.

* * *

Manager M. W. Greve of the Family Theater at Des Moines has joined the Third Iowa Infantry and has been assigned to the medical corps. Mrs. Greve has taken over the management of the theater. Manager Greve's draft number would have placed him among the last to be called, but he didn't want to wait.

* * *

Edwin Simone, eldest son of Charles Simone, the well-known motion-picture producer, is now a member of Uncle Sam'e fighting legions and doing much intensive training "somewhere in America" preparatory to his going "over there." Young Simone is a native of New York City, where he received most of his education. He quit school at an early age to follow in his father's footsteps, and for the past five years has been associated with the Universal Film Manufacturing Company at the Bayonne and Fort Lee laboratories. Lately he was head of the negative department. He is an amateur athlete of great merit, as his numerous medals readily prove.

HARRY POPPE GOES TO CAMP UPTON.

Harry H. Poppe, long time with David Horsley as a publicity representative and more recently with the publicity department of Metro, has resigned and departed for Camp Upton, Yaphank, L. I. to join the national army. His many friends in the trade will wish him the best of luck and success.

FAIRBANKS DISCOVERS BOY WONDER.

Douglas Fairbanks has discovered another youthful "wonder." His new find is Frank Clark, ten years old, and a most expert rider of bronchos and bulldogger of calves. The tiny cow-puncher was met on a Wyoming ranch while the player was staging "The Man from Painted Post," and immediately engaged him to play a part in the film. Upon completion of the photoplay the Artcraft star took his find to California for further use. It is the boy's first experience in city life and already he has become the pet of the Lasky studio.

RALPH INCE PICTURE AT THE BROADWAY.

The date for the presentation at the Broadway Theatre on October 7, of the new Lois Weber production "The Price of a Good Time," under the banner of Jewel Productions Inc., as announced, has been changed, and instead, the same company at the same theater on the same date will present Elaine Hammerstein, in the "The Co-Respondent," a Ralph Ince production, from the play of the same name by Alice Leal Pollack and Rita Weiman.

KERRIGAN BACK AT THE STUDIO.

J. Warren Kerrigan has recovered from the broken leg he suffered several weeks at Santa Barbara, and is back at the Paralta studios at Hollywood, at work on a feature to be incorporated into his second Paralta play, "Turn of a Card," which was substantially finished at the time he was injured.

L. B. Burstein, President of the King-Bee

THE man who profits by his experiences in the past is the man whose future is successful. 'Old man Experience' comes to us all and, with his son 'Good Advice,' shows us where we were wrong, and then disappears. How soon he is forgotten by most of us! To those who remember his visit success comes and stays. To others, they keep struggling, and soon find themselves in the 'subway' of life."

Louis B. Burstein.

This is the philosophy of Louis B. Burstein, president of the King-Bee Films Corp., which has in the short space of six months made itself one of the most successful comedy companies in the film world.

Mr. Burstein was one of the original organizers of the New York Motion Picture Co. and Reliance Stock Co., which at that time had in its roster Philip Smalley, Lois Weber, James Kirkwood, Arthur Johnson, Jack Adolf, Marion Leonard, Henry Walthal, Anthony Sullivan, Gertrude Robinson, Flora Finch, E. L. Taylor, and Eugene Sangor. During his years in the film industry, he has made and supervised over two hundred comedies, all of which have shown a profit. Mr. Burstein, previous to his present vocation, was a successful lawyer. He practised law for twenty-one years.

William S. Davis Metro Director

WILLIAM S. DAVIS, one of the most successful motion picture directors in America, has been added to Metro's directing staff. His first work for Metro will be the direction of a multiple-reel Super-Feature starring Emily Stevens, a screen version of Blair Hall's story, "Alias Mrs. Jessop."

Mr. Davis has written almost every feature he has ever produced, and he has never directed a production which has not been successful. He knows both stage and screen from every angle, having been identified with the life of the theater since his boyhood. His latest affiliation was with the Fox company. Among the features produced were "Slander," "Destruction," "Dr. Rameau," "The Fool's Revenge," "The Straight Way," "The Family Stain," "The Victim" and "Jealousy," among the stars represented being Mme. Kalich, Theda Bara, Frederick Perry, Virginia Pearson and Valeska Suratt.

William S. Davis.

Nine montl with the Life Photo company preceded this engagement, and he was previously associated with Ramo, Republic, Yankee, Universal, Edison and Biograph. Mr. Davis is credited with having made the first two-reelers for a regular program.

Mr. Davis was born in Philadelphia, where he began his theatrical experience with the old Forepaugh stock company, going from there to the Girard Avenue stock company. Valerie Bergere and George Learock were among the leading players. He was determined to be an actor, but every little while someone would insist on his being an assistant stage manager or going around to the box office to count up the receipts. It was as a stage manager that he finally became firmly entrenched in the "show business," and as a director, primarily, that he later entered the newer field of motion picture work. He handled the direction of Broadway productions under the management of Charles Frohman, Daniel Frohman and Harrison Grey Fiske.

Mr. Davis is a tireless worker, enthusiastic about both the present and the future of the screen industry. He is one of the best known directors in the business.

Thomas Holding Leading Man for Petrova

MADAME OLGA PETROVA, who recently engaged Thomas Holding to play the part of the Crown Prince of Belmark in the first of the eight pictures to be made by the Petrova Picture Company this year, has just signed a contract with Mr. Holding whereby he becomes her leading man for the next four pictures. A clause in the agreement also gives her an option on Mr. Holding's services for further pictures.

Thomas Holding.

The first picture in which Mr. Holding appears with the Polish star will be completed on Wednesday or Thursday of this week and will be released on or about Oct. 22. The second picture will be started almost immediately after the completion of the first one.

Thomas Holding first went on the stage under the management of Charles Hawtrey, with whom he appeared in "A Message From Mars," "Tom, Dick and Harry," "In the Soup" and other London productions. He then attracted the attention of the late Charles Frohman and signed with him for the juvenile lead in "Are You a Mason?" After a Shakespearean tour through Australia in which he appeared in the principal role of ten of the Bard of Avon's plays, the versatile young Englishman returned to the Strand theater, London, to sing the leading baritone's part in "The Chinese Honeymoon." At the end of two seasons of musical comedy he went back to the dramatic stage in Edward Terry's company.

It was Charles Frohman who first brought Thomas Holding to America. In this country, Holding has played the leading man with Billie Burke, Maxine Elliott and many other equally well known players. His portrayal of the joung Jew, Ben Hur, for two seasons, under Klaw and Erlanger's management, brought him considerable praise and recognition.

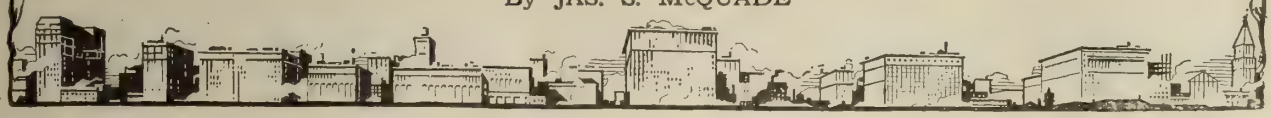
In the motion picture field Mr. Holding's career has been no less distinguished. His first picture was "The Eternal City" for the Famous Players, and while he was still in Rome, Oliver Morosco signed him up for the revival of "Peg o' My Heart" as soon as he should again reach America. After a season with "Peg," Holding returned to the Famous Players under a yearly contract as Pauline Frederick's leading man. More recently he has been seen on the screen with Jane Grey in "Her Fighting Chance," with Doris Kenyon in "The Great White Trail," and with Clara Kimball Young in "Magda."

FRENCH BUYER ON WAY TO AMERICA.

American producers of high class photoplays are advised that an important French buyer is due in New York about October 10, and all such who have subjects which they are anxious to sell for France, Switzerland, Spain and Portugal are requested to immediately send full particulars regarding same to Inter-Allied Films, 220 West 42d street, New York.

Chicago News Letter

By JAS. S. McQUADE



Funkhouser Still Rampant

An Amendment to the Moving Picture Ordinance Being Considered by the Judiciary Committee of the City Council to Curb Him.

At a meeting of the judiciary committee of the city council of Chicago, Tuesday, Sept. 25, Alderman Walter P. Steffen was appointed chairman of a sub-committee of that body to consider an amendment to the moving picture ordinance which will curb the powers of Major Funkhouser and the Chicago censor board. The amendment provides that where a picture is rejected, the entire censor board shall pass judgment on it.

If the committee passes favorably on the amendment, Major Funkhouser will be shorn of much of his power. As matters stand under the present ordinance, there is no appeal from the decisions of the Major except in the courts.

Circuit Court Judge Robert E. Crowe on Monday, Sept. 24, declared, in the case of "Within the Law," that Major Funkhouser's attitude toward questionable pictures was "a shame and an ourage."

"There are affidavits on file in this case uncontradicted," said Judge Crowe, "which allege that Funkhouser has openly stated he intends to harrass every film company that seeks permits for films that are questionable. He intends to do this without regard to the merits of the films, and this attitude is an outrage.

At the meeting of the judiciary committee of the city council, on Tuesday, Wm. A. Brady, president of the N. A. M. P. I., was present. He had come on from New York for the occasion, and was the chief speaker.

"Major Funkhouser is unfair and unjust in his rulings," Mr. Brady declared. "The power of censoring films should be taken from him. The manufacturers send their pictures here and they are submitted to the whim of one man.

"We are not second-story workers. Our industry is willing to co-operate with the country in every possible way. Why, this week we are sending three films to Russia, France, Italy and the Scandinavian countries to show just how this country is preparing for the great war.

"Major Funkhouser some time ago rejected a film entitled 'A Social Highwayman,' yet Richard Mansfield was the star when that play was shown all over the country. Funkhouser, in rejecting the film, said it was 'five reels of crime.'

"Recently 'Carmen' was shown in Chicago. I pointed out to Funkhouser that this film displayed five murders and two suicides, but he said it was opera.

"The Secretary of the Treasury says we are doing our bit. He says he owes more to moving pictures for the success of the first Liberty Loan than to any other factor.

"We will send a committee of the largest producers of the country to talk this over with you. All we ask is a square deal."

Lewis F. Jacobson, attorney for the film, "Within the Law," declared that Major Funkhouser had asserted that he intended to punish the men who over-rode his decisions by appealing to the courts.

The Major Cites Authority for His Actions.

Major Funkhouser cites Ordinance No. 1627, amended July 2, 1914, as authority for his actions. It provides that if a picture "portrays any riotous, disorderly or other unlawful scene, or has a tendency to disturb the public peace, it shall be refused a permit for exhibition."

This ordinance, according to a Supreme Court ruling, as shown in the Illinois reports, may be a guide to censors, Major Funkhouser declares. Particularly does it hold, the decision states, in the case of 5 and 10 cent theaters, where children form the greater part of the attendance.

"I have censored motion pictures on the above standard in the past and shall continue to do so until the courts and city ordinance-making body lay down a clear interpretation of our ordinances contrary to the one now existing," the Major emphatically states.

Leading Chicago Newspapers Against Funkhouser.

The leading Chicago dailies are opposed to the Czar-like rulings of Censor Funkhouser. The following editorial from the Chicago Tribune of Sept. 27, is an allustration of the attitude of the press.

Censorship, by its very nature, is likely to be stupid and blundering. A wise censor could not help making mistakes, because he necessarily suffers from human limitations—limitations that manifest themselves in the form of imperfect understanding, imperfect sympathy, and imperfect vision.

A military censorship is justifiable, but it is hard to find justification for Chicago's censorship of films. When the photoplay business was in its adolescence it knew no restraints; it went for excesses of all kinds, and vulagrities and indecencies were common. The creation of censor boards was the result.

But the film business has long since developed restrictions and conventions that are certainly quite adequate for the protection of adult morality. It is difficult to see the necessity for further maintaining a guardian to decide what we are permitted to see and what is verboten.

It might not be advisable to abolish the Chicago film censorship all at once. There is a good argument for a censorship of films for children, and children make up a large part of the audience in many movie theaters. At the same time there is no reason why the censor board should be allowed to continue to exercise the broad powers that it has wielded in the past.

The proposed amendment now before the city council is designed to restrict or modify these powers. It may not be the best amendment that could be devised, but any legislation tending to curb the film dictatorship with which Chicago is afflicted is certainly a step in the right direction.

"Brown of Harvard" Now Being Produced by Selig.

During the past two weeks the Selig Polyscope Co. has been busy filming exteriors of Harvard University, at Cambridge, Mass., for the forthcoming production of "Brown of Harvard."

Headed by Tom Moore and Hazel Daly, a company of twenty people proceeded to Cambridge, where Director Harry Beaumont secured a number of scenes showing the historic old campus and buildings, some of which were erected over 200 years ago.

Permission to take the pictures at Harvard was secured through the kindness of former President Roosevelt, who, as an alumnus of Harvard, has recently been appointed one of its overseers.

It will be recalled by dramatic theater-goers that Henry Woodruff ,who was himself a Harvard graduate, starred in "Brown of Harvard" about ten years ago and that the play met with decided success throughout the country.

Upon completion of the work at Harvard the entire Selig company was brought to Chicago, by special car, where Director Beaumont is now engaged in making the interiors at the Selig studios.

Among the people in the cast are: Tom Moore, Hazel Daly, Sidney Ainsworth, Nancy Winston, Walter McGrail, Kempton Greene, Warner Richmond, Walter Hiers, Arthur Hausman, Johnnie Walker, Francis Joyner and Alice Gordon.

Picture Enterprises in Chicago.

A new corporation was recently organized to take over and operate the moving picture enterprises of Alfred Hamburger in Chicago with the object of broadening the scope of the business and improving the bookings in the various theaters. Under the new arrangement Mr. Hamburger retains charge of the bookings, while the houses will be operated by the Continental Theater Corporation, a chartered organization.

The reorganization was conducted by Attorney L. A. Berezniak, who has said of the object in view: "It is not only our plan to improve our properties in Chicago and secure the highest class bookings obtainable from the picture standpoint, but we have in mind the building of two additional theaters in the "Loop," and the taking over or building other theaters throughout the Middle West."

The Hamburger enterprises in Chicago include the Ziegfeld, the Twentieth Century, the Willard, the new Grand Oak, the Pine Grove, the Panorama and the Gayety in South Chicago.

Chicago Film Brevities.

During my brief stay in New York recently, I had an exceptional and pleasant experience during a visit to a moving picture theater in that city. It was after 10 o'clock one night when I entered the Globe theater on Broadway, where "The Conquerer" was being run. At the box office, where I was unknown, I tendered 50 cents for a seat, but was politely advised by the gentleman on duty that the presentation was half over and that it was the last for that night. I was so pleased with the experience—not for the saving of the cost of the ticket, but because of escaping the disappointment of having a fine picture destroyed for me—that I gladly recite it here so that moving picture theater owners throughout the country may profit by the example. I saw "The Conquerer" (Fox) at the Globe afterwards and was indeed glad that my pleasure in viewing it had not been marred by seeing it in sections, at different sittings.

* * *

The case of "Within the Law" (Vitagraph), now pending in the Circuit Court before Judge Robert E. Crowe, has been postponed until Monday, Oct. 8. H. J. Bayley, manager for the Chicago Vitagraph office, states that things look very favorable, and that they are in hopes of winning the suit.

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Benjamin N. Judell, well known in Chicago film circles, was recently appointed to take charge of all the Universal exchanges in Minneapolis.

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Maurice Fleckels, district manager for Universal, spent a few days in the city recently attending to business of his company.

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Louise Glaum, a popular player of the Triangle Film Corporation, passed through the city recently on her way from New York City to Los Angeles. It was Miss Glaum's first visit to the Metropolis, and she took advantage of her vacation to see the sights.

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Referring to a statement in one of the articles in my Chicago Letter of Sept. 22, H. H. Buckwalter, the well known film man of Denver, writes as follows: **Why** do cowboys wear fringes on their trousers—chaps? I am one of the many millions who don't know."

So am I, "Buck!" I should like to know myself, but forgot to ask Mr. Dixon.

* * *

Claude L. Langley, directing manager and treasurer of Turner & Dahnken's Pacific Coast circuit of theaters, accompanied by his wife, spent a few days in the city last week. They left for New York Thursday, Sept. 27, where they will remain for some time before starting on a tour of South America.

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Luman C. Mann, well known lecturer on moving pictures, writes from the school of aerial observation at Fort Sill, Okla., that he will remain there for several months before crossing to France. He sends his regards to all friends in the business.

* * *

Bryant Washburn recently resigned from the staff of the Essanay Film Manufacturing Co. and left for New York. It is rumored that he will join the Pathe forces, and that he will possibly appear in a forthcoming serial made by that organization. His numerous friends in Chicago wish him all success in his undertakings.

* * *

The firm of Jones, Linick & Schaefer has arranged for the first showing in Chicago of all future productions made by D. W. Griffith, at the Orpheum theatre on State street. Some of the forthcoming features announced for presentation at that house are Theda Bara in "Camille," Mary Garden in "Thais" and Geraldine Farrar in her latest DeMille drama.

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Beginning Monday, Oct. 1, Marguerite Clark in "Bab's Diary" (Paramount), will begin a run at Ziegfeld theater.

* * *

Rex Weber, a director on the staff of the Titan Pictures Corporation, who has been engaged in producing a series of comedies for the American Military Relief Association in this city, sustained severe injuries recently in an automobile accident. It is expected that he will be able to resume his duties within a few weeks.

* * *

The suit instituted by the city to have the injunction under which "The Spy" (Fox) is being shown, dissolved, was postponed from Monday, Sept. 24, until Friday, Sept. 28, when it will come up before Judge Samuel Alschuler in the U. S. District Court. Major Funkhouser of the Chicago censor board is determined to fight the case to a finsh.

George M. Cohan arrived in the city Sunday, Sept. 23, to attend a dress rehearsal of his Spanish drama, "The Judge of Zalamea," which opens at Cohan's Grand Opera House Sunday, Sept. 30. In a brief interview with the representative of a Chicago paper, Mr. Cohan stated that moving pictures have created a new demand for the spoken drama, as many people who never attended a dramatic theater several years ago, have now been educated by the film plays and are patronizing the regular houses. Mr. Cohan expects that in time moving pictures will be a part of the theatrical business, and that dramatic managers will interest themselves in film and spoken plays. He is also of the opinion that the war has had an important influence on the rehabilitation of dramatic business. Mr. Cohan is accompanied by Steve Reardon and they are motoring across the continent to California, and may pay the Hawaiian Islands a visit.

* * *

Vaudeville and pictures did not mix well at the Colonial, as I fully expected at the very outset, and so that house will go back to dramatic attractions at the opening of the fall season. Klaw & Erlanger and Aaron J. Jones will share fifty-fifty on profits and losses, the former booking all the attractions.

* * *

A moving picture theater seating 1,280 people will be included in a new building that will be erected on West Madison street and Western avenue, in the near future. A ten-year lease has already been secured for the theater by Lubliner & Trinz, dating from April 1, 1918. The annual rental will be $12,000.

* * *

Douglas H. Bergh, traveling personal representative for George Kleine, arrived in the city Thursday, Sept. 27, after an absence of several weeks, during which time he covered a large section of country. He reports a constantly increasing demand for pictures of the Perfection brand, the Essanay product particularly being in high favor everywhere visited. The big publicity campaign accompanying the launching of the Perfection product is producing very marked results, and all indications point to a steadily increasing popularity for the films released through the George Kleine System.

* * *

The marriage of Pauline Frederick and Willard Mack took place in Washington, D. C., Monday, Sept. 24. Miss Frederick is well known in Chicago by her acting in the principal role in "The Fourth Estate," which had a long run here some time ago. Mr. Mack, who is known in private life as Charles McLaughlin, has also had a dramatic career, and can claim some credit as a playwright. "Kick In," one of his dramas, scored a success here. This is Miss Frederick's second venture in the matrimonial line, and Mr. Mack's third.

* * *

At a meeting between the executive committee of the Chicago Local and the committee representing the operators' union of Chicago Local No. 110, I. A. T. S. E., held in the league's headquarters, in the Masonic Temple, Friday afternoon, Sept. 21, the following arrangements were agreed upon: The scale of wages for operators will be 75 cents an hour in all houses seating 300 or less; for houses seating between 300 and 900 there will be a bonus of $2 per house in addition to the 75 cents per hour; for houses of 900 to 1,500 seats there will be a bonus of $4, and for houses seating from 1,500 and upwards thre will be a bonus of $7 per house. Several important concessions were also agreed upon concerning the hiring and discharge of operators. All over time will be considered as straight time, that is it will be paid for at the rate of 75 cents an hour, and for houses which run every day, running straight through Saturdays and Sundays, the scale will be $42 per week.

* * *

M. J. Weisfeld, general manager of the Wholesome Film Corporation, with offices at 207 S. Wabash avenue, this city, desires to correct an error which appeared in the Sept. 29 issue of this paper. Under "Current Releases" in that issue, "The Penny Philanthropist" was referred to as a five-reeler. This feature is in seven reels.

PLAYHOUSE NAMED FOR MARGARET MAYO.

Those who are in need of testimony to what woman is doing in the world of art need only point to the announcement just issued from the offices of Selwyn & Co., New York theatrical producers, that they will open in West Forty-second street, New York, a commodious new playhouse to be known as the Margaret Mayo theater. Miss Mayo is a member of the advisory board of the Goldwyn Pictures Corporation, and does active work at the studio in all branches where her expert knowledge may be of service.

ing agent for the British Army, and will open headquarters in his hotel in each city on his travels and accept recruits to be sent home for service. It is expected that Mr. Maude will announce his mission from the stage on the occasion of his arrival in each city.

* * *

Norman Keiser, who will be seen as leading man for Mary Pickford in her forthcoming production under the name of Norman Kerry, is now going through a legal formality to permanently adopt the latter surname. Kerry has enlisted in the British Royal Flying Corps, and leaves for the training camp in Toronto within a short time.

* * *

One of the prettiest and cleverest of screen comediennes is Kathleen O'Connor, who has just joined the ranks of the Universal laughmakers, and is romping through Victor comedies with Harry Mann under the direction of Al Santell. She has been seen in leading roles in a number of Keystone pictures, and lately has been working opposite Toto, the circus clown, in Rolin comedies.

* * *

Henry Lehrman has just completed a new Sunshine Comedy entitled "Wedding Bells and Roaring Lions." Mildred Lee played the leading part, and three "ferocious" lions were included in the cast.

* * *

Thomas H. Ince was the guest of Henry McRae, manager of production at Universal City, one day this week, and the two producers spent several very pleasant hours together. Ince saw more than twenty companies at work on the immense stages and at the various exterior locations on the several hundred acres of the plant, and frequently expressed his surprise at the magnitude of filmland's capital.

* * *

Leila Leibrand, who has made a name for herself as a scenario writer with the Fox and Balboa companies, has been given a long term contract by Pathe to write exclusively for Baby Marie Osborne. Miss Leibrand is noted for her delineations of child life, and her latest story for Baby Marie entitled "The Little Patriot" has won considerable favorable comment from the members of the western film colony. Miss Leibrand has left Los Angeles for the eastern office of Pathe to take up her new work.

* * *

George Beban will shortly begin work at the Lasky studio under the direction of Donald Crisp. Mr. Crisp has been responsible for Mr. Beban's previous Paramount productions, but this is the first time the star has ever worked at the Lasky plant, all of his productions having been made at the Morosco studio. The character which Mr. Beban will play is that of a French Canadian, and the story is strongly dramatic. Following that, Mr. Beban will play lead in a picturization of one of William DeMille's plays. Donald Crisp has been engaged in directing Julian Eltinge, whose first picture, "The Countess Charming," made a big hit at Clune's Auditorium. William DeMille will direct Eltinge in his next picture.

* * *

William S. Hart narrowly escaped serious injury recently while making the last scenes for "The Narrow Trail," the first Thomas H. Ince production to be released by Artcraft. The scenario called for Mr. Hart, mounted on his famous pony, Fritz, to ride across a narrow chasm during a chase in the mountains. The means selected for passage was an old tree, half rotted with age, that was though sufficiently strong to carry the weight of Hart and the pony; but it proved otherwise, for, as the screen star was half way across, the tree gave way, and horse and rider were precipitated to the bottom of the chasm. Hart stuck to his mount. Both were severely bruised, but no serious injuries were sustained.

* * *

Two Pasadena theaters, Clune's and the Crown, have been traded by the owners, M. Pierce and A. L. Phillips, for two large tracts of land. The Clune theater building was exchanged for fifteen hundred acres twelve miles from Bakersfield. A. L. Caldwell, of Los Angeles, is the owner of the building. The Crown theater property was exchanged for a one hundred and eighty-three acre ranch six miles from Chino. The new owner is Mrs. L. F. Pine, of Chino.

* * *

Harry Lee Wilbur, formerly of the Los Angeles Times, will manage the new Rialto theater at Fullerton, which opens Monday, October 1. "Jack and the Beanstalk," the William Fox ten-reel super-feature, has been secured by Mr. Wilbur as his opening attraction. The Rialto music is from a new $5,000 photoplayer organ.

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Irving Lesser, manager of the All-Star Feature Distributers, has departed from the Sunset climate for Frisco, relative to the every increasing business secured by the office under his managership.

* * *

Charlie Croog, popular Bakersfield exhibitor, was in Los Angeles this week on business, which has to do with the purchase of a new car.

* * *

Triangle-Keystone production manager, Albert Glassmire, ever on the alert for new writing talent, has secured the services of Roy Del Ruth, Walter Newman and Rudolph Bylek. Jay Dwiggins, Triangle-Keystone character actor and author, has also been engaged to write exclusively, for a while at least.

* * *

Murdock MacQuarrie has been assigned by Henry McRae, manager of production at Universal City, to the Neal Hart company. He has begun work on a two-reel western Bison entitled "The Keeper of Hellgate," in which Eileen Sedgwick will play opposite. MacQuarrie, while affiliated with the Universal Company several years ago, produced a large number of strong dramas, which were released under the Gold Seal and Big U brands.

* * *

Director William Beaudine started work on his first Triangle-Keystone comedy this week with an array of stars that assures its success. His cast includes Fritz Schade, Paddy McGuire, Peggy Pearce, Joseph Belmont and Claire Anderson.

* * *

Lois Weber and Phillips Smalley, with a large company, have gone to Arizona, where they will make important mining scenes for a forthcoming production. Among the members of the company were Mildred Harris, Clara Whipple, William Stowell, Frame Williams, and others.

* * *

Considerable anxiety is noted at the Christie studios in Hollywood, where a large expanse of new diffusers has been erected over a part of the big east stage, which has heretofore not been required for production work. Although no definite statement has been given out, it is reported another producing unit will commence work almost immediately.

* * *

Director E. J. Le Saint began production this week on a new five-reel photoplay, in which Louise Lovely is the featured player. The story was written and prepared for the screen by Charles Kenyon, and is entitled "The Straw Cellar." Others in the cast are Alfred Allen, Lewis J. Cody, Hector Dion, Mrs. A. E. Witting, Beatrice Van, Betty Schade and Fred Church.

* * *

Betty Compson, who lends charm to so many of the Christie comedies, has returned from her month's vacation, and director Al Christie obliged with a story which gave her an opportunity to go to the beach and wear a bathing suit. The picture is called "Their Seaside Tangle," and in the cast are Lois Leslie, Jay Belasco and "Smiling Billy" Mason.

* * *

Arthur Moon has been added to the Triangle-Keystone forces, and has been cast for the leading comedy role in a new picture started under the direction of Henry Kernan. Others in the cast are Caroline Rankin, Charlie Dill and Marianna De la Torre.

* * *

The latest addition to the comedy forces at Universal City is Harry Mann, who for some five years has been one of the leading actors here, and who, while playing in comedies, developed an original type which so appealed to the production manager that Mann was placed at the head of a company. He made a distinct impression by his work in the Universal serials, "The Broken Coin" and "Lucille Love," and later as leading support to a number of the Universal stars. Prior to entering pictures Mann had played at various theaters in New York, but until recently never had attempted strictly comedy parts. He is under the direction of Al Santell, who directed Kolb and Dill and the Ham and Bud comedies, and Miss Kathleen O'Connor is playing opposite him. King Vidor of the Universal staff is writing the comedies for Mann.

* * *

Douglas Gerrard has returned again to the Universal fold. Gerrard, it will be recalled, was formely associated with the Big U organization in the capacity of director, acting leading roles for some time before his promotion to a directorship.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"The Heart of Ezra Greer"

Pathe-Thanhouser Five-Reel Subject Features Frederick Warde in Story with Strong Heart Interest Theme.

Reviewed by Robert C. McElravy.

THIS feature number, written by Lloyd Lonergan and directed by Emile Chautard, tells the story of an aged butler and his daughter. The latter is wronged by a wealthy young man, who afterward deserts her and leaves her to shift for herself and child. By a series of coincidences the principals

Scene from "The Heart of Ezra Greer" (Pathe).

are brought together some years later in the city, and the young man sees the error of his ways and marries the girl.

The plot, as may be seen, is one of a rather obvious type, but it is at the same time a type of general appeal. With the advantage of quiet, sincere acting, such as Frederick Warde does in the part of the butler, the events pictured get quite a strong hold on the sympathies. Leile Frost is also pleasing as Mary, the daughter. George Forth plays the role of the wealthy young man who causes all the trouble, and Lillian Mueller appears as a cabaret girl, known as "The Baby Vamp."

The story is very simple in construction. It begins with the flirtation of John and Mary at a co-educational institution, where the girl is employed as waitress. He lures the girl to the city, where he lives with her for a time, intending to marry her, or at least promising to do so. He decides to desert her after conferring with his guardian. After the girl disappears Ezra Greer, the father, who is "in service" near the school, gives up his work and sets out to hunt for her. Much of the story concerns the old man's pathetic wanderings and the adventures which befall him.

After leaving Mary, John becomes enamored of the cabaret girl. Mary reads of their engagement and leaves her child at his apartments with a note stating that he must care for it. In the meantime Ezra has obtained employment as John's butler, not knowing of his former relationship with Mary. The denouement is reached after a number of dramatic scenes. Both of the Badgley children appear to advantage in this number.

"The Painted Doll"

Pathe Releases First of Russian Art Film Pictures, Enacted By Proficient Cast of Russian Performers.

Reviewed by Robert C. McElravy.

THIS first number of the Russian Art Film series of features tells a story of grim tragedy. It was written by A. Pauzakin, directed by Cheslor Sabinsky, and the four principal characters are portrayed by Russian players, Ivan Mozakin, Mme. Lesinko, Tanya Fetner and P. F. Sharoff. The settings are Russian, the costuming and general appearance of the performers are Russian, and the note of high tragedy running through the story reflects the dramatic passion we have come to associate with Russian literature. It is stronger fare than the average American story.

American critics have long contended that the book and magazine publishers of this country are too prone to bring out fiction of the happy type alone and many Russian novels have been translated and found a warm reception at the hands of our reading public. Now the picture-going public, which is increasing each year by leaps and bounds, is to be put to the test by genuine Russian tragedy enacted on the screen. It remains to be seen how great its popularity will be.

"The Painted Doll" is a six-reel offering, telling a gripping, consistent story of its type. Ivan Kreslof, a rich steel magnate, estranged from his own wife because of her social activities, turns to Tanya Lensky, the wife of one of his poor employees. Practically the whole of the sad story centers about these three characters. Kreslof invites Lensky to his home, under pretense of giving him special work and promising him an increase in wages. Later he sends Lensky on a mission which will keep him away for an entire month, and in the meantime installs Tanya in sumptuous apartments, playing upon her love of fine surroundings and social ambitions. The situations leading up to the seduction of the wife are frankly but delicately handled.

With the return of the husband, tragic consequences rapidly follow. During his altercation with Kreslof, the latter kills a servant and blames Lensky for the deed. Lensky is tried and put to death for the crime. Kreslof broods over his crime and becomes almost insane, being pursued by visions of the murdered servant. He tries to confess at a social affair, but is prevented by his wife, who has learned the story. Kreslof then kills himself, to save the honor of his name, and Tanya, "the painted doll," dies before a large portrait of herself.

The development of the story, from the standpoint of general construction, is unusual. Long explanatory subtitles are employed at the beginning, embellished by artistic drawings. The fine dramatic work of the actors gets an immediate hold upon the interest, that of Tanya Fetner and Ivan Mozakin being particularly strong. The continuity is excellent throughout.

"The Silence Sellers"

Five-Part Metro Photoplay from Story by Blair Hall Starring Mme. Petrova Is Mildly Entertaining.

Reviewed by Edward Weitzel.

A DECIDED improvement would have been observable in "The Silence Sellers," a five-part Metro photoplay founded on a tale from "Snappy Stories," if Mme. Petrova, the star, had shown more animation during the performance. The story is mildly entertaining and exposes the methods of a class of social blackmailers that work by threatening to publish any bit of scandal in a sheet called "Tattle Tale" that they are able to unearth. The heroine, Laura Sutphen, is obliged to dismiss

Scene from "The Silence Sellers" (Metro).

her lover, Donald Loring, on account of his drinking, and finds out later than he is employed by the blackmailers. A wealthy married woman becomes involved with one of the gang, a foreigner of birth and breeding, and he also gets a hold over Miss Sutphen. She is forced to assist him for a time but manages to help prevent him from compromising the other woman. She is also delighted to learn that young Loring has been misleading her and the blackmailers as well and is instrumental in

effecting their capture. He is quickly forgiven after that and restored to favor.

Blair Hall, the author of the story, has not contributed anything new to the large supply of modern fiction, but his surprise finish will please some persons and they will enjoy many of the incidents in "The Silence Sellers." Burton L. King has directed the production in good style, and it has been given a fair cast. Mme. Petrova looks and dresses the part of Laura Sutphen admirably, but considerable more animation in her acting would be appreciated. Mahlon Hamilton, Violet Reed, Charles Dungan, Myles McCarthy, Wyndham Standing, Henry Leone and Edward James are other members of the cast.

"The Secret Man"

Five-Reel Butterfly Production Features Harry Carey In Strong Story of Western Plains.

Reviewed by Robert C. McElravy.

THIS five-reel Butterfly number, written by George Hively and directed by Jack Ford, contains more plot than is found in the average Western subject. The action is good throughout and holds the interest well. Good photography and a generous lot of picturesque scenes, flooded with California sunshine, also make a pleasing impression.

The story begins with a girl named Molly, sister of a sheriff in a Western town, the part being portrayed by Edith Sterling

Scene from "The Secret Man" (Butterfly).

in an acceptable manner. Molly has been secretly married to a ranch owner, named Henry Beaufort. The latter is forced to keep the marriage a secret until the death of his uncle, who would otherwise disinherit him.

Molly leaves her child in the care of a Mexican and his wife. The child, a girl of some four or five years, is portrayed by Elizabeth Janes, and plays an important role in the story. Because Molly has no more money to pay for the child, the Mexican decides to make away with the little girl. He takes her with him in a wagon, after he has been drinking heavily, and the horses run away with him. The Mexican is killed and the girl temporarily stunned.

Cheyenne Harry, who has recently escaped from a nearby penitentiary, comes riding along and discovers the child. He immediately decides to get her back to some sort of civilization, and finally surrenders to a pursuing posse on her account. This part is played as usual by Harry Carey. His escape from the penitentiary, the scenes on the train with Henry Beaufort, and the subsequent finding of the child, are all very interesting. Later in the story he is instrumental in restoring the child to her mother and bringing about the reunion of husband and wife. The action is nicely developed in this offering.

Others in the cast are Morris Foster, Vester Pegg, Bill Gettinger, Steve Clemente and Hoot Gibson.

"Aladdin and the Wonderful Lamp"

Fox Kiddies in Eight-Part Screen Version of the Old Fairy Tale Display Remarkable Ability.

Reviewed by Edward Weitzel.

THE Fox production of "Aladdin and the Wonderful Lamp," an eight-part screen version of the old fairy tale, scenario by Bernard McConville and directed by C. M. and S. A. Franklin, again utilizes the remarkable ability of the Fox Kiddies, Francis Carpenter, Virginia Lee Corbin, Violet Radcliffe and Gertrude Messinger being almost of equal prominence and merit. Contrary to the "Jack and the Beanstalk" picture, the rest of the characters are taken by grown-ups, and the children are called upon to play a number of serious scenes, some of them of an intensely dramatic order. The work of Violet Radcliffe as the Magician is frankly burlesque and is always amusing, but Francis Carpenter commands respect for his scene in the desert where he nearly dies of thirst and exhaustion, and Virginia Lee Corbin's expression of grief or fear comes very close to the real article. Her childish grace and winning sincerity are also greatly in her favor.

The production is elaborate, several of the scenes having marked beauty. The magical effects demanded by the story have been supplied by the resources of the screen, no task imposed upon the slave of the lamp being beyond the skill of the producer. The palace of the Sultan, the scenes in the desert and the interiors of Aladdin's magic palace are all fine examples of their kind, and the atmosphere of the East is never lost during the unfolding of the story.

Two improvements were possible in making "Aladdin." The scenes might have been given a more humorous treatment and Messrs. Franklin refrained from teaching all the children the same set of gestures. Some of the scenes could still be shortened to advantage. Gertrude Messinger deserves special mention for her performance of Yasmini. She adds to a "cute" personality an excellent quality of dramatic art. Elmo Lincoln is an impressive Genie and the other characters are well acted.

"North of Fifty-three

A Cave Man Melodrama, with Dustin Farnum as "Roaring Bill," a Wild Hill Miner, Who Steals the Girl and Takes Her Off to His Cabin.

Reviewed by Hanford C. Judson.

THE recent Fox five-reel picture, "North of Fifty-Three," has the quality usually found in the cave man love stories and it seems to this reviewer that it is a little franker and a little rougher than the usual film of its kind. This is partly because the script doesn't take enough pains to develop the character of "Roaring Bill," played by Dustin Farnum, and to make the spectator enough of a partisan for him. The story opens with a scene in which we see him fondling children; but that is before we know what it is for, and the incident fails to sink deep into consciousness. He enjoys a fight; he goes 50-50 on a gold mine with a poor lunger just because the sick man can put up a stiff fight, and we can see that he has a bluff and hearty way with him. Then he steals the girl right out of her room at the boarding house and carries her off to the cabin in the mountains. The girl is taken by Winifred Kingston, but she does too little acting and her unconvincing attitudes rob the picture of effectiveness on her side. Yet the picture is real to this extent that, as nitrate acid always makes nitrate of silver on silver, so this picture will affect audiences as cave man stories are wont to do, and will do it markedly. This is what the picture is worth to the exhibitor who considers his audience.

One of the picture's big assets is the background characters, of which there are many kinds, and nearly all good. Then it has some mighty fine natural backgrounds and sets. The act-

Scene from "North of Fifty-Three" (Fox).

ing, with the exception of the leading woman, is excellent. The young actress tries her best and is intelligent, but unimaginative. She will be better able to act a grown woman's knowledge of life when she is a few years older—how can she expect to do so before?

The plot is clear. Its introduction scenes are not needed, are not made use of in the plot, and are rather unconvincing, and the same is true of the final denouement. It is a picture more apt to please men than women, or so it seems to this reviewer, and he is not certain on this point by any means.

Follies Gang Support Ann Pennington.

The Famous Players studio recently has been more like a girls' seminary in appearance than a perfectly good institution for the taking and making of motion pictures, for the reason that Ann Pennington, whose new Paramount Picture, "The Antics of Ann," is now in the making under direction of Edward Dillon, brought her Follies "gang" with her to use in the extra roles of the schoolroom scenes. Work is progressing splendidly on the "Antics of Ann," which will be an October release.

"The Fibbers"

A Comedy Drama of Unusual Interest by Essanay, Featuring Bryant Washburn and Virginia Valli—Directed by Fred E. Wright—Script by Tipton Steck.

Reviewed by James S. McQuade.

THE FIBBERS" is based on the story of that name by John W. Adams, a magazine writer of some note, the adaptation being the work of H. Tipton Steck, of Essanay's scenario staff. While the story can lay no claim to greatness, the adaptation exercises a peculiar interest that holds the

Scene from "The Fibbers" (Essanay).

spectator until the final climax is reached, and this climax creates a great wave of pathos that surges through heart and brain, compelling the best that is in all of us to recognize the good that is in the worst of us.

The comedy vein is rather light, depending altogether on complications which arise in the happy home life of a husband and wife, each of whom tries hard to hide from the other the great good fortune that has come just in the nick of time to stave off the horrors of a "busted" bank account. The drama is didactic as well as amusing, and the lesson is reserved until the close, when the climax already referred to carries it home to the heart with overwhelming effect.

Peter Hedrick Cort (Bryant Washburn) is a rising young architect, whose heart is sometimes larger than his purse. Barbara (Virginia Valli), his wife, is a lovable helpmate, whose dearest object in life is to make "hubby" happy.

When the family bank account is at its lowest ebb, a railroad accident takes place near their home, in which an aged tramp is severely injured. Peter has the hobo carried to his home, where a fractured limb keeps him abed for a long time. Peter and Barbara are at their wits' end how to meet the bills for doctor and nurse, and other expenses, when, as if by sheer good luck, Peter secures the contract to build a great mansion for a millionaire, and Barbara succeeds in selling a play written during her stay at college. Estrangement follows because of seemingly compromising incidents, but everything is cleared up when husband and wife learn the secret of the other. The tramp disappears, to the great joy of Peter, but he and Barbara learn soon afterwards that they owed all their success to the influence of the poor outcast.

Bryant Washburn and Virginia Valli are certain of a warm welcome in the roles of Peter and Barbara. The home life of these young married people is appealingly drawn, until it is shattered by the secrets referred to. The family discords are most amusingly shown, while reconciliation is effected in a very whirlwind of action.

The tramp is excellently impersonated by Mark Elliston, and John Cossar, with his usual care and art, gives a fine portrayal of Philip Allen, the famous New York play producer.

The release will be made Oct. 15, through the George Kleine System.

"Baby Mine"

An Amusing Goldwyn Comedy Presenting Madge Kennedy in a Delightful Characterization—Support Flawless.

Reviewed by Louis Reeves Harrison.

BABY MINE" is an exception among plays adapted from the stage product, partly because it lends itself to the transformation through bright lines and good original construction, but mainly through skillful scenario arrangement. Its success, like that of most popular screen stories, results from a nice harmony of authorship, handling and interpretation. The three principal artistic requirements are present in an attractive blend, with the scientific end well taken care of. High lights of merit are the marvelously "practical" and wholly convincing interiors and Madge Kennedy's delightful personality.

Somewhere in the modest background minds have been busy to contribute thorough workmanship in settings, all in entire accord with the mood and atmosphere of the story, and without thrusting upon notice that staginess so destructive of illusion, and so unnecessary in moving pictures. This true craftsmanship is a heavy contributor to the spectator's satisfaction, but the audience merely enjoys, without noticing critically, such essential details. Madge Kennedy's personality is thus suitably framed and placed. Further impetus is given by character-revealing humor in the sub-titles, which are admirably selected and get most of the laughs.

The characterization, especially that laying bare the mind and heart of a wife so beautiful as to be almost childish, is both delicate and delightful—it would be almost too subtle for the screen under ordinary circumstances, but it is brightly and clearly enforced throughout by the author and by Miss Kennedy. The young star gives a most convincing interpretation of a girl-wife, matured physically, about twelve mentally, and cheerfully irresponsible, childlessly selfish and untruthful, yet so sweet, loyal and ardent that our affections are won and her artless lying forgotten. Miss Kennedy sparkles like a true star throughout: the support is flawless, and the whole picture should be a friend-winner to the new art.

A Couple of Kalems

Two Stirring One-Reel Features Culled from the Adventures of "Grant, Police Reporter."

Reviewed by Margaret I. MacDonald.

THE success of the Kalem series, "Grant, Police Reporter," which had its initial release in Oct., 1916, has inspired the management of the Kalem Company to release four or five adventures culled from among many. The excellent plots of these stories, provided by Robert Welles Ritchie, suggests that they may be acceptable to the public as one-reel features. A review of two of these one-reel adventures, teeming with interesting incident, justifies faith in their success. They are stirring tales of adventure, developed consistently.

"A Deal in Bonds."

It will be remembered that George Larkin, blessed with remarkable acrobatic skill, plays the role of Tom Grant, and that Ollie Kirby plays opposite him. The story of "A Deal in Bonds" centers about the eccentricities of a rich old woman who believes that the cardinal sin to a lack of economy, and the cardinal virtue the hoarding of money. Finally, her hoarding propensities are her undoing, when she is kidnapped for the purpose of stealing from her twenty-five thousand dollars worth of bonds. In the telling of the story the comedy side is not forgotten, and the result is as good a one-reel feature as could be desired.

"The Mystery of Room 422."

The lifeless body of a woman revealed by the bursting open of the door of Room 422 at a certain hotel sets the ball of adventure rolling in this instance, and opens the way for some thrilling events in which Grant is the chief performer. In following the clues of the murder he does some dare-devil stunts that are intensely interesting. A good fight takes place in the room of the murderer when Grant finds the missing part to a tell-tale note, and also the mate to a cuff link found in the

Scene from "The Mystery of Room 422" (Kalem).

woman's room, and the blood-stained shirt sleeve in which the cuff link is fastened.

The public will be pleased with the release of these one-reel adventures, which present, as before said, good stirring tales.

Kate Price and Billy Ruge Mated.

New principals are featured in the fourth of the series of Sparkle comedies just finished by the Jaxon Film Corporation for release by General Film. Billy Ruge and Kate Price, both well known to fandom, will entertain the public during the coming weeks. Kate Price is well remembered for her excellent work with John Bunny some years ago, and both are old favorites with fandom. Sparkle releases in this new series, which is better than ever, are "Week End Shopping," "Pals," "Ambition," "In High Speed," "Monkey-Maid-Man" and "A Bargain—$37.50."

"The Sunset Trail"

Lasky-Paramount Production Features Vivian Martin in Five-Reel Story of Marked Emotional Appeal.

Reviewed by Robert C. McElravy.

THE SUNSET TRAIL" is a five-reel adaptation, by Beulah Marie Dix, of a story by Alice McIver. It provides a strong medium for Vivian Martin, who plays the pretty young country girl lured into the clutches of a fast social set, in this instance by her own wayward mother.

The contrast of situations found in this offering is one of perennial appeal, perhaps because it is repeated over and over again in real life. This story puts new vitality into a familiar theme, and the director, George H. Melford, has made it equally enjoyable in a pictorial sense. The settings and photography are remarkably fine.

Vivian Martin is excellent as the country girl, Bess. She appears first as the simple farm girl, unaware of the world

Scene from "The Sunset Trail" (Paramount).

about her. Later, when the city men invade the scene and one of them entices her mother away, she experiences real sorrow for the first time. The girl is then left with her stern old father, admirably portrayed by Charles Ogle.

Five years later, the mother, now married to the city man, appears at her husband's hunting lodge near the farm. She meets Bess and induces her to come to the lodge for a month. Judd Aiken, the father, agrees to this, reluctantly, though he is not afraid of the girl's strength of character. But the test which is put upon Bess through her weak mother at the house party is a severe one, and it requires all of her own will power and that of her lover, Kirke, to save her. The situations here developed are quite powerful in their emotional appeal, and all of the principals contribute to their success. In the end the girl breaks away from her mother's control and starts back through the woods to her own home. The father arrives just after she has gone, and he and the lover institute a search for Bess. The closing scenes bring happiness.

Others in the cast are Carmen Phillips, who does fine work as the mother; Henry A. Barrows, Harrison Ford and Billy Elmer.

"The Princess of Park Row"

Vitagraph Five-Part Blue Ribbon Feature by Paul West a Piece of Unabashed Fiction of the Zenda Type.

Reviewed by Edward Weitzel.

A PIECE of unabashed fiction is a tale that doesn't give a rap for probability and that is the precise state of mind of "The Princess of Park Row," a five-part Vitagraph Blue Ribbon feature by Paul West, directed by Ashley Miller. A princess who hails from the mythical principality of Bellaris, comes to the United States with her father, strikes up an acquaintance with a young reporter who takes her to Coney Island, shows her the wonders of Luna Park, helps to save her father from a band of crooks, and is made a prince of Bellaris that he may wed the princess. There is a rather indistinct serious motive to the story about stolen land the father of the princess is trying to recover for his king that it may be restored to the people of Bellaris, but the love affair between the princess and the reporter dwarfs, in interest, anything else that takes place. In fact, the serious motive merely gets in the way of the real entertaining part of the story, owing to its unconvincing qualities and the disjointed construction of the plot.

Some persons will laugh with "The Princess of Park Row," others will laugh at her and be extremely doubtful about the reporter really being made a prince and marrying a princess. It is only fair to add that Mildred Manning and Wallace MacDonald, who play the two parts, seem well suited to each other and are refreshingly human. William Dunn, John Costello (badly made up) and Anne Brody have important roles which they play very well.

"Stranded in Arcady"

In a Strong Pathe Melodrama Mrs. Castle Scores as a Straight Screen Player and Not as a Dancer.

Reviewed by George Blaisdell.

NOT as a dancer does Mrs. Vernon Castle appeal to her admirers in "Stranded in Arcady," the five-part melodrama produced by the Astra and released by Pathe on October 14. Not a single step of the light fantastic variety is she seen to take in the course of the story. She comes to us as a straight screen player—and she makes good. There's no doubt of that. To be sure, in the opening she portrays the part o. a teacher of dancing to the well-to-do, but it is only a bit. The story quickly settles into action that interests and holds throughout.

There is a distinct air of mystery about the major part of the tale, which is not cleared up until near the closing. This in no way detracts from the interest, from the suspense, if you will. Distinctly it adds to it. While we are guessing on one track the plot is rapidly moving in an entirely different direction. Practically all of the picture is staged in the open, in the north woods—wildly picturesque and good to look upon. Thrilling moments there are, too; not the least of these are the scenes of canoeing in turbulent streams, demonstrating that Mrs. Castle has plenty of nerve and that she is a good swimmer.

The chief player has the role of Lucy Millington, who looks upon men with indifference, if not contempt. Elliott Dexter is Donald Prime, who has written a book about women. The two are thrown together in the woods—in order to prevent their sharing in an inheritance, as it later turns out, although in the meantime we are under the impression the singular happenings have been caused by the enthusiasm of an overzealous friend anxious to convince his author-friend his knowledge of women is nil. The increasing regard of the two for

Scene from "Stranded in Arcady" (Pathe).

each other is convincingly delineated, and forms one of the attractive features of the story.

Mr. Dexter makes a likable opposite for Mrs. Castle. He has reserve, and he has force. Frank Crane directs the script, which was taken from the novel of Francis Lynde.

Triangles

"Ashes of Hope," Five-Part Photoplay of Western Life, Starring Belle Bennett, and "The Sultan's Wife," Keystone Comedy.

Reviewed by Edward Weitzel.

"Ashes of Hope."

NO less a person than Thomas H. Ince is the author of "Ashes of Hope," a five-part Triangle photoplay in which Belle Bennett impersonates a dance hall queen who falls honestly in love with a worthless specimen of a man and tries to go straight. The sentimentality has been laid on with a heavy hand, and the girl displays the usual amount of virtuous feeling given to heroines of this class. The author, however, has refrained from reforming her completely and marrying her off to a respectable man at the finish. Finding that the chap for whom she is willing to quit the old life is already married, she saves him from the vengeance of the proprietor of the dance hall for the sake of the man's little son, by agreeing to become the gambler's wife.

The story is without a hero and its revelation of human nature is not particularly edifying, but it moves with spirit and reproduces life in the raw with considerable fidelity, when not engaged in whitewashing the character of the heroine. A novel feature of the plot is the absence of any really decent men or women. It must be admitted, however, that reckless souls such as people "Ashes of Hope" are quite apt to supply plenty

of excitement, and this quality is generally present in the picture. The play will find many admirers, the acting of Belle Bennett and the production, as a whole, being of so excellent a sort that they will have little difficulty in beguiling most spectators of their sympathy. As Gonda, the dance hall woman, Miss Bennett makes the character sufficiently realistic, without losing a certain womanliness that belongs to the actress herself. Jack Livingston, Jack Richardson and Josie Sedgwick

Scene from "Ashes of Hope" (Triangle).

are as melodramatic as their characters demand. Percy Challenger has an amusing comedy bit as "Flat Foot."

"The Sultan's Wife."

This Keystone comedy introduces the diving girls as wives of an eastern potentate, and supplies them with a swimming pool in the palace of their lord and master. The gentleman undertakes to steal an attractive little American girl and add her to his harem, but is defeated by the combined wits of the girl's lover, an intelligent dog and a clever monkey. The comedy is acted in lively fashion and has the average amount of humorous situations.

"The Spotted Lily"

Five-Part Bluebird Production Featuring Ella Hall Displays Considerable Artistry of Presentation, but Fails to Satisfy.

Reviewed by Margaret I. MacDonald.

THE story of "The Spotted Lily," as presented in the Bluebird five-part production is more of a narrative than a drama; and as such is lacking in those moments of suspense attendant on incidents leading to the climax of a drama. In spots the picture, which was directed by Harry Solter, is good. There

Scene from "The Spotted Lily" (Bluebird).

are touches of genuine artistry to be found in the development of atmosphere and in the getting over of the various details of the story, but in spite of this, as the picture progresses there is a distinct impression of "drag," with a question arising in the mind of the spectator as to what the "punch" of the picture is to be. The latter fails to develop, however, and the story breaks off so abruptly that one can almost hear it snap.

Ella Hall is the featured member of the play, with Gretchen Lederer and Victor Rottman carrying the leads in the supporting cast. Charles H. Mailles and Wilton Taylor are also striking members of the support. The story opens with some pretty pastoral scenes, after which Yvonne and Anatole, the lovers of the early portion, are separated by the appearance on the horizon of a young nobleman, who lures Yvonne away, mistreats her, and leaves her stranded with a child. The girl then seeks the protection of her former lover, who, to drown his sorrows, has entered a monastary. The girl dies, leaving her child to the care of the monk. The tale then skips several years to the budding womanhood of Yvonne the second, following her love story with a young violinist from Europe, when, with Father Anatole, Yvonne and Jean, her lover, flee to America to escape the ravages of war. Poverty overtakes them in America and Jean pawns his violin for food, after which Yvonne, discovering what he has done, sings in a cabaret to gain money to reclaim the instrument. When she arrives home with the violin she finds that Jean has left her and gone to seek fame and fortune with a rich woman who has patronized him for his musical ability. The close of the story leaves him on her threshold about to return to Yvonne.

The characters of the story are well delineated, and Ella Hall is very charming in the role of Yvonne. That of the violinist, while perfectly faithful to that peculiar type of musician, lacks the virility that we love in the hero of play.

"Married in Name Only"

Entertainment Value Slight—Melodrama With Plea for Eugenic Marriages—In This Case, After the Horrors, "Tainted" Hero is Proved an Adopted Child.

Reviewed by Hanford C. Judson.

IF scenes full of loveliness when taken by themselves could give entertainment value to a motion picture, a recent Ivan offering, "Married in Name Only," would be an excellent picture for the people. Its scenes, when considered as not a part

Scene from "Married in Name Only" (Ivan).

of a story, are charming. They cannot be so considered and the story is far too morbid and distressing to be acceptable to the healthy minded. I believe that to the majority this picture will be much more an offense than a pleasure. It drags; there is too much play on morbid conditions and not enough actual motion to the story. It is in six reels and we are given not one picture of the hero's insane mother, but many. One glimpse would have carried the story and, if the director wanted to create horror, it could have been done solely by the facial expression of her relatives. We get so much insanity that it is a positive distress and no pictures of insanity ever carried a story more than one short step, except where the mad person is about to act on a sane person, say cut his throat.

This mother knew her father and grandfather had been insane and that she herself had sojourned in the border land. Her son is engaged to marry and has just published a book dealing with tainted children of abnormal parents. She holds in till she and the son reach the bride's house and the wedding guests are present. Then she tells him that he, too, is tainted. The marriage goes on. The pretty wife begs for a nuptial kiss in vain. The door between the rooms is locked and the key thrown out of the window. The maid, who makes the beds, sees the situation in the morning and has a gleeful time telling it to the butler. Meanwhile the mother goes mad and there's horror enough for all. Then it is found that the son was adopted, though the mother was too sick when her baby was born to know that it was dead and that another had been substituted.

There is much poetry in the scenes, sets and backgrounds. The acting is fair, not great. The photography is perfect. Edmund Lawrence is the author and director of the picture.

"Conscience"

Allegory and Realism Share the Action of Five-Part Fox Photoplay Featuring Gladys Brockwell, and Written by J. Searle Dawley and E. Lloyd Sheldon.

Reviewed by Edward Weitzel.

FORTUNATELY, for the world at large, there are but few women in high social life as low and degraded as the heroine of "Conscience," a five-part Fox production, written by J. Searle Dawley and E. Lloyd Sheldon. The story at-

Scene from "Conscience" (Fox).

tempts to disguise its true character by pretending to teach a moral lesson with the aid of allegory, but, stripped of its thin veneer of being inspired by Milton's "Paradise Lost," it is revealed as a sordid tale of the physical wrong doing of a fair but frail young woman whose promiscuity threatens to embrace every man in the cast. The manner of making this clear to the spectator is accomplished with the delicacy of touch that characterizes a sledge hammer when swung by a husky son of Italy. The fact that the lady is supposed to be the reincarnation of Serama, the consort of Lucifer, and that she is under his dominance all through the play; also, that she repents and is seen, at the finish, climbing up to the heaven from which she was driven, does not excuse the bald suggestion with which her frequent falls from virtue are shown. To prostitute Milton's noble work in such a way is an artistic crime.

So much for the story The production is not without merit. Bertram Bracken has directed the picture with considerable artistic effect in the allegorical portions, and Gladys Brockwell is faithful to the task assigned her by the exigencies of her dual role. She wears a number of striking costumes, a dancing dress being excessively bold in the back. Adequate portrayals are contributed by Marjorie Daw, Eugenie Forde, Eve Southern, Genevieve Blinn, Douglas Gerrard, Edward Cecil, Harry C. Lonsdale, Colin Chase, and Bertram Grassby.

Conquest Program No. 10

Eight Reels of Amusing Photoplays and Well Chosen Educationals Make an Excellent Entertainment—Released by George Kleine System.

Reviewed by Edward Weitzel.

CONQUEST PROGRAM No. 10, released by George Kleine system, is made up of eight reels and comprises "The Pied Piper of Hamelin," a version of the Robert Browning poem; "Your Obedient Servant," a three-part story founded on Anna Sewell's familiar tale "Black Beauty"; "A Duke for a Day," a comedy, featuring Mildred Havens and Ray McKee, and two half-reel subjects, "Angling for Trout" and "Raising Ostriches in South Africa." The program is well chosen. "The Pied Piper of Hamelin" tells the legend in a condensed but entertaining form, and "Your Obedient Servant," cleverly acted by a cast headed by Peggy Adams and Pat O'Malley, records the adventures of a faithful horse who is supposed to relate his own history. The animal used in the picture is an unusually intelligent beast and has been carefully trained. The story he tells is laid at the time of the Civil War and has plenty of heart interest and some good comedy touches. The production is creditable.

"A Duke for a Day" was written by Homer Croy and is not at all novel in plot, but Ray McKee's facile acting of the hero makes it enjoyable. He plays a happy-go-lucky sort of a chap, who is led to suppose that he is the long lost heir to a dukedom and finds out it is all a mistake, after one day of high life. His support is satisfactory.

"Angling for Trout" is attractive as a scenic and also gives a practical illustration of how the sport is conducted. "Raising Ostriches in South Africa" shows the method from the hatching of the brood to the full grown bird.

"The Apple-Tree Girl"

Edison Five-Part Perfection Picture, Featuring Shirley Mason, Novel in Treatment and Decidedly Pleasing—Released by George Kleine System.

Reviewed by Edward Weitzel.

ALTHOUGH the original "Apple-Tree Girl" was a lady by the name of Eve, she is not the heroine of the Edison five-part Perfection Picture of that title, released by the George Kleine System. Charlotte Marlin is the young person in question, and she is a very up-to-date product; also an interesting one, as played by Shirley Mason. Other things that add to her popularity is a refreshing novelty of treatment in handling the story, and excellent photographic reproduction of a lot of charming New England scenery that is all too seldom thrown upon the screen.

"The Apple-Tree Girl" is a photo novel and has but few touches of the dramatic. The story is simple—just the adventures of an artless little country girl who dreams her dream of becoming famous and marrying a millionaire, makes herself a golf champion and then decides that true love is better than any of the things money can buy. It rings true from first to last, however, and although it will appeal strongly to the juvenile element among picture patrons, it is bound to please all the older heads that are wise enough to be in sympathy with youth.

An interesting feature of the picture is a game of golf, played on the links of the New London Golf Club. It is cleverly managed and the players show unexpected skill. A rescue scene—the one dramatic bit in the story—is also neatly handled.

Shirley Mason has done nothing better than her impersonation of the heroine. The unaffected sweetness and fine nature of the little girl are indicated by a combination of natural gifts and deft art that win the spectator from the start. It is to be hoped that Shirley Mason will be seen in more of the same line of characters. Joyce Fair is an excellent foil as the purse-proud and rather spiteful cousin, and Ray McKee gets all that is possible out of the role of the hero. Jessie Stevens, William Wadsworth, Paul Perez and the remaining members of the cast are up to the requirements.

"Her Country's Call"

Five-Part American Drama Featuring Mary Miles Minter Moderately Entertaining.

Reviewed by Margaret I. MacDonald.

HER COUNTRY'S CALL" has a slight patriotic ring to it, and is infinitely more professional in style than some former Minter pictures. There is still, however, a tendency to keep the star skipping through "girlie" bits, which in themselves are attractive, but which, like too much of any good thing, becomes monotonous. Miss Minter at odd moments in this picture shows what she has had little opportunity to do before, that she is able to express something more than girlish sweetness. Altogether the production makes a pleasant offering, and one that will fill the bill on a patriotic program.

As the story runs, a pretty little mountain maid living with her supposed father discovers that he has an antipathy to the militia, and in being told the reason why is ordered not to betray allegiance for the American flag. In the course of events the man, who is a moonshiner, is tracked to his cabin by revenue officers, and a shot fired at him wounds the girl, who is carried to the home of a young captain of the home guard, who afterward falls in love with her. Here she is invited to make her home with the captain and his sister while her father goes to prison. One night, piqued by the treatment she has received from neighbors and girls of the village, who have shunned her because of her father's crime, she runs away, and on her way to the old cabin overhears a plot which is being hatched by a band of Mexican raiders to gain possession of the ammunition storage. Stealing one of the horses belonging to the raiders she rides back to the village and sounds the alarm, thus saving the situation. At this point of the story a note is received by the father of the chief of her girlish persecutors to the effect that the mountain girl is his child, stolen in revenge by the mountaineer in her babyhood for a wrong inflicted on him by her father, who is a colonel in the army.

Members of the supporting cast are Alan Forest, George Periolat and Margaret Shelby.

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Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

THE MYSTERY OF ROOM 422 (Kalem).—One of the several adventures of the "Grant, Police Reporter" series, which are to be released by the Kalem Company as one-reel features. The story, which is reviewed at length elsewhere, follows the search for the murderer of a woman whose body is found in room 422 of a certain hotel. An interesting and stirring release.

A DEAL IN BONDS (Kalem).—A story culled from among the "Grant, Police Reporter" series, has been used for this picture, which is one of several releases about to be made as one-reel features. The picture will be found reviewed at length elsewhere. George Larkin, as Grant, does some daring stunts which will be appreciated. The picture is an excellent one.

SELIG WORLD LIBRARY NO. 19.—An unusually interesting number containing the following subjects, which will be found reviewed in the educational department of Oct. 21: "Cabaret Entertainers of Tokio, Japan," "The Cocoanut Industry," "Ostrich Farming," illustrated, and "Jerusalem, the Holy City."

Bluebird Photoplays, Inc.

THE SPOTTED LILY, October 1.—A five-part production directed by Harry Solter and featuring Ella Hall. The production is good in spots, always clean in quality, but without the necessary "punch" to make it a strong feature. A full review will be found elsewhere.

Butterfly Pictures.

THE SECRET MAN (October 1.—A strong Western subject, written by George Hively, and directed by Jack Ford. It features Harry Carey, Edith Sterling, Elizabeth Janes and others. There is a stronger and more entertaining plot in this than is found in some Western subjects. The photography and settings are also attractive. Reviewed at length elsewhere.

Fox Film Corporation.

NORTH OF FIFTY-THREE, Released September 23.—A five-reel "cave man" melodrama, in which "Roarin' Bill" (Dustin Farnum) steals the heroine and takes her to his cabin in the mountains to teach her to love him. It is not a picture to please the average woman, this reviewer believes, but it has several points in its favor, such as interesting lesser characters, good backgrounds, clear photography, etc. For a longer notice see another page of this issue.

CONSCIENCE, Sept. 30.—Allegory and present-day realism divide the interest in this five-part photoplay, which describes the life of a lady of loose morals. Gladys Brockwell has the leading part. A longer review is printed on another page of this issue.

Goldwyn Pictures.

BABY MINE (Goldwyn).—A thoroughly delightful comedy skillfully adapted from a stage success of the same name, admirably handled and presenting an attractive star in Madge Kennedy.

Greater Vitagraph.

THE PRINCESS OF PARK ROW (Vitagraph), October 1.—Paul West is the author of this five-part photoplay, which is more amusing than convincing. An American newspaper reporter woos and wins a real live princess after risking life and limb in her father's defense. The picture is very well acted. A longer review is printed on another page of this issue.

THE STORY OF YBARRA (Vitagraph).—The second installment of the serial, "The Fighting Trail," explains the secret of the mine that John Gwyn is interested in, and tells the story of Nan's real parents. The number carries the plot along smoothly and has plenty of action. It is well acted.

WILL YAQUI JOE TELL? (Vitagraph).—The third episode of the serial, "The Fighting Trail," contains plenty of excitement and shows how faithful Yaqui Joe was to the trust imposed in him. A good installment.

PLAGUES AND PUPPYLOVE (Vitagraph).—Lawrence Semon makes most of the fun in this one-part "roughhouse" farce. The action is lively and amusing.

THE HELPING HAND (Vitagraph).—Another Bobby Connolly one-part story, it shows this clever youngster at the pleasant task of doing good to others. The picture is on a par with the rest of the series.

Ivan Productions, Inc.

WIFE IN NAME ONLY (Ivan).—A six-reel picture dealing with demented parents and general eugenic warnings. The entertainment value of it is small and it has much that is truly morbid. This reviewer found it a most painful picture to study. That it has many artistic scenes and many beautiful packgrounds is undeniable. A longer notice will be found in another part of this issue.

George Kleine System.

THE FIBBERS (Essanay), October 15.—An enjoyable comedy drama in which Bryant Washburn and Virginia Valli take the principal roles. The story holds interest to the close, where a strong climax thrills the spectator. A detailed review is given on another page, this issue.

CONQUEST PROGRAM NO. 10 (Edison), September 15.—This number is of eight reels and consists of drama, comedy, scenic and educational subjects, all of good quality. The number is reviewed at length on another page of this issue.

Metro Pictures Corporation.

THE SILENCE SELLERS, September 24.—A five-part screen version of a detective novel showing the workings of a gang of blackmailers, the picture is of fair quality. Mme. Petrova is the star. The picture is reviewed at length on another page of this issue.

Mutual Film Corporation.

MUTUAL WEEKLY NO. 143 (Gaumont), September 26.—Interesting items of this number are an historic march of the American troops through the streets of the British metropolis, New York City's famous 12th off for camp, fall fashions by courtesy of Vernon-Warner, Fifth avenue, the opening of the racing at Reno, Nev., and motorcycle practice for war.

JERRY'S BIG DEAL (Cub), September 27.—One of the George Ovey comedies that is just a trifle more entertaining than the majority of Cub comedies. In this number Jerry gets away with a parson's outfit, merely by accident. Unintentionally happening at the railway station where the parson is being expected by his church members, he is given a ringing welcome, but lives to rue his part in the proceedings when the parson arrives on the scene.

REEL LIFE NO. 74 (Gaumont), September 27.—The subjects contained in this issue are "The Soldier's Staff of Life," showing how our soldiers are supplied with bread by competent bakers employed at the camps; "The Correct Time," giving a fully detailed illustration of how the correct time is calculated at the U. S. Observatory and signaled to all parts of the country; "Beans and Lady Bugs," showing how lady bugs are used to destroy insects on bean vines; "The Lamprey, a Blood-Sucking Fish," and "Making Eyeglasses."

HER COUNTRY'S CALL (American), October 1.—A Mary Miles Minter patriotic feature that is much better than some of the preceding ones in which we have seen this pretty little star. The picture shows her as a mountain maid, whose supposed father, a moonshiner, is arrested and put in jail. She is accidentally shot and taken to the home of a young captain of the home guard. When she discovers that she is despised by the neighbors because her father is a convict she runs away, and is the means of saving the ammunition storage from a raid by the Mexicans. Rushing back and blowing the bugle call, she is the means of having the troops on the ground when the Mexicans arrive. It is then discovered, through a note from the convict, that she is the daughter of one of the head military men in the town, who was stolen in revenge by the moonshiner.

SOME NURSE (Strand), October 2.—An amusing comedy in which two young men in love with the same girl, Billie Rhodes, by-the-way, try the same plan, that of getting themselves injured in front of her house, to win her. They are, of course, carried into her home, where she discovers the ruse and puts the doctor wise. What happens to the two lovers, who are put through a process of steaming and packing in ice, will amuse most audiences.

REEL LIFE NO. 75 (Gaumont), October 4.—This number of Reel Life contains the following interesting subjects: "Dogs of War," "Making Army Rifles" and "Japanese Dwarf Plants." These subjects are well illustrated.

Paramount Pictures Corporation.

CAMPING (Klever), September 10.—In this Victor Moore comedy he takes his family to the country, where he pitches his tent. Various amusing incidents take place, but the climax comes when, after settling themselves comfortably in their sleeping bags, a rain storm comes on in the middle of the night, drenching them and carrying their tent away. Very funny.

THE SUNSET TRAIL (Lasky), September 17.—A strong five-reel subject, adapted by Beulah Marie Dix from a story by Alice McIver. It features Vivian Martin as a simple country girl, whose mother runs away with a city man. Later the mother invites the girl to a house party and the resulting scenes severely test the girl's strength of character. The number is excellently produced and has strong emotional appeal. Reviewed at length elsewhere.

IN BED—IN BAD (Klever), September 24.—An amusing comedy in which Victor Moore is featured. The plot of the comedy centers about an amusing situation which arises through a man's friends insisting

that he is ill when he is not. A doctor is telephoned by his wife, who is told over the phone to put him to bed immediately. The doctor arrives with a nurse, who flirts with her patient until driven from the house by the wife. Kindly neighbors also call their own family doctors to diagnose the case, each differing from the other. The patient finally becomes desperate and at a consultation lays them all out, dresses himself and makes a getaway.

Pathe Exchange, Inc.

FEEDING AN ARMY (Pathe-International), September 30.—Picturing the tremendous scale on which foodstuffs are provided for troops in American cantonments. Very instructive and interesting.

BY THE SAD SEA WAVES (Pathe).—On same reel with above. This is a laughable series of animated drawings featuring the original Katzenjammer Kids in various escapades. Several good laughs in this.

THE HEART OF EZRA GREER (Pathe-Thanhouser), October 7.—A five-reel number, by Lloyd Lonergan, featuring Frederick Warde, Leila Frost, George Forth and Lillian Mueller. A heart interest story, with a somewhat obvious but effective plot, which follows the fortunes of an aged butler and his daughter. The latter is wronged by a wealthy young man, but later finds happiness. Reviewed at length elsewhere.

BIRDS OF A FEATHER (Pathe), October 7.—A two-reel knockabout comedy of a highly diverting sort, featuring Harold Lloyd, Harry Pollard and Bebe Daniels. Lonesome Luke is seen at the beginning as proprietor of a chili parlor in Hottentot Hollow. He suddenly inherits a million dollars and a big estate. His social functions in the new home bring out some very funny action. A good number of the type.

THE PAINTED SAFE (Pathe), October 7.—Episode No. 14 of "The Fatal Ring." This number contains numerous startling incidents. Carslake and Pearl are rescued from their peril under the ferryboat. Carslake then dives into the river and is thought to be drowned. But he turns up later and deposits the diamond with a loan broker. Pearl and The Spider make a sensational raid on the loan shop at night, and are caught by the police after recovering the diamond.

THE PAINTED DOLL (Pathe-Russian Art Film), October 14.—A six-reel offering of an intensely tragic sort. The cast is largely composed of Russian players and the scenes are laid in that country. This contains long explanatory subtitles, embellished by special art drawings. The story concerns a wealthy employer who wins the affections of the beautiful wife of one of his employes. The resulting tragedies are enacted in compelling fashion. This is much sterner in theme than American audiences are accustomed to, but is given excellent presentation. Reviewed at length elsewhere.

Universal Film Manufacturing Company.

ANIMATED WEEKLY NO. 90 (Universal), September 19.—Military precautions along the Canadian boundary line, recruiting on Dry Land Battleships in Union Square, visit of Japanese Commission, scenes on the French front and numerous other topics of timely interest are included in this number.

CURRENT EVENTS NO. 20 (Universal), September 29.—Many interesting topics are pictured in this number, including baseball, the Chicago dog show, motorcycle recruits in Los Angeles, and a variety of war subjects.

THE WART ON THE WIRE (Joker), Released Week of October 8.—A comic number, by Tom Gibson and C. B. Hoadley, featuring Gale Henry, William Franey and Milburne Moranti. Gale appears as Polly Piffle, who has invented a wartless pickle, and Franey, as a Sherlock Holmes detective. The action is laughable and nonsensical. This will amuse the average audience immensely.

HOT APPLICATIONS (Nestor), Released Week of October 8.—A comedy number by Frederick A. Palmer, featuring Eddie Lyons, Lee Moran and Edith Roberts. Lee dresses as a girl to help Eddie gain his inheritance. They go to a small town and conduct a beauty shop. This is entertaining in character and settings, but is not quite so strong on humor as other offerings have been. A fair subject.

THE NINTH DAY (Gold Seal), Released week of October 8.—A three-reel story of the Mexican border by Col. Jasper E. Brody. Neal Hart appears as Private Burke, and in this number wins the love of a girl and a lieutenant's commission. The chief scenes occur in and about a cavalry barracks. The story is entertaining and presented with strength. There is good suspense in the closing scenes. Others in the cast are Janet Eastman, Joe Rickson, Howard Crampton, Dick La Reno and Willard Wayne. A pleasing subject.

THE NURSE OF AN ACHING HEART (L-KO), Released Week of October 8.—An extremely laughable number of the burlesque knockabout type, featuring Eddie Barry as a gay Lothario who falls in love with a hospital nurse. His efforts to gain admission to the hospital and final success are very funny. The scenes and settings are bright and attractive, the characters are amusing and the action, while slightly rough in places, brings much laughter. A very successful offering of the type.

A PRINCE FOR A DAY (Star Featurette), Released Week of October 8.—A three-reel number featuring Lena Baskette, the child actress. In this number she plays a dual role. The picture is more a visualized fairy story than anything else. It tells how a little flower girl becomes a Prince for a while. The picture gives many charming little touches to the childhood tale and is an acceptable number. With little Miss Baskette in the cast are Fred Montague, Albert McQuarrie and Martha Mattox.

A WALLOPING TIME (Victor), Released Week of October 8.—An amusing character story, by Ruth Stonehouse, who plays the part of a young girl raised in a tenement section. Lydia Yeamans Titus does excellent work as the Irish mother, whose chief joy in life is fighting with the "wops." The party, in honor of the father's return, brings some good types to the fore. It winds up in a funny rough house. A good subject.

SAVING THE FAST MAIL (Bison), Released Week of October 8.—A two-reel railroad story by James D. Davis, featuring Helen Gibson, M. K. Wilson and others. This has brisk action in the second reel, where the girl operator rescues the hero from a runaway engine. The first part of the tale shows how the son of the manager takes a "job" as fireman and the rivalry between himself and the engineer for the girl's affections begins. The production is put on entertainingly and makes a good romance of the road.

RAINSTORMS AND BRAINSTORMS (Joker), Released Week of October 8.—An ordinary one-reel knockabout comedy number. The locale is back stage of a vaudeville theater and the usual slapstick things occur. The picture has a scant few laughs. Max Asher, Kewpie Morgan and Wadsworth Harris are among those in the cast.

Triangle Film Corporation.

ASHES OF HOPE.—Written by Thomas H. Ince, this five-part melodrama of the West is full of excitement. The heroine is a dancehall queen and is finely played by Belle Bennett. A longer review is printed on another page of this issue.

"Italian Battlefront" as Special Attraction

War Pictures Will Be Given Metropolitan Presentation in Every Large Center.

ACTUATED by the desire to give to the exhibitors of the entire country the advantages enjoyed by those in New York and Chicago through metropolitan presentations of special features, William Moore Patch, of the Fort Pitt Theater Company, under the direction of which the American tour of the Royal Italian Government's official war film, "The Italian Battlefront," is being conducted, has arranged to produce the picture in every big city in America, investing it with the same musical and atmospheric effects that contributed so materially to its appeal when presented at the Forty-fourth Street Theater, New York.

The production will be routed in the same manner that "The Birth of a Nation" was when it was first presented. It will carry its own scenic effects, projection machines and will have its own orchestra leaders, traveling managers, advance men and the necessary stage crews. It will play in each city at the scale of prices which prevailed in New York; namely, 25 cents to $2.00. Likewise, it will be extensively advertised, not only through the newspapers and billboards, but by means of effective direct advertising material, to be distributed through the mails.

In addition to New York, where the picture did a "turn away" business for four weeks, it has already played in Philadelphia, for three weeks; Chicago, for three weeks; Boston, for two weeks; Pittsburgh, two weeks; Buffalo, one week, and Newark, one week. Among the other cities scheduled for metropolitan showings of this production are Norfolk, Richmond, Atlanta, Birmingham, Savannah, Little Rock, New Orleans, Dallas, Houston, Los Angeles, San Francisco, Sacramento, Seattle, Spokane, Portland, Salt Like City, Denver, Des Moines, Indianapolis, Detroit, Cleveland, Cincinnati, Louisville, St. Louis, Kansas City and Minneapolis.

After the picture has been given the publicity and prestige which accrue from such presentations, it will be distributed generally throughout the territories of which those cities are the centers. The names of the distributors will be announced as each big city is played.

Beatriz Michelena in New Picture.

Finishes "The Dead Line" and Commences on "Just Squaw," a Story of the West.

BEATRIZ MICHELENA announces from her producing headquarters at Boulder Creek, California, that she has completed all photographic work on "The Dead Line," the first of the Western features to be produced by her own company, and that activities have already commenced upon her second picture, entitled "Just Squaw." This new photodrama, so the announcement says, gets its name from one of the inserts which marks a distinct turn in the plot. It reads, "She is just squaw an' fair game." The manuscript has been prepared specially for the star by Earle Snell, author also of "The Dead Line," and is being directed by George E. Middleton.

Like "The Dead Line," "Just Squaw" is a story of the primitive West and is said to take advantage of all the possibilities offered by the most romantic era of California's history. Miss Michelena plays a halfbreed type and is supported by an unusually strong cast. William Pike plays opposite her as the vengeful son of a murdered sheriff. Andrew Robson impersonates "Snake" Le Gal, the suave ruler of "Rogues' Roost," and Albert Morrison finds strong role in a halfbreed "good-bad-man." Others in the cast are Jeff Williams, D. Mitsoras and Katherine Angus. Andrew Robson, who had been one of Miss Michelena's most notable supports in many of her past productions, and won particular distinction in such features as "Mignon," "The Unwritten Law," "The Woman Who Dared," etc., was brought out from New York specially for the particular purpose of assuming his role in the present picture.

Although all the scenes of "The Dead Line" are now photographed Miss Michelena announces that it will be at least sixty days before the sample print is shipped to New York, since much time and pains are to be given to the cutting, assembling and editing of the picture.

State Rights Department

Activities of General Enterprises, Inc.

Company Moves to Larger Quarters, Big "Warrior" Campaign for Canada—Novel Advertising Books Issued.

OWING to the extraordinary volume of business developed in the disposition of territorial privileges for "The Warrior," the seven-part film starring Maciste, A. H. Sawyer and Herbert Lubin have announced the removal of their headquarters from the Mecca Building, Broadway and 48th street, to the Longacre Building, at 1476 Broadway, New York, where an extensive suite of offices occupying a large part of eleventh floor has been especially fitted up for the accommodation of General Enterprises, Inc. The taking over of the new offices has also been necessitated by the establishment of new departments under the direction of Messrs. Sawyer and Lubin. Chief among these is a foreign film department, under the supervision of M. R. Fink, and it is the intention of General Enterprises, Inc., to devote serious attention to this branch of the motion picture industry. A complete exploitation and advertising bureau in charge of Bert Ennis will take care of the publicity for the various interests handled by the firm. Harry C. Kosch, attorney for General Enterprises, Inc., will also have his offices in the new suite in the Longacre Building.

Globe Films, Ltd., of Toronto, Canada, which controls the Canadian privileges to "The Warrior," starring Maciste, announced this week that two road shows for the purpose of presenting the film spectacle in all of the prominent theaters of the Dominion have been organized. Under the direction of Bert Lubin, brother of Herbert Lubin, of General Enterprises, Inc., a traveling "Warrior" company will tour the western part of Canada, while another organization presenting the seven-part feature will cover the eastern territory. Extensive preparations for advance billing and country-wide exploitation prior to the initial presentation are now under way under the supervision of Phil Kauffman, vice-president of Globe Films, Ltd.

As an adjunct to the extensive exploitation material which has been prepared to assist the showman in the proper presentation of "The Warrior," Messrs. Sawyer and Lubin, of General Enterprises, Inc., are now issuing a novel advertising booklet done in two colors with a four-page insert, setting forth the merits of the screen spectacle of the Italian battle front. The booklet also contains a resume of the newspaper and trade criticisms and deals comprehensively with the line of paper which has been made for "The Warrior" by Erie Lithograph Company. It has considerable "advertising punch" in its make-up. General Enterprises, Inc., also have in course of preparation an elaborate eight-page press book, edited by Bert Ennis. This will contain program and newspaper material; a lay-out of the available cuts, exploitation hints and complete musical setting prepared by M. Winkler.

ATHLETIC FEATURE FILM COMPANY.

Marty McHale, at one time a crack pitcher of the New York American League Baseball Club, has formed the Athletic Feature Film Co., with offices at 218 West 42d street, for the state rights sale of pictures showing famous stars of the diamond in action.

Tris Speaker, one of the foremost ball players of the age and last year the leading batsman of the American League, will appear with McHale in the first picture to be offered, which will be five reels in length.

McHale first attracted attention as a pitcher on his college team. He was signed by the Boston Red Sox and after sold for $10,000 cash to the New York Yankees. McHale was a star of the New York team for two seasons and then wrenched his back so badly that he had to give up the diamond forever.

He then formed a vaudeville combination with Mike Donlin and the pair were headliners over the Keith circuit in 1916.

RUSSIAN REVOLUTION PICTURES NOW IN EIGHT REELS.

The new pictures of the Russian Revolution and Behind the Russian Battle Lines, recently purchased from the representative of the Skobeleff Committee, who brought these official reel-records from Russia, by the New Russia Film Company, and distributed by the Overland Film Company, are now ready to be shown to the public.

After their presentation at the Rialto, New York, in spite of their success, Samuel Krellberg, president of the Overland Film Company, felt that the pictures could be even better arranged, and engaged one of the most experienced film editors and title-men in the business. From twenty-four thousand feet of film, the editor has selected the choicest material and put it into eight reels of one thousand feet each, and has managed in that short footage to tell the story of the great crisis in a masterly manner.

The pictures are being run this week at the 81st Street theater, New York, in their new arrangement, and all criticisms so far have been most favorable. The theater has put aside their entire program, as was previously done at the Rialto, in order to give them the showing that they deserve.

Mr. Berg, General Manager of the Overland organization, is starting on a trip covering all the important film centers of the country, where he will screen the picture for the various state rights buyers. In addition to this, an extensive advertising campaign is under way, which will greatly benefit both exchanges and exhibitors.

PIEDMONT CLOSES BIG DEAL.

Through Joseph Lamy, export manager of the Piedmont Pictures Corp, 729 Seventh avenue, a deal has been consummated with the Kalem Company for the sale and distribution of the "Stingaree" and "The American Girl" series by the Piedmont people. The territory to be covered by Piedmont includes the entire world outside of Europe, the United States and Canada.

The "Stingaree" and "American Girl" series are to be recut and titled and put into serial form. The demand for serial pictures from foreign markets is very strong at this time.

JOSEPH S. KLOTZ ON TOUR.

Joseph S. Klotz, of Klotz & Steimer, left New York on Friday, September 21, to stop at Detroit, Chicago, Minneapolis, Kansas City and Cleveland, to close for these respective territories on "Whither Thou Goest," and at the same time make arrangements for the handling of the future releases.

Mr. Klotz has closed contracts with John Kunsky Enterprises for the state of Michigan, and with Jake Wells Enterprises for North and South Carolina, Georgia, Alabama and Tennessee. Both Kunsky and Wells hold charters in the first National Exhibitors' Association.

"AUTOMANIACS."

"Automaniacs," the second of Alice Howell's Century Comedies, is being released by the Longacre Distributing Company, sole distributors of these two-reel farces. Released is scarcely the word for this particular production, for it breaks loose on the screen like a Ford with a self starter. In "Automaniacs"

Scene from "Automaniacs" (Century).

Alice Howell has a job as a cleaner in her step-father's garage; and, being in love with her co-worker, a machinist, who in turn is lured away by a vampire of the worst character, Alice tries suicide. She takes gas, inflates and floats away through the roof. Alice has a fairly poor time of it all the way through, although right finally does manage to triumph; by a hair's breadth.

HAROLD J. BINNEY COMES TO TOWN.

The President and Director General of Masterpictures Visits World Office and Tells His Plans.

HAROLD J. BINNEY, the president and director general of the Masterpictures Company, producers of the new Lion Comedies, arrived in the metropolis on Friday, September 21, after a four days' trip from Houston, accompanied by Judge Charles Taylor of the same city, who is the secretary of the Masterpictures Company and its legal representative.

Harold J. Binney.

Mr. Binney came to New York to conclude business arrangements with the A. Kay Company, who are the universal distributors of the Lion Comedies; and also to find out how his product was taking to the market.

Mr. Binney brought with him the latest Lion Comedy, entitled "The Account of a Noaccount Count." This comedy was screened for the executive staff of the A. Kay Company and met with favorable comment. The story, as the title implies, is of a bogus count who is after an heiress and her fortune. The comedy is replete with funny situations and features Nathan Dewing and Fred Bezerril, two comedians of the first magnitude.

In an interview with a representative of the World, Mr. Binney said:

"I came to New York for the purpose of closing a new contract with the A. Kay people. I also came to find out how the Lion Comedies were making out. In connection with the latter, I am glad to say that the reports are most favorable, and this is an indication that Lion Comedies are filling a long felt want in the independent field. My pictures are all of a slapstick nature, and I have found by coming in personal contact with over three thousand exhibitors that good slapstick is in great demand.

"I made an extended trip throughout the country seven months ago, just before I began to make Lion Comedies. I purposely made this trip so as to ascertain just what the exhibitor wanted for his program. Over more than three-quarters of the exhibitors I met spoke to me in favor of the slapstick comedy. They said that a new organization specializing in slapstick comedies only would be a success, if the pictures were any good. I believe what they said was right, because good slapstick has always been a success.

"So you see that there was a big demand and a good market for slapstick comedies when I entered the field about seven months ago. And when I got this positive information from the exhibitor himself I immediately formed the Masterpictures Company to make Lion Comedies.

"I have been making Lion Comedies since then, and I will continue to make them so long as there is a market for them. I am inaugurating new plans for the coming winter, and intend to make bigger and better comedies as time progresses. I am signing up several big people to take down to Houston, and I am going to make a superior slapstick release for the independent market."

STATE RIGHTING OF POPULAR PATHE PICTURES.

Following the recent announcement that the Civilization-Pioneer Film Corporation had bought the New York State Rights on Pathe's "Today," with Florence Reed, and "The Mad Love," with Robert Warwick, it is now stated that All-Star Features Distributors, Inc., of which Sol. Lesser is the head, has obtained the rights to these pictures in the states of California, Nevada and Arizona, paying a record price for this territory.

Sol Lesser is one of the best-known state rights men in the motion picture business and also has a reputation as one of the most unerring judges of box office value. He states that these two Pathe pictures should break all records in his states. He ranks these pictures very high from every commercial standpoint, and the tradepaper and newspaper reviewers have already praised them highly from that of art.

The list of pictures which the All-Star Company is exploiting in the far west includes "The Garden of Allah," "The Ne'er Do Well," "Where Are My Children?" "Civilization" and "Intolerance."

Pathe is being deluged with inquiries about "Today" and "The Mad Lover" from exhibitors and state rights men, and as fast as deals now pending are closed, announcements will be made.

Until announcements are made as to how the pictures will be handled in their particular state, it is suggested that exhibitors make inquiries direct to Pathe's New York executive offices.

INTER-OCEAN PUSHING RUSSIAN PICTURE.

M. S. Epstin, formerly with the Marcus Loew interests as a vaudeville agent, and for the past six months connected with the state right department of the Inter-Ocean Film Corp., has secured for United States and Canada an authentic set of motion pictures of the Russian Revolution, with Premier Krensky in action, entitled "Kerensky in the Russian Revolution of 1917," brought to this country a few weeks ago by a director of one of the firm companies of Petrograd.

The subject is in four reels and will be exploited for state rights by Mr. Epstin, who is leaving New York for an extended trip throughout the United States.

Gus S. Schlesinger, of the Inter-Ocean Film Corp., just returned from the Dominion of Canada, reports the sale of "Kerensky in the Russian Revolution of 1917" for the Dominion to Chas. Stevens, general manager for Super Features, Ltd. During his trip to the Dominion he spent a few days with his brothers, Richard and Mayer, who operate the Royal Alexandria theater at Lachine, Quebec.

"THE BIRTH OF DEMOCRACY."

"The Birth of Democracy," released by the Export and Import Film Company, Inc., has been given several private showings for the benefit of various critics, and in every instance the picture has been well received.

The story deals with that period of the French revolution, known as the "reign of terror," and shows the final winning of liberty through the sacrifice of the French people. The picture is a faithful reproduction of the life of that strenuous period. All the famous characters of the time are portrayed to the life; the tumbrels on the way to the guillotine, the tribunal where accusation means death, and, lastly, the portentious scenes in the Convention, depicting the fall of the tyrant Robespierre and the end of the reign of terror which had plunged all France into a bloody nightmare.

Throughout all this is entwined a love story of remarkable interest.

SALT LAKE MAN GETS "I BELIEVE."

J. L. Adams, general manager of the Deseret Film Company, with headquarters in Salt Lake City, Utah, has been in New York recently looking over the film market in the interests of his company. During his stay in town Mr. Adams spent the greater share of his time at the offices of the Cosmofotofilm Company arranging for the purchase of the exclusive rights to "I Believe," the screen adaptation of George Loane Tucker's story of the same name, for the following states: California, Nevada, Arizona, Oregon, Washington, Idaho, Montana, Wyoming, Colorado, New Mexico and Utah.

BILLY WEST UP AND DOWN.

The King-Bee Films Corp. have started their national advertising campaign. On all the elevated and subway stations a very attractive one-sheet of Billy West, their star comedian, will be found. They are spending three thousand dollars a month for one year. This advertising is being handled by the Bee-Hive exchange, who have taken over the New York and New Jersey state rights for all the Billy West comedies.

SOMBORN COMMENCES TRIP.

H. K. Somborn, general manager of the Longacre Distributing Company, has set out from New York for a two months' swing around the circle, during which he will touch at the studio, at Hollywood, Cal., and at most of the Longacre exchanges. The object of his tour is to perfect further arrangements for taking care of the rapidly increasing demand for the Alice Howell comedies, of which the Longacre people are the sole distributors.

BERNSTEIN SELLS TWO PICTURES.

Isadore Bernstein, president of the Bernstein Film Productions, announces the sale of the world rights to his two productions, "Loyalty" and "Humility." The foreign rights have been taken over by the Export and Import Film Company, Inc., and the American and Canadian rights by the H. Grossman Distributing Company.

FRANK J. WARREN IN NEW YORK.

Frank J. Warren, one of the executives of the Standard Film Corp. of Chicago, Kansas City, St. Louis, Minnesota and Omaha, is a visitor to New York and is being entertained by the King-Bee Films sales manager, Nat. H. Spitzer. Mr. Warren is high in his praises of the Billy West comedies and says they are the best comedy box-office attractions that they handle.

"THE CANDY KID" NEXT KING-BEE RELEASE.

The next release of the King-Bee Films Corp. following "The Chief Cook," released October 1, will be Billy West in "The Candy Kid." In this picture President Burnstein has his daughter Naomi playing an important part.

ELK PHOTO PLAYS, INC.

B. H. Mills has incorporated in New York State under the name of the Elk Photo Plays, Inc., to handle state right productions. The offices of the concern are located at 729 Seventh avenue, New York City.

PIEDMONT'S BRIGHT PROSPECTS.

The Piedmont Pictures Corporation report an auspicious opening of the fall season. The latest three Ivan films shipped to Brazil, "Married in Name Only," "Babbling Tongues" and "One Law for Both," are reported to have met with great success. Several Ivan productions have been placed this week for the Pacific Coast, of South America and the Philippines.

The coming production of Ivan Abramson, "Sins of Ambition," has already been conceded in several territories on the strength of the success of the previous Ivan productions.

The Ed. Warren production, "Warfare of the Flesh" or "Souls Redeemed," is in big demand.

The serial, "Jimmie Dale," has met with appreciation everywhere, and several very complimentary reports have been received by its producer, the Monmouth Film Corporation.

"Mysteries of Myra" has been placed for another Latin-American country.

The Essanay serial, "The Strange Case of Mary Page," has been closed for a Far Eastern territory.

The Essanay Max Linder comedies have been placed in the West Indies.

The Rex Beach production, "The Barrier," is closed for a West Indian territory.

The Paragon production, "The Whip," is closed for India.

The Warner production, "Are Passions Inherited," is closed for a Far Eastern territory.

The Fox production, "The Daughter of the Gods," has been closed for India, Burma, Ceylon, Straits Settlements, Dutch East India, Chile, Peru, Bolivia and Ecuador.

Thanhouser-Pathe Gold Rooster and Thanhouser-Mutual features proved to be a big drawing character all over South America and the Far East.

OVERLAND FILM CO. SECURES BARBARA CASTLETON.

Harry Berg, of the Overland Film Company, is preparing to place several excellent releases on the market. He has just secured a two-year contract with Barbara Castleton, who will appear in forthcoming Berg productions

In a recent interview at his office, at 729 Seventh avenue, Mr. Berg spoke of his plans for the coming season:

"My idea in forming this new company is to produce all our pictures up to a certain standard; that is, so that they answer the qualifications of a real state rights production. For this reason, I have selected a star of Miss Castleton's popularity. She has an excellent record in the motion picture field, and has played in many notable successes. George Sheer will personally supervise every feature that we turn out, which eliminates any doubt as to finish and care in production. A company has been selected which will render Miss Castleton the support that her work deserves, so that from the point of view of acting nothing will be left to be desired.

"In a short time we will be in a position to make a definite announcement as to the date and names of Miss Castleton's releases."

Mr. Berg has already started on a tour of the film centres of the country in the interests of the Overland Company, where he will screen the productions of the company for the various state rights buyers, and develop the various territories for the coming Berg releases.

SHORT FEATURES GET OFFICIAL WOMAN SUFFRAGE PICTURES.

The Short Features exchange, whose offices are now located on the sixth floor of the Godfrey Building, has acquired from the New York State Woman Suffrage League their official pictures, which are to be used in connection with their campaign in the coming election. The pictures, which are one thousand feet in length, tell a story in a most unique way of what the woman does in war times, showing the woman at work in the fields, in the factories, in the home, in the Red Cross service, and in nearly every branch of endeavor. The pictures wind up with several scenes of a patriotic nature to prove the contention that women are as patriotic as men.

The pictures serve as a treatise on Woman Suffrage, and cover that subject most completely. Through this medium the Woman Suffrage Party endeavors to convince the public that they are worthy of the vote in the Empire state.

Henry Ginsberg, manager of the Short Features exchange, reports that he has booked the pictures in twenty-five houses of the Marcus Loew circuit for an extended run. Other bookings indicate that the picture is going big.

"MOTHER" OFFERED STATE RIGHTS BUYERS.

The film of "Mother," produced in England, amidst the beautiful scenery of the Dartmoor section—the country of "Lorna Doone" and "Westward Ho"—has been secured by McClure Pictures and will be offered by this company on a state rights basis.

Elizabeth Risdon, who makes her appearance this week on the American stage as leading lady in William Faversham's production of Shaw's play, "Misalliance," and who starred in Mr. Tucker's production of "The Manx-Man," plays the title part in "Mother."

The film is a rendering of Eden Philpott's novel, "A Mother of Dartmoor," and the story deals with the influence a mother's love has over her wild, headstrong son.

MAJOR FILM GETS "THE LITTLE MOTHER" FOR NEW ENGLAND.

The Ultra Films, Inc., through General Manager Jacques Kopfstien, have disposed of "The Little Mother," featuring little Emma Gorman, to the Major Film Company for the territory embracing Maine, New Hampshire, Vermont, Massachusetts, Rhode Island and Connecticut. The deal was closed the early part of last week in Boston.

The Major Film Company, which is well known in Boston, is one of the livest exchanges in the New England states. It is known as a quality exchange because it only exploits pictures of quality. And in securing only quality pictures, the Major Film Company displayed sound judgment in getting for the exclusive New England territory "The Little Mother."

The picture was recently screened for several exhibitors in Boston, and bookings for many days were immediately secured. In Providence, the Martin theater, one of the finest theaters in that town, was booked for a week's run, while in many other towns other bookings from a week to three days were secured.

KOPFSTEIN GOING STRONG.

Jacques Kopfstein, general manager of Ultra Films, Inc., reports the following sales:

The Cnristie comedies for Argentine, Uruguay and Chile to the Sociedad General Cinemetografica, of which Leroy Garfinkle is the American representative.

The New England rights to the Pioneer Film Producton entitled, "The Little Mother," to the Major Film Company of Boston.

The Horsley feature productions for Argentine, Uruguay and Chile to the Sociedad General Cinemetografica.

The feature productions of the Van Dyke Film Company for Argentine, Uruguay and Chile to the North American Motion Pictures.

Mr. Kopfstein has arranged to distribute through the Ultra Films, Inc., the five-reel feature entitled, "The International Spy." This production features Neva Gerber, star of the Universal series success, "The Voice on the Wire."

PARENTAGE SOLD FOR AUSTRALASIA AND SOUTH AFRICA.

From Frank J. Seng's office in the Times Building comes the announcement that "Parentage" has been acquired for Australasia by J. C. Williamson, Ltd., for a price said to be one of the largest ever paid for any feature that has gone into this territory.

The deal was consummated a few days ago and the prints are now on their way to Australia.

Almost simultaneously with the announcement that Australasia had been closed out, Mr. Seng's organization, through its foreign representative, Miss Edna Williams, also concluded negotiations with Louis Brock, of the Inter Ocean Film Corp., to take "Parentage" for South Africa.

The J. C. Williamson, Ltd., purchase was negotiated through Sanger & Jordan, and the prints were inspected by B. F. Howells.

ENTIRE FOREIGN TERRITORY SOLD ON "THE LUST OF THE AGES."

Charles E. Carlton, president of the Crest Pictures Corporation, and Jesse J. Goldburg, of the Ogden Pictures Corporation, closed a contract late Thursday night, September 27, whereby the entire foreign rights to "The Lust of the Ages," the initial production of the Ogden Pictures Corporation, starring Lillian Walker, and the remaining eight releases of the Ogden Corporation to be made during the next twelve months, were sold to the Crest Corporation.

CHADWICK TO SUPERVISE MERIT FILM CORP.

The scope of the operations of the Merit Film Corporation for the coming year will be greatly enlarged. I. E. Chadwick, General Manager of the Ivan Film Productions, will supervise the management of the exchange, which will be conducted by Mr. Willis, who for some time has been the manager of the Boston branch of the Merit Film Company.

All Ivan releases, both regular and special, will be exploited by the Merit Film Corporation. Moreover, there are some special deals pending for exceptional productions of other companies, which will be concluded in time for the fall season

BUYS "LUST OF AGES" FOR GREATER NEW YORK.

Harry Samwick, on behalf of the Producers Feature Service, has purchased the rights to "The Lust of the Ages," the first Lillian Walker release of the Ogden Pictures Corporation, for Greater New York, Long Island and Westchester County. Mr. Samwick intends to exploit this production as an extraordinary attraction and has contracted for a full showing of twenty-four sheet stands in New York and Brooklyn.

U. S. AND WORLD RIGHTS OF "LORELEI OF THE SEA" SOLD TO RANKIN.

M. Phillip Hansen, of the Marine Film Company, on Monday, September 24, closed negotiations whereby he disposed of the United States and world's rights of "Lorelei of the Sea" to Charles Rankin, of Suite 705, 729 Seventh avenue.

Manufacturers' Advance Notes

Laughs and Thrills in Big U Program

Five Rattling Good Comedies and Two Dramas of Action on Forthcoming Schedule for Week of October 9.

NEAL HART, one of the most likable of the virile school of western actors, is the star of the Gold Seal drama, heading Universal's regular schedule of releases for the week of October 8. "The Ninth Day" is the title of the military play in which Hart will make his appearance. It is from the story by Colonel Jasper Ewing Brady, picturized by Karl Coolidge. George Marshall directed the production, which deals with life at any army post on the Mexican border. Jerry Burke, a humble cavalryman, is in love with Lucy Ashton, the daughter of the storekeeper at the post, and incidentally the prettiest girl for miles around. His rivals are Lieut. Standing and Manual Cespedes, a Mexican, who, under guise of filling some legitimate job about the post, is really interested in shipping contraband arms and ammunition to his turbulent brothers across the border. The manner in which Jerry becomes implicated in Cespedes' nefarious schemes, and thereby comes within an ace of being declared a deserter from the army, besides losing the heroine, furnishes the tense moments in a plot of decided interest. Neal Hart is supported by Janet Eastman and other capable players.

"Hot Applications" is the title of the Nestor Comedy in which Eddie Lyons and Lee Moran will be featured Tuesday, October 9. Written by the two principal funmakers, scenarioized by Fred Palmer, and produced by Roy Clements, this is the most hilarious farce in which Universal's favorite comedy team have been seen in many moons. Edith Roberts and Fred Gamble also have prominent parts in the funmaking.

Wednesday, October 10, is L-Ko Comedy Day, as usual, signalized on this occasion by the release of an unconventional but highly diverting commentary upon the medical profession, subtitled, "The Nurse of an Aching Heart." Eddie Barry, Bob MacKenzie, Eva Novak and Chester Ryckman furnish most of the merriment. Archie Mayo and J. G. Blystone are credited with the direction, which is in the traditional L-Ko manner. The 93d issue of the Animated Weekly will also make its appearance on the same date, containing a pictorial record of the most interesting news events of the week.

Lena Baskette, the ten-year-old dancing prodigy, will be the star of "A Prince for a Day," the tabloid feature released Thursday, October 11. In the story written by J. B. Shillingford and prepared for the screen by Nan Blair, Lena takes a dual role, and puts over two distinct characterizations which show her versatility as a dramatic artist. Fred Montague, Allan MacQuarrie and Nigel Debruiller are prominent in the cast. "The Wart on the Wire," a burlesque of Universal's popular serial thriller, "The Voice on the Wire," will be released at the same time, featuring Gale Henry and William Franey.

Ruth Stonehouse and Harry Mann are the featured players of the Victor comedy scheduled for release Friday, October 12. Their joint vehicle has the significant title of "A Walloping Time." Both story and production are credited to Miss Stonehouse. The 40th issue of the Universal Screen Magazine bears the same release date, and will contain among other features the travels of a check, from the time it is written out until it finally comes back canceled, a pictorial record of the making of maple syrup, and a series of interesting pictures of dress creation done on the instant by Madame Haverstick with Mlle. Desiree Lukowska, the Russian dancer, as her model.

Helen Gibson, the athletic railroad heroine, is the star of the Bison drama which will be shown Saturday, October 13. "Saving the Fast Mail" is the title of the play in which Miss Gibson will make her latest appearance. Written and produced by James D. Davis, this swiftly moving story of adventure by rail has both dramatic punch and effective character work by its principals. "Rainstorms and Brainstorms," a Joker comedy, featuring Max Asher and Gladys Tennyson, will also be released on that date. R. A. Dillon and Craig Hutchinson are responsible for story and production. The 22nd issue of Current Events, featuring up-to-the-minute happenings, concludes the week's regular list of releases. In addition, the concluding episode of "The Gray Ghost," Arthur Somers Roche's mystery serial, taken from his Saturday Evening Post serial, "Loot," will be released for exhibition outside Greater New York.

FOURTH SERIES OF JAXON COMEDIES.

The new series of Jaxon comedies, just completed by the Jaxon Film Corporation, for release through General Film Company, are by far the best yet put out by this company. The new series consists of six new subjects in which clean, rollicking humor is offered by Pokes and Jabs. The subjects in the latest series are: "From Bad to Worse," "A Day Off," "How It Happened," "Too Much Alike," "Barnyard Frolics" and "Breaking In."

Triangle Working On Many Plays

Eight Productions Are Under Way and Seven Have Just Been Completed.

EIGHT productions are in progress, seven have just been completed, and the scenario department is working on scripts for a score of others at the Culver City plant of the Triangle Film Corporation. At present in the cutting room and soon to be released are "Ashes of Hope," featuring Belle Bennett, under the direction of Walter Edwards; "A Phantom Husband," starring Ruth Stonehouse, directed by Ferris Hartman; "One Shot Ross," featuring Roy Stewart, under the direction of Cliff Smith; "Wild Sumac," with Margery Wilson and Director William V. Mong; "The Firefly of Tough Luck," starring Alma Ruebens, under the direction of E. Mason Hopper, and "The Stainless Barrier," with Dorcas Matthews, directed by Thomas Heffron.

The most elaborate production of those now occupying the seven big glass and concrete stages at the Culver City plant and the 1,800-acre ranch at Hartville, in the Santa Monica mountains, is "Doing Her Bit," in which Ruth Stonehouse plays the leading role and Jack Conway wields the megaphone. This play was written by H. O. Davis, vice-president and general manager of Triangle, and centers about the adventures of a girl of the New York tenement district who undertakes to recruit all the bums in the Bowery to the cause of Old Glory. An entire block of New York's East Side was reproduced at the Triangle studio to form the principal setting for the piece and hundreds of picturesque types and characters were selected to furnish the atmosphere. Jack Gilbert plays the leading male role opposite Miss Stonehouse.

William Desmond is given an opportunity to interpret a part in "The Strange Weakling," far removed from his familiar work as a matinee idol. His countenance is now decorated with a beard.

Texas Guinan shares stellar honors with Belle Bennett in a new type of "vampire" piece which Walter Edwards is preparing for the screen. It is entitled "The Fuel of Life," and throbs with the emotions of a wife who turns siren to win her husband away from the wiles of a modern vampire whose rare business acumen and spectacular beauty have stolen his love.

Lynn Reynolds promises that "Up or Down?" a production for which he has searched California for scenic splendors, will be a masterpiece of its kind. Thousands of feet of marine views and ocean action were taken at Santa Barbara. George Hernandez is playing the leading role and is supported by Fritzie Ridgway and Jack Curtis.

With burning incense, leopard skin rugs, downy couches, filmy draperies and all the other accoutrements of an up-to-date vampire, Olive Thomas is luring George Chesebro to his doom in "Frankly Chaste," with director Jack Dillon in command.

Three other pictures just begun are "External Circumstances," featuring Charles Gunn, under the direction of Ferris Hartman; "Guardian of El Dorado," with Roy Stewart, under the direction of Cliff Smith; "Blue Blood;" featuring Alma Ruebens, under the direction of E. Mason Hopper.

BRYANT WASHBURN IN "THE FIBBERS."

Bryant Washburn's new comedy-drama, "The Fibbers," will be released by Essanay October 15 on the Perfection Picture program. Trade showings of the five-part picture are now in progress at George Kleine's branch offices.

"The Fibbers" is announced as another typical Washburn production, presenting the star in the same subtly humorous type of characterization which made the Skinner pictures famous. Virginia Valli, who has been seen with Mr. Washburn in numerous of his former productions, and also enacted the leading feminine role in Taylor Holmes' initial production, "Efficiency Edgar's Courtship," played the woman's lead in "The Fibbers." The picture has a screen time of sixty-four minutes.

"THE TROUBLE BUSTER" RELEASED OCT. 8.

Once more, in "The Trouble Buster," released October 8, winsome Vivian Martin will appear as a waif of the streets, a variety of characterizations to which she has brought much original talent. This Paramount picture was directed by Frank Reicher, and is the joint effort of Tom Forman, himself a Paramount actor, and Gardner Hunting, who wrote the scenario.

The story of "The Trouble Buster" narrates the experiences of a Roumanian girl left alone in America when her father dies.

Among the players are James Neill, Paul Willis, Charles West, Louise Harris, Mary Mersch and Vera Lewis.

"FIGHTING ODDS" (Goldwyn).

Without actually setting out to do so, Arthur Hopkins and Hugo Ballin have provided an object lesson in scene setting in "Fighting Odds," a Goldwyn production starring Maxine Elliott, which motion picture producers everywhere might well take account of.

The scenario of "Fighting Odds" calls for a score of scenes in the home of a very wealthy man. In ordinary motion pictures such scenes presuppose at least one replica of Winged Victory, two of the Venus de Milo and upward of half a dozen other department store favorites cast in plaster and set about here and there in spaces not occupied by jardiniers or writing desks.

Scene from "Fighting Odds" (Goldwyn).

Imagine, then, what iconoclastic spirits must have evolved a boudoir in which there are but four pieces of furniture, one lamp and two rugs. In the Roi Cooper Megrue-Irvin S. Cobb photoplay Miss Elliott, as the rich man's wife, takes her morning chocolate on a chaise lounge set against drapery of silk velvet and an unassuming gray and supplemented only by a chair, a curious flat stool and a tiny, long-legged table for the lamp at the head of the couch. There is nothing more in the room.

Similar taste is even more unusually developed in the room adjoining the boudoir—a sort of intimate reception chamber for especially honored callers. Mr. Hopkins and Mr. Ballin endowed Miss Elliott, as the wife of a millionaire, with an inclination for odd Oriental furnishings which resulted in the installation of a set frankly bizarre, yet chaste.

"THE CLIMBER" (Falcon-G. F.)

It is not often that a hero climbs back into society through the ropes of the prize ring, but Henry King, as William Beerdheim Van Broon, does so in "The Climber," the current Falcon feature released through General Film. The story of how the engaging young chap does it makes this one of the most entertaining stories of the Falcon series. For gripping action and a swiftly moving plot this picture is fully the equal of the six that have preceded it.

"The Climber" is founded on the story by George Foxhall.

Scene from "The Climber" (Falcon).

Henry King is particularly good as the hard-hitting, dashing Van Broon, and he is ably supported by a strong cast, which includes Lucille Pietz as Eva Crosby and Bert Ensminger, Bruce Smith, Leah Gibs, Arma Carlton, Mollie McConnell and Ruth Lackaye. Mr. King performs the double role of star and director admirably, under the supervision of H. M. and E. D. Horkheimer.

The next Falcon feature from General Film will be "The Understudy," a fascinating picture founded upon the story by Leigh Gordon Giltner. Ethel Ritchie and Neil Hardin are featured.

NOVELTY IN "THE SPREADING DAWN."

The reputation for springing screen novelties acquired by Goldwyn Productions through the unusual settings given "The Eternal Magdalene," under the direction of Arthur Hopkins, bids fair to be sustained by another departure in the handling of Jane Cowl's first Goldwyn starring vehicle, "The Spreading Dawn."

This play, adapted from the story by Basil King and directed by Larry Trimble, is really the dramatization of a diary presumably kept by a New York society belle of the sixties. The action follows this diary through, page by page, from cover to cover. The familiar expedient of the "fade-out" has been used, of course, to show first the written page and then the story it tells brought to life; but it is used consistently from beginning to end in a manner that is distinctly new.

BIRDMEN LOOK DOWN ON CLEOPATRA.

The contrast between the world of today and the world of two thousand years ago, between the fighting of today when the machine counts and that of two thousand years ago when the man counted, was brought home in a strikingly dramatic fashion a short time since to those concerned in the making of the Theda Bara superpicture, "Cleopatra." While the ships of the Roman and of the Egyptian hosts were reenacting the great battle of Actium, the most important naval conflict of the time, the hundreds of watchers on shore were held spellbound by the sight of a flock of army aeroplanes circling high above the wooden vessels beneath.

The scene was being filmed at Balboa, in Southern California,

Scene from "Cleopatra" (Fox).

and the romance of this unusually effective presentation of the ancient and the modern made the spectators quiet and reflective. Director J. Gordon Edwards, in charge of the screening of "Cleopatra," called time that the players might gaze skyward from the bosom of Newport Bay, emptying into the Pacific, upon which they rested.

About fifteen birdmen from the United States Government's Aviation Training Camp at San Diego, sixty miles away, were on a long distance flight. Their course took them directly over the struggling soldier-sailors of Cleopatra and Octavius Caesar.

MOORE RAPS COST OF BEEF.

Taking liberties with Mother Goose, Victor Moore has made use of the phrase "The Cow Jumped Over the Moon" as the title of his latest Klever Komedy, which will be released by Paramount October 14. It deals with the soaring price of beef. The cow has, figuratively speaking, jumped over the moon, and this is discovered by the householder, depicted by Mr. Moore, when a bill for an unconscionable sum arrives from the butcher. He obtains one of those anatomical charts showing the locations of the various "cuts" on a beef and buys a cow, which he marks in a similar manner. His scheme is to lead the bovine to the butchershop and point out the piece of meat he wants. This leads to disaster and the cow returns to the fold while Vic goes home a sadder and a poorer man.

RAY'S PARAMOUNT DEBUT OCTOBER 29.

"The Son of His Father," in which Charles Ray, the Thomas H. Ince star, will make his Paramount debut, is scheduled for release October 22. His second film, "His Mother's Boy," will be released later in the year. The appearance of Ray under the Paramount banner is an event that has been awaited with much interest by both exhibitors and their patrons. Few of the younger stars have been accorded the attention from the screen public that has fallen to the lot of Ray. "The Son of His Father" was directed by Victor Schertzinger and was adapted from the novel by Ridgwell Cullum. Vola Vale plays the feminine lead.

NEWS AND HUMAN INTEREST IN LATEST ANIMATED.

Keen discrimination for subjects of real news interest in which the human elements have been skillfully featured is shown in the 90th issue of Universal's Animated Weekly, just released. General Petain, "the hero of Verdun," and King Albert and Queen Elizabeth of Belgium are three of the interesting personalities given prominence in this release. By special permission of the French War Office, the Universal cameraman recently accompanied General Petain to the fighting front, and there secured some views of the most democratic of European military leaders during the course of an interesting day's work.

Of even greater note are the scenes in which the exiled King and Queen of Flanders figure, as they are shown donning aero garb and setting off on a flight from a French aero station to view adjacent portions of their ravaged kingdom. An armored scout plane accompanies them. This is in many respects the most unusual set of news pictures the Animated Weekly has carried in weeks.

American scenes are also well represented with pictures of the departure of the 12th New York National Guard for France, via Spartanburg, S. C.; the carnival recently held to mark the official closing of Coney Island for the season, in which soldiers, sailors, marines, civilians and pretty girls all vied for attention with one of the gayest parades of floats that has ever passed down the famous midway by the sea; and scenes taken at Niagara Falls, showing how the great International Bridge between the United States and Canada is being guarded night and day by details of "Tommies" and "Sammies," who hobnob in the most neighborly fashion as they go about their co-operative duties.

WILLIAM FARNUM IN OLD ROLE.

"When a Man Sees Red," William Fox's stirring drama, presents William Farnum in another of the blue-shirted, sturdy fighting roles for which he has become famous. The play will mark Mr. Farnum's first appearance in such a part in a year. The last subject of this kind in which he starred was "Fires of Conscience."

Mr. Farnum is seen as a sailor cast adrift in the South Sea Islands. The story of "When a Man Sees Red" is founded on Larry Evan's "The Painted Lady." Jewel Carmen, who plays opposite Mr. Farnum in "The Conqueror," appears in a similar capacity in the new picture.

VIOLET MACMILLAN IN "THE GIRL WHO WON OUT."

Violet MacMillan is the star of the Butterfly feature scheduled for release Oct. 8. "The Girl Who Won Out" is the title of her vehicle. This is a gripping little sociological drama, written by Judge Willis Brown, the well known juvenile court judge of Salt Lake City, and picturized by C. J. Wilson, Jr.

It details the struggles of Nancy Grimm, a waif of city, to retain control of her baby sister, when both children are left orphans. The representatives of the Children's Aid Society does not think it worth while to bother with Nancy's wishes in the matter, however, and the baby is calmly handed over to a wealthy family for adoption. Nancy herself is placed in the home maintained by the society.

The girl runs away, and cutting off her hair, makes a living as newsboy and messenger about town, until opportunity arises for her to kidnap the baby.

This leads to a series of exciting situations in which Nancy

Scene from "The Girl Who Won Out" (Butterfly).

is forced to rely upon her wits to keep out of the clutches of the law. But finally, through the intercession of a sympathetic young lawyer, to whom she confesses her troubles, Nancy's tangled affairs are straightened out. The human element is strongly brought out in this production, and some excellent character types are contributed by Mrs. A. E. Witting, Charles Hill Mailes, L. M. Wells and Sherman Bainbridge. Eugene Moore is credited with the direction.

"THE CO-RESPONDENT" PRESENTED BY JEWEL.

Elaine Hammerstein, young star of Advanced Motion Pictures, on October 5 will make a flying trip to New York, from Andersonville, N. C., Blue Gap Mountains, where she is working with Ralph W. Ince, to be present at the premiere at the Broadway Theater, on October 7, of the Ralph W. Ince production "The Co-respondent," in which Jewel Productions, Inc., presents her in the title role. She will return to Andersonville the following

Scene from "The Co-respondent" (Jewel).

day to complete work on her second Advanced feature. While in the city Miss Hammerstein will be the guest of Jewel Productions, Inc., whose invitation she has accepted to come to New York for the day.

"The Co-respondent," the first of Advanced Motion Picture offerings, was purchased from Lee Shubert, Arthur Hammerstein and Ralph W. Ince last week by Jewel Productions, Inc. It is adapted from the stage success of the same name by Rita Weiman and Alice Leal Pollack. Irene Fenwick brought it to the Booth Theater two years ago and it proved one of the successes of the season. Wilfred Lucas plays opposite Miss Hammerstein and the cast includes George Anderson, Robert Cain, Richard Neill, Winifred Harris, Josephine Morse, Hattie Horne, Jennie Mayo, Charles Smith and others.

"YOUNG MOTHER HUBBARD" (Essanay).

A travesty on Old Mother Hubbard, of the nursery rhyme, "who went to the cupboard to get her poor dog a bone," has been made into a five-part comedy drama by Essanay for its six-year-old star, Little Mary McAlister.

The picture sets forth, in treatment of the lightest vein, the theory that times have changed but little since Old Mother Hubbard's time. And, while her cupboard was bare and her poor dog had to go boneless then, the high cost of living in the present day would enable them to fare no better now.

The picture is entitled "Young Mother Hubbard," and it will be released on the Perfection Pictures program October 29. Its diminutive star's recent productions are reported to have met with considerable success. Among them are "Pants," the series of child plays, "Do Children Count?" and the super-feature, "On Trial," which is being shown over the First National Exhibitors' Circuit.

"Young Mother Hubbard" presents Little Mary in the role of an impoverished child whose renegade parents have deserted her. Undaunted by the terrors of her plight, the child "adopts" a baby she finds on a doorstep and starts "housekeeping" in a drygoods box. Forthwith child welfare workers of the type that neglect their own homes in order to pry into others seek to interfere. How Mary successfully battles them off, with the aid of her dog, "Bobo," and eventually wins happiness and love completes the picture story. Throughout it runs the humorous comparison between the two Mother Hubbards, young and old, and their poor dogs.

"Young Mother Hubbard" will have a screen time approximately of sixty-five minutes.

FIRST SHOWING OF THEDA BARA IN "CAMILLE."

The first showing of the first Theda Bara Superpicture, "Camille," was made on September 30, when the pretentious production of Alexander Dumas' famous novel was presented at the Academy of Music. J. Gordon Edwards was the director and the supporting company has been scrupulously selected.

The picture is described as a "masterpiece of films from a masterpiece of fiction." "Camille" has been famous as a novel, a play and an opera for fifty years. The greatest actresses of the legitimate stage have all sought the role because of its histrionic possibilities. Miss Bara's impersonation of the woman rebelling against the narrowness of convention is particularly suited to her emotional qualities. Mr. Fox has invested the picture with an especially fine setting.

Pathe Program

Schedule for Week of October 14 Comprises Nineteen Reels in Combination of Serials, Features and Single Reel.

THE Pathe program for the week of October 14 is the biggest ever released by this company and probably by any other. It contains nineteen reels made up of the first of the big new Pathe Plays, a powerful five-reel Gold Rooster play, two strong serial episodes, a one-reel Harold Lloyd comedy, and the usual short reel releases, including the Pathe News.

The box office stars appearing on this program are Mrs. Vernon Castle, Emmy Lynn, Mollie King, Pearl White and Harold Lloyd.

Mrs. Vernon Castle appears in "Stranded in Arcady," a five-reel Pathe Plays special produced by Astra, written by Francis Lynde, scenario by Philip Bartholamae, directed by Frank Crane.

This is the first of the Castle features, and it also marks the first release under Pathe's new feature policy. The name Pathe Plays means a big picture in every branch—stars, story, direction, production, support, advertising.

"Stranded in Arcady" is a thrilling story of the great outdoors, with a number of punches and a splendid cast, including Elliott Dexter and Pell Truiton.

"The Torture of Silence" is a drama of startling intensity in five reels. Emmy Lynn, who plays the central character in this picture, will cause a sensation. She is startlingly beautiful, wonderful as a woman and as an actress. With each situation more powerful than the one that preceded it, this picture is expected to score a sensational success.

Mollie King is seen in the first episode of the "Seven Pearls," with Creighton Hale and Leon Bary, produced in two reels by Astra.

In this chapter Mollie King as Ilma and Creighton Hale as Harry Drake are imprisoned in a water-tight room which Perry Mason, the villain, uses for experiments on models of submarines. Mason turns the water on and leaves the two to drown. Upstairs he piles the furniture together, opens several of the hydrogen tanks and fires them. Imprisoned in their watery trap, with the house burning over their heads, their destruction seems certain.

Pearl White appears in the fifteenth episode of "The Fatal Ring," produced in two reels by Astra under the direction of George B. Seitz, story by Fred Jackson, scenario by Bertram Millhauser.

This episode has a thrilling automobile chase, in which one car is dashed over a cliff. Carslake and his henchmen push a great boulder over the cliff and it is only by a hair's breadth that Pearl and Tom escape.

"Biaritz, the Fashionable," and "Warblers of France" make up a Pathe colored, split-reel scenic and educational.

Harold Lloyd appears in "Bliss," one-reel comedy produced by Rolin. This is a very fast moving comedy, with Harold Lloyd, Harry Pollard and Bebe Daniels. It is all about a count that turns out to be a counterfeit, and it packs a laugh a foot.

An International cartoon and scenic, split-reel, and Hearst-Pathe News Nos. 84 and 85 complete this very big program.

"THE MAN TRAP" (Bluebird).

The success attained by Herbert Rawlinson in presenting the speedy "crook" character in "Come Through" determined Bluebird to present him in another play of a similar nature, especially written by Waldemar Young and produced by Elmer Clifton. "The Man Trap" is the title, and the release date will be Oct. 29.

Scene from "The Man Trap" (Bluebird).

In the unfolding story there is a combination of mystery and surprise, with sensational developments accumulating until the last few feet of film, when the "trick" is turned in a manner to entirely baffle the "plot detectives." An amazing escape from prison, followed by a sensational but fruitless chase; an automobile accident that is sure to astound beholders, and a series of police activities, including ferocious "third degrees," are depended upon to furnish thrills along "sure fire" lines with a "surprise" to cap the climax.

Ruby La Fayette, the lovable old lady, who scored in Bluebird's "Mother O' Mine," has an equally sympathetic role in "The Man Trap," and Sally Starr, new to phot playing, will be introduced as Rawlinson's leading lady. Hal Wilson, Frank McQuarrie, Mark Fenton and Jack Nelson will have important roles.

Ade Fables Well Advanced

New Essanay Short Length Comedies Meeting High Popularity with Eighth Release.

AN advanced mark has been reached in the production of the new series of Essanay-Ade Fables in Slang, which are being distributed by General Film, announcement having been made this week of the completion of the eighth subject. The eighth picture of this series of box-office aids is "The Film-Fed Family."

Exhibitors from all parts of the country are finding that it pays to feature these two-reel attractions, reports General Film, and many are giving them the place of honor in their advertising and publicity campaigns. There no longer is any doubt but that the present Ade comedies will be even more popular than the one-reel series released in 1916, even though the latter established what was then regarded as the high-water mark in popularity.

The first eight subjects of this series and the principal featured players are as follows: "The Twelve-Cylinder Speed of the Leisure Class," George Bean and Frankie Raymond; "The Wandering Boy and the Wayward Parents," Rodney LaRock; "What Transpires After the Wind-Up," Rodney LaRock; "The Fable of the Speedy Sprite," Virginia Valli; "Prince Fortunatus, Who Moved Away from Easy Street, and Silas the Saver, Who Moved In," R. Paul Harvey, U. K. Houpt, Katherine Amos and John Cossar; "All That Triangle Stuff as Sized Up by the Meal Ticket" and "The Film-Fed Family."

TWO HAROLD LLOYD COMEDIES COMING.

One of the best "Lonesome Luke" comedies that has yet been released is "Birds of a Feather," which Pathe announces for the week of October 7. It is said to be a two-reel skit made up of many original and highly amusing pranks in which Harold Lloyd, "Snub" Pollard and Bebe Daniels live up to the reputation which they have acquired of being an unexcelled comedy cast.

"Birds of a Feather" shows Harold Lloyd as joint partner in a hot dog emporium in a seaside resort. As a dispenser of viands of doubtful nourishment he is in a class by himself. Fortune seems a million miles away when all of a sudden it drives up in a big limousine in the person of a lawyer who announces that the king of hot dogs has been left a million dollars and what is more he gives Luke a bale of cash to prove it. Luke takes one grab at the kale and then beats it. We next see him as lord and master of a fine mansion with servants galore. His manner is exceedingly funny as he learns the ropes. Soon, however, he tires of the fine persons who frequent his house and sighs for "Snub," his partner of the hot dog shop, and Bebe, formerly his best Sunday girl. Soon we see him at a reception at Luke's house. Needless to say, that reception is a riot.

Harold Lloyd and the Rolin crew of funmakers is also on the Pathe program of October 14 in a one-reel farce entitled "Bliss." In this comedy Lloyd plays the part of a very much impoverished individual who is exceedingly anxious to get invited to dinner at the house of the girl whom he most admires, but who lacks not only the entree but also the full evening scenery. By a funny subterfuge he hires a "dress suit," in the pocket of which he finds a card belonging to the former owner, a count. By the use of this card he gains admittance to the girl's house and after he gets in further use of the card prevents him from being kicked out. As the "count" he is a riot, and though his table manners leave much to be desired his title covers a multitude of sins. He finally works it so the title mad father of the girl aids and abets him in eloping with the daughter, and what is more, gives him a lot of money in the bargain.

The many exhibitors who are showing these comedies with much success will find "Birds of a Feather" and "Bliss" worthy of a place in the very front rank of rough and tumble comedies.

FOUR OCTOBER "O. HENRY'S."

Four of the richest and most delightful of the O. Henry series produced by Broadway Star Features for distribution by General Film are scheduled for release during October, insuring to exhibitors the cream of this series of box-office attractions. The October releases, in which two and four-reel subjects alternate, are "The Lonesome Road," two reels; "The Indian Summer of Dry Valley Johnson," four reels; "The Enchanted Kiss," two reels, and "A Night in New Arabia," four reels. These pictures are replete with the keen and delicate humor, surprising twists and denouements such as only an O. Henry could contrive, and are certain to find a warm spot in the hearts of fandom. Three of these subjects deal more or less with the west, and one is laid in New York, or, as the author calls it, "Bagdad-on-the-Subway." This is "A Night in New Arabia." Martin Justice has given to "Dry Valley Johnson" some of the most able work he has done yet as a director of O. Henry stories. For the two-reelers in the west Director Dave Smith has taken great pains to provide typical O. Henry locations and atmosphere. Thomas Mills' work as director in "A Night in New Arabia" is of the same high order.

A CHRISTMAS PARTY IN SEPTEMBER.

Intent upon outdoing the timeworn procedure of doing one's Christmas shopping early, Mary Pickford introduced a novelty at the Lasky studio by staging a Christmas party—with a tree, candles, toys and everything—on the 10th of September. This is how it happened.

During the course of producing "A Little Princess," the stage settings for the play included one with a big Christmas tree, completely equipped with candles, tinsel decorations and a hundred different kinds of toys for a scene which occurs at the London boarding school for girls where Mary Pickford, as Sara Crewe, is a pupil.

While Miss Pickford was waiting for the Christmas tree

Mary Pickford and Douglas Fairbanks with the Gifts to the Belgian Children.

scenes to be taken she suddenly jumped up from her chair and said to her director, Marshall Neilan: "I've got an idea! Why can't we send all these toys to the French war orphans when we're through with them? Here we've got some wonderful stuff, just the thing to please a lot of children, and there's no use sticking it all away in the prop room when it would make a lot of youngsters happy." The director agreed.

Then Mary Pickford had another idea. "I'll tell you what we'll do," she said, "we'll ask all the studio folks to bring in some more toys and dolls and things that they have at home. And the studio children can bring a lot of toys that were given to them. I'm sure they will all be willing to give up some of their toys for the youngsters whose fathers have been killed in the war."

The scheme was quickly approved by all the players. A young toy store was the result, and many war orphans will be made happy on Christmas.

CHANGE MADE IN WILLIAM FOX RELEASES.

A change which has just been made in the monthly schedule of Fox Film Corporation's Special Features will result in setting back one week each of the pictures originally scheduled for October.

The revised order of releases places "A Rich Man's Plaything" for the week of September 30th, instead of Gladys Brockwell's new subject, "Conscience," which will be issued on October 7th. Following is the new schedule: September 30, Valeska Suratt in "A Rich Man's Plaything"; October 7, Gladys Brockwell in "Conscience"; October 14, Virginia Pearson in "Thou Shalt Not Steal"; October 21, June Caprice in "Miss U. S. A."; October 28, George Walsh in "This Is the Life."

Two Standard Pictures have been dated for release in October. These are "When a Man Sees Red" (October 7), William Farnum's superb melodramatic vehicle, and "Aladdin and the Wonderful Lamp" (October 14), the second of the Fox Kiddies production, which William Fox opened at the Globe theater last Monday evening.

"THE MANX-MAN" NOW IN EXCHANGES.

Trade prints of Hall Caine's story, "The Manx-Man," have been placed in all Goldwyn offices throughout North America and exhibitors will be invited to see George Loane Tucker's splendid production, which is now available to all exhibitors under the policy of wide open bookings.

New prints have been shipped to all the Western and Coast points and there will be no delay in the trade presentations.

The successful run of this production for a month at the Criterion theater, New York, and Marcus Loew's booking of "The Manx-Man" for sixty-two days in his various theaters has whetted the exhibitor appetite everywhere.

EXHIBITORS PREPARING TO BLOW THEMSELVES.

James F. Dailey, of the Typhoon Fan Company, has just returned from a trip through Ohio, Indiana, Illinois and Michigan. Theater owners are now concerned over winter ventilating and the Typhoon company reports business brisk.

"THE WINGED MYSTERY" FOR FRANKLYN FARNUM.

Joseph De Grasse, producer of Bluebird photoplays, is at present engaged upon the preparation of the story of his next picture for screen presentation. It is entitled "The Winged Mystery," and in it Franklyn Farnum will play a dual role—that of twin brothers, German-Americans.

Despite this hint of war possibilities, "The Winged Mystery" does not deal with the great world war at all. On the contrary, it has nothing whatever to do with the colossal conflict of nations. Much of the locale of the story is in Berlin, where the gay life of the cafes is brought to view.

Farnum in his dual role will enact a part utterly different from anything he has yet done in his film career and will have numerous opportunities to give full sway to his versatile dramatic talent. Rosemary Theby, who will play opposite Farnum, has the part of an American girl. Among the others in the cast will be Claire Du Brey, who plays the part of a secret service woman. Sam De Grasse, brother of the director, has the role of a wealthy scientist, and Charles Hill Mailes plays the father of the heroine of the story.

DE MILLE PLAYLET FOR BEBAN.

As the basis of George Beban's next Paramount picture, first of the two additional productions in which he will star for that organization, a playlet written by William C. DeMille and produced in New York several years ago has been used. It was entitled "The Land of the Free" and the same name will be employed for the picture.

The character of Luigi Ricardo, a typical New York Italian, which was interpreted upon the stage by Robert Payton Gibbs, will afford Mr. Beban a role that it is said will be, if anything, more effective than any in which he has hitherto appeared. It is a characterization which gives the distinguished delineator of Latin types broad scope for his dramatic powers.

MARIE DRESSLER IN HOLLYWOOD.

Established in her own studio at Hollywood, Marie Dressler has begun engaging players for her second comedy for Goldwyn distribution. The name of the piece has not been announced, and beyond the fact that the scenario was written by the famous comedienne herself little is known of it.

Goldwyn is permitted to say, however, that the comedy will be of the popular Tillie type that Miss Dressler has made famous on stage and screen. Those who have seen the first comedy she made for Goldwyn, "The Scrublady," now completed and ready for distribution Oct. 28, predict nation-wide popularity for the Dressler comedies.

"ROPING HER ROMEO" (Paramount-Sennett).

The daring of motion picture actresses has frequently been commented upon, and while the directors invariably aim to minimize the danger of physical injury and never willingly place an actor or actress in a position calculated to prove precarious there is no accounting for the natural disregard of the players for danger. An example of this type of actress is Polly Moran, who has one of the leading roles in the hilarious Paramount-Mack Sennett comedy, "Roping Her Romeo," to be released shortly. Polly is a horsewoman of the kind who will stop at nothing while in the saddle. Walls, ditches, hills, precipices—all are alike to her.

In "Roping Her Romeo" Miss Moran does more stunts on

Scene from "Roping Her Romeo" (Paramount).

horseback than the average comedienne can accomplish upon her own feet. While the spectators are being convulsed with laughter they will also be thrilled at her daring feats.

The first Paramount-Mack Sennett comedy, "A Bedroom Blunder," is scheduled for release October 7th. The reports on this production say that it is a veritable whirlwind of laughter-provoking situations, with a host of beautiful girls and an all-star cast, including Charles Murray, Mary Thurman, Wayland Trask and Eva Thatcher.

"EVEN AS HIM AND HER" (L-Ko.)

Phil Dunham, the erstwhile comic actor in L-Ko's, has delivered to General Director J. G. Blystone his second effort as a director, and will be circulated through Universal exchanges on the regular L-Ko date, Oct. 31. In this merrymaker, Lucille Hutton will be the featured player, with Billy Bevan the leading comedian.

"Even As Him and Her" will be a slapstick satire on the newlyweds. In its progress there will be an accumulation

Scene from "Even As Him and Her" (L-Ko).

of surprising results obtained from a combination of trick photography and recklessness on the part of Miss Hutton, Mr. Bevan and the entire Phil Dunham organization. Having participated in both sides of the argument, Director Dunham has given to this effort his experience as an actor in developing his ideas as a producer. Assurance comes from L-Ko, via President Julius Stern, that "Even As Him and Her" will be right up to standard of its predecessors.

"MADAM WHO" (Paralta).

Bessie Barriscale's second Paralta play, "Madam Who," founded on Harold MacGrath's sensational military secret service story of the same title, adapted to the screen by Monte M. Katterjohn, was recently completed at the Paralta studios in Hollywood and the first print forwarded to New York.

While the story is told in an atmosphere of camp, trench and battle, the war interest is entirely secondary to the powerful dramatic portrayal of a determined young woman who becomes a military secret service agent to avenge the death of her father and brothers, who have lost their lives in action.

This young woman, "Jeannette Beaufort," played by Miss Barriscale, matches wits with the most shrewd and experienced military secret agents of the enemy. Endeavoring to capture them, she is herself captured by eleven men; all of them are masked. Ten of them are unknowns to each other, but one, their leader, knows them all.

Scene from "Madame Who" (Paralta).

To save her life, "Jean" is compelled to marry one of them. As the ceremony is performed by the leader, who is a clergyman, she notices a peculiar tattoo mark on the wrist of the man to whom she is being married.

With this mark as a clue, "Jean" begins search for her unknown husband as an incident to her activities for her government, but the mysterious sign hinders her more than it helps and leads her into an entanglement of baffling mystery and intrigue which is only solved at the very ending of the story.

Clyde De Vinna, who did the photographic work, has greatly added to his reputation in "Madam Who," which will be Miss Barriscale's first Paralta release. Grace Miller White's "Rose o' Paradise" will follow this production, which, in turn, will be followed by her third Paralta play, "Within the Cup," by Monte M. Katterjohn.

GAUMONT PROGRAM FOR WEEK OF OCTOBER 15.

The first release of the Gaumont Company for the week of October 15 is Gaumont-Mutual Weekly No. 146, which will reach the screen on Wednesday, October 17. The current topics which will appear in this issue will be those headlined in the newspapers of about that date. It is, of course, no more possible to predict the contents of No. 146 than to foresee what news events will occupy the pages of the daily papers. But Gaumont cameramen are everywhere on the alert, and as soon as important news "breaks" it will be shown in the Mutual Weekly.

Like a literary magazine, the Gaumont screen magazine, "Reel Life," is carefully prepared in advance of publication. It is therefore possible to state the contents of No. 77, which will be released on Thursday, October 18. At great expense, two cameramen were sent to Panama and points on the Gulf of Mexico to photograph the feature subject in this number, "The Banana Industry." This industry is shown in its entirety, from the planting of the banana tuber, or "eye," among decaying jungle vegetation, to the unloading of perfect bunches by machinery in the United States.

Hardly less interesting (and probably housewives will deem it of greater importance) is "When Dishwashing Is a Pleasure," which illustrates a recent invention which allows the sanitary washing of each dish in clean, separate water in a way which will not injure the prettiest or most delicate hands. The Gaumont Company promises to show other inventions to lighten housework in succeeding issues.

The other subjects in this number are: "A Colonial Church in South Carolina," which was saved from destruction during the Revolution by the coat of arms of George III; the making of a crude bracelet by "A Primitive Jeweler," and "An Optical Illusion," an animated drawing from the humorous weekly, "Life," which proves that the chorus girl did not kick off the minister's "lid."

HAROLD LOCKWOOD IN "LOVE ME FOR MYSELF ALONE."

For the story of the first Metro wonderplay starring Harold Lockwood he will make in Metro's New York studio, at 845 West 43d street, where he and his staff have settled themselves, after moving from the West Coast, Fred J. Balshofer, president of the Yorke Film Corporation, has acquired the rights to Francis Perry Elliott's novel, "Love Me for Myself Alone." This novel was published recently in Smith's Magazine and is the second of Mr. Elliott's writings Mr. Balshofer has selected as a starring vehicle for Mr. Lockwood, the first being "The Haunted Pajamas," which was recently released by Metro.

"FIRING FATHER" (Mutual).

"Firing Father," a one-reel comedy, is the second of the new series of Strand-Mutual comedies starring Billie Rhodes. It is scheduled for release October 9. "Firing Father" deals

Scene from "Firing Father" (Mutual).

with the trials and tribulations of a pair of lovers, who eventually outwit the girl's father by means of a fake conflagration. The new Mutual Strand series opened October 2 with "Some Nurse," the first of a series of forty-four one-reel comedies. Billie Rhodes is the star in the series, supported in most of the series by Jay Belasco.

"A JITNEY ELOPMENT" (Essanay).

An exciting automobile pursuit, ending when one machine falls into the ocean, is a feature of "A Jitney Elopement," the second of the new prints of Charlie Chaplin's Essanay successes being released monthly through the General Film Company.

There is a vein of romance throughout the story which, combined with Chaplin's inimitable comedy, gives the pictures a general appeal. Chaplin is shown in the role of the favored suitor of an heiress, played by Edna Purviance. The girl's father, however, insists upon marrying his daughter to a poverty-stricken count, who demands $1,000,000 in addition to the girl.

Scene from "A Jitney Elopement" (Essanay).

Chaplin calls and is mistaken for the count. The father hands over the money. While the three are at dinner the real count enters. There is a lively encounter in which the count, Charlie and the father take part. The fight is carried into the open, where several cops take part, only to be given a series of K. O. blows by Charlie.

Finally, after a series of mirth-provoking adventures, Charlie and the girl reach an automobile, then the chase begins. Through mud holes, over ruts, and across formidable obstacles the two autos race at break-neck speed. When the machines reach a dock, and Charlie is overtaken, he used strategy to get rid of his enemies. He backs his car suddenly, pushing the pursuing machine and its occupants into the ocean.

This is one of the Essanay series of pictures which made Chaplin famous. "The Champion," the first of the new prints released, has scored a big hit everywhere it has been shown. "A Jitney Elopement" will be released October 13.

ESSANAY'S ON GENERAL FILM PROGRAM.

Taylor Holmes, Charlie Chaplin and George Ade, the Hoosier Humorist, supply Essanay's share of film entertainment to be released the coming week. Mr. Holmes, who formerly was a stage star, will be seen in a comedy-drama entitled "Fools for Luck." The picture, which is a screen version of Kennett Harris' story, "Talismans," is now being given trade showings in all branch offices of the George Kleine System. It will be released on the Perfection Pictures program Oct. 8.

"Fools for Luck" is Mr. Holmes' second screen venture. The first, "Efficiency Edgar's Courtship," won favorable comment from photoplay critics, and is reported to be drawing excellent business for exhibitors.

The second of the Essanay-Chaplins, which will be released through the General Film Company, Oct. 13, is "A Jitney Elopement." This series is comprised of new prints of all the pictures Charlie Chaplin made for Essanay. "The Champion" was the first. One is being released each month. Included in the series are "Shanghaied," "A Woman," "In the Park," "By the Sea," "A Night in the Show," and others of the comedies in which Chaplin won his first public recognition.

The next George Ade Fable to be released through General Film is entitled "The Fable of All That Triangle Stuff as Sized up by the Meal Ticket." It will appear Oct. 13. These two-part comedy-dramas are designed for any program owing to the popularity of their author, many exhibitors are using them to good effect as featured subjects. The Fables in Slang have a screen time of, approximately, twenty-five minutes. One is being released by Essanay each week.

NEW PICTURES FOR JEWEL.

Jewel production officials announce the purchase of two new features. The first is "The Boss of Powderville," by Thomas Addison; the second, the Lois Weber production, "The Price of a Good Time," from "The Whim," by Marion Orth, which appeared in Breezy Stories. Up to the present date Jewel officials have bought besides these features "Come Through," "Sirens of the Sea," "Pay Me," "The Man Without a Country" and "The Co-respondent."

THE WEEK IN THE FOX STUDIOS.

Work has been begun on a new William Fox production in the West Coast studios. Richard Stanton will supervise it, and the cast will include Enid Markey, Frankie Lee and Fanny Midgley. Miss Markey was leading woman in "The Yankee Way," Frankie Lee was in "Sins of Her Parent," "One Touch of Sin," "Durand of the Bad Lands" and "The Soul of Satan," and Miss Midgley has been on the stage since she was fifteen years old. Mr. Stanton's most recent films were "The Spy" and "The Yankee Way."

George Walsh is working in a production under the direction of his brother, R. A. Walsh, called "This Is the Life." Four players were added to the cast last week. They are John Ehrets, Jack McDonald, W. H. Ryno and Victor Sarno.

Mr. Fox opened "Aladdin and the Wonderful Lamp" at the Globe theater on Monday evening. This is the second of the Fox Kiddies features to be shown. The play has dozens of remarkable photographic effects in addition to the amazingly fine acting on the parts of hundreds of juveniles.

The next Fox special feature for the week of Sept. 30 will be Gladys Brookwell in an allegorical film called "Conscience," in which Miss Brockwell essays half a dozen characters.

THREE BLUEBIRDS NAMED.

Because of a conflict with previous copyrights, Bluebird has been compelled to change titles on some of its future releases. The plays referred to will be presented by Herbert Rawlinson, Mae Murray and Carmel Myers. "The Man Trap" has been definitely applied as the title of the "crook play" Rawlinson will be starred in October 29. This date was assigned to another feature in previous announcements, but has been now given to the Rawlinson subject.

"The Dynast" was the working caption of the Carmel Myers picture, but the release title has been changed to "The Lash of Power." For the Mae Murray offering "Princess Virtue" has been established as the title. Bluebird exhibitors will be especially interested in the Carmel Myers and Mae Murray features, as they serve to introduce these attractive young ladies as stars of the Bluebird program, on Nov. 5 to 12, respectively.

PARAMOUNT SERIAL OPENS OCTOBER 29.

Monday, Oct. 29, has been set as the release date for Paramount's first serial, which bears the strange title "Who Is 'Number One'?" Anna Katharine Greene, great mystery writer, is the author of the story, and the complete novelization—not a synopsis—will be printed in the most important newspapers in fifty cities coincident with the release of the fifteen episodes.

Kathleen Clifford is the star of "Who Is 'Number One'?" and in this Paramount serial she is making her film debut. Already a success in vaudeville and musical comedy, her work in "Who Is 'Number One'." her infectious charm and her dramatic talent as well as her ability for staging neck-risking stunts will immediately establish her, Paramount believes, as one of the most popular of all serial heroines.

Besides the campaign of newspaper advertising, Paramount will launch behind the serial a smashing billboard campaign in 150 cities. Paramount refused to set the release date until each

Scene from "Who Is Number One" (Paramount).

of the episodes was complete. New hand-lettered titles and special trailers are a feature of the prints.

The story is of the machinations of a mysterious, revengeful woman. "Hell hath no fury like a woman scorned," is the theme behind this woman's intrigue.

A man of masterful mind—a powerful financier, a clever inventor, is the object of this woman's hate.

Prints of all episodes will be shipped soon to all Paramount exchanges so that exhibitors will be able to see any or all of the pictures they buy.

Hy Mayer's "Travelaugh"

Famous Cartoonist Evolves Combination of Photographic and Pencil Sketches of City Scenes for Universal.

IN addition to his duties as the featured cartoonist of the Animated Weekly, Hy Mayer has just made an arrangement with Universal whereby he will do a unique series of "Travelaughs," to be issued monthly during the coming year.

The first of these humorous commentaries on life as it is

Hy Mayer

lived in the highways and byways of the metropolis was recently shown at the Broadway theater, where it aroused much favorable comment. It is entitled "New York as Seen by Hy Mayer," and will be released throughout the country without delay. As a combination of photograph and drawing, the reel has a refreshing element of novelty that lifts it out of the class of the stereotyped travel trip in screenland. The camera supplies many unusual scenes of the skyline, rivers, docks, bridges, streets and foreign quarters of the big city, which in turn fade out into Mayer's witty and incisive sketches, telling in the most graphic manner the thoughts that these scenes have aroused in his mind. Not the least interesting part of the reel are the captions done in the artist's characteristic vein.

Hy Mayer is the dean of cartoonists now connected with the motion picture industry. He is finishing his fifth year under contract with the Universal Film Manufacturing Company, and during that time his name, his hand and his famous striped shirt cuff have become familiar in every corner of the globe where motion pictures are shown.

Born on the continent of Europe, of English parents, Mayer migrated to Chicago at an early age and did his first successful work on the newspapers of the windy city, so the term "cosmopolite" might be applied to him in the strictest sense. He has been known for years as "the cartoonist who makes his point without leaving a sting." Although one of the most popular and highly paid funmakers in the world, Hy Mayer has never made an enemy by his work, nor has any newspaper or magazine handling his drawings had occasion to warn him against the use of the brand of ridicule that frequently causes the victim to seek redress in a libel suit. In fact, he says the men whom he has lampooned oftenest are the very ones who seem to like his work best. His cartoons and illustrations have appeared in all the prominent British magazines, including Punch, Pick-Me-Up, the Pall Mall Magazine, as well as Figaro Illustre and Le Rire of Paris, Fliegende Blatter of Munich, and practically every humorous and serious publication of any standing in the United States.

Mayer was the cartoonist of the New York Sunday Times for ten years, finally severing his connection with that paper to become editor of Puck. He is now devoting practically all of his time to motion picture work, and, despite the fact that he has been continually engaged in turning out drawings for the past thirty-two years, his enthusiasm is as keen as ever, and he is just the man from whom to expect a novelty of the "Travelaugh" variety.

VIOLA DANA UNDER DOUBLE DIRECTOR SYSTEM.

Charming Viola Dana, youngest of Metro stars, will leave soon for California, where she will continue to appear in Metro wonderplays, under the double director system. John H. Collins and William C. Dowlan are the two directors who will endeavor to keep this little bundle of energy busy. Mr. Collins will complete one picture with Miss Dana as star, then retiring to cut and assemble his picture, while Mr. Dowlan begins and completes the direction of the star in her next Metro multiple-reel feature.

The first feature on which Miss Dana will be engaged on her arrival at the Pacific Coast studios will be "The Winding Trail," under the direction of Mr. Dowlan. When "The Winding Trail" is completed, Miss Dana will at once begin work on a screen version of Myrtle Reed's famous story, "A Weaver of Dreams," under the direction of John H. Collins.

Mutual Schedule

Anita King's First Picture Appears in Program for Week of October 8.

MISS ANITA KING appears in the first of her series of Mutual-Horkheimer pictures on the Mutual release schedule of October 8. "The Girl Angle," her initial production, is released on that date, together with "Southern Pride," a five-reel Mutual-American drama starring Gail Kane. The week's schedule includes Chapter IV of "The Lost Express," the Mutual-Signal photo novel starring Helen Holmes, two comedies and two topicabs.

"The Girl Angle" (Mutual-Horkheimer).

Miss King recently signed a contract with E. D. Horkheimer to appear in a series of pictures for release on the star production schedule of the Mutual Film Corporation and has been hard at work on "The Girl Angle" ever since the day of her arrival at Long Beach, Cal. The expression "hard at work" is used literally as well as figuratively, for Miss King's first picture contains a world of strenuous acting. The producer selected an exdellent vehicle for Miss King's first picture. She is assigned to the role of a two-fisted, fighting woman, a person of great self-efficiency who detests, despises and distrusts the male of the species to an intense degree. Miss King has done the part remarkably well. She make a typical woman of the rough and ready West. The production is in five reels. It is from the story by L. V. Jefferson, a writer of note. Joseph Ryan occupies the principle place in the supporting cast, which includes such well known names as Daniel Gilfether and Mollie McConnell.

"Southern Pride" (Mutual American).

Miss Gail Kane has a distinctly different and quite as fascinating role in her new picture, "Southern Pride," as she had in "Souls in Pawn" and "The Bride's Silence," her last two releases. She is assigned to the part of the proud daughter of an old but impoverished Creole family, loved by two men and loving one—the everlasting triangle. There is a theft of the family heirlooms to throw a touch of mystery into the story. Miss Kane is surrounded by an exceptionally good cast. The settings are typically Southern and thoroughly up to the American Film Company's standard. The production was directed by Henry King, who has been in charge of Miss Kane's most recent Mutual-American pictures.

Two Comedies on Week's Schedule.

There are two comedies on the schedule for the week, "Firing Father," the second of the new series of Mutual-Strand one-reel pictures, starring Billie Rhodes, and "Jerry and the Bully," a one-reel Cub, featuring the inimitable and terribly funny George Ovey.

Exhibitors in all parts of the country showed keen pleasure over the announcement that Mutual would release a series of forty-four Strand Comedies starring Miss Rhodes, and extraordinarily heavy bookings have followed the news. Miss Rhodes is supported by Jay Belasco. "Firing Father" is scheduled for release October 9 and "Jerry and the Bully" reaches the screen October 11.

Chapter IV of "The Lost Express."

The serial release of the week is "The Oil Well Conspiracy," Chapter IV, of "The Lost Express," the Mutual-Signal fifteen-chapter photonovel starring the fearless Helen Holmes. Chapter IV takes the production up to the point where the motive for the theft of old General Thurston's secret formula for granulating gasoline is revealed. Helen has been injured in an automoblie collision at a grade railroad crossing and has been carried to the offices of the Valquez Oil Company. Recognized by Valquez, she is ordered off the property and his suspicions convince her that it is he for whom the plans are wanted.

Two Topicals on the Schedule.

Reel Life, the Mutual Film Magazine, scheduled for October 11, covers the following subjects: "A Dam Across the Mississippi," "The Development of the Watch," "Acrobatic Cyclists," and shows the raising of cantaloupes in the Imperial Valley. The animated drawing from life is entitled "Coming Home from the Club in 1950." Mutual weekly carrying current events is released October 10.

ALICE BRADY BEGINS WORK FOR SELECT.

Work has been begun in the Paragon studio at Fort Lee on the first of Alice Brady's Select pictures. The name of this production has been changed from "The Red Mouse" to "Her Silent Sacrifice." The former title was that under which the play by Henry W. J. Dam was produced when it was given its New York presentation. The scenario of "Her Silent Sacrifice" was prepared from this material by Eve Unsell.

In the splendid cast which is being selected to support Miss Brady are Robert Payson Gibbs, Henry Clive, Blanch Craig and Edmund Pardo. The production is being directed by Edward Jose, whose "Poppy" and "The Moth" have been Norma Talmadge's two most successful productions.

The story of the picture is that of a young girl who enters into a bargain with an old roue of a prince, by the terms of which she secures fame for the starving artist whom she loves. How this obligation is met forms the central theme of "Her Silent Sacrifice."

Kalem Announces One-Reel Features

Specially Selected "Grants," Soon to Be Released, Contain Many Surprises.

ONE Reel Features." That is the way the Kalem Company describes four new episodes of "Grant, Police Reporter," featuring George Larkin and Ollie Kirkby, to be released weekly beginning October 18.

The pictures are entitled "The Mystery of Room 422," "A Deal in Bonds," "The Sign of the Scarf" and "The Man with the Limp."

"Exhibitors will be interested to learn," said William Wright, of the Kalem Company, "that these four pictures were especially selected from the series because of their extraordinary merit, and held for release as separate one-reel features. It will behoove exhibitors to visit their nearest General Film office and see the four pictures for themselves. If they are unable to do so they can take my word (which in ten years' dealings with exhibitors I never have broken) that these special episodes are all that we claim for them—namely, genuine features in one reel. Of the thirty odd plots which Robert Welles Ritchie wrote for 'Grant, Police Reporter,' he regarded these four his best work.

"The press in commenting on our 'Stingaree' series," continued Mr. Wright, "frequently remarked that many of the two-reel episodes are superior to many so-called 'super features' in quality of story and production. Now we have combined in one reel all the elements that went to make the 'Stingaree' pictures genuine features.

"In view of the popularity of the 'Grant' series, exhibitors booking these four new episodes will do well to advertise them as features. The wise know that length does not make quality. They will not have a disappointed patron the day they show the new 'Grants.'"

EMILY STEVENS IN "ALIAS MRS. JESSUP."

Emily Stevens has begun work at the Metro studio, 3 West 61st street, New York, on a multiple-reel screen version of Blair Hall's clever story, "Alias Mrs. Jessup." The new Metro Super-Feature will rival the forthcoming special production de luxe, "A Sleeping Memory," in putting Miss Stevens' dramatic powers to the test. The star will be called upon to act the parts of both Janet Ford and Lillian Ford, cousins, their physical similarity being their only resemblance to each other. Miss Stevens will be obliged to build up two entirely different sets of mannerisms for the two characters, Janet and Lillian. This production will be directed by William S. Davis, and will serve to introduce Mr. Davis as a member of Metro's directing staff.

PARAMOUNT-BRAY PICTOGRAPH NO. 88.

Special interest attaches itself to the 88th release of Paramount-Bray Pictograph, the magazine on the screen, through the remarkable hunting subject, "A Southland Deer Hunt," incorporated in it. This picture was made in the forest-covered hills of Carolina, a sportsman's paradise, and probably is the only one that shows the actual shooting of a wild deer.

In order to get the pictures, the camera-man was forced to climb a tree, where, screened by the leaves and with his camera lashed securely to the branches, he sat patiently for hours awaiting the chance of a deer passing close enough for the hunter's shot. Finally a magnificent buck and his mate appeared, but the thick underbrush prevented an accurate shot and they scampered off unscathed. A little later, however, a doe came leaping down the trail, and evidently catching some

Scene from "Bobby Bumps' World 'Serious'."

unfamiliar sound, stopped still. In an instant the hunter's gun was at his shoulder and with the report of the gun the deer bounded high into the air and fell dead. Lovers of the great outdoors will experience a thrill on seeing this picture.

Other subjects that go to round out this release are a practical demonstration of a simple method of making soap in the Home as evolved in the Department of Home Economics of Cornell University. "A Wood Chopping Contest in New Zealand" and an animated cartoon by Earl Hurd called "Bobby Bumps' World 'Serious'."

ANITA KING IN "THE GIRL ANGLE."

Miss Anita King, widely known as a screen favorite, makes her initial appearance in Mutual pictures October 8, when "The Girl Angle," the first of a series of productions which she is to make at the Horkheimer studios for Mutual is released.

Miss King went West several months ago under contract with E. D. Horkheimer to appear in five-reel features. She was placed at work under the direction of Edgar Jones on "The Girl Angle," from the story by L. V. Jefferson.

"The Girl Angle" is laid in the West. Miss King is cast as

Scene from "The Girl Angle" (Mutual).

a self-sufficient woman from the East who, betrayed by a man on her wedding day, has resolved to live her life henceforth entirely away from masculine influence and without masculine assistance.

The story is a red-blooded tale. The picture is full of strenuous acting. Miss King rides horses with reckless abandon. It is full of unusual scenes and wonderful scenery. There are innumerable pistol duels, a train robbery and some wild dance hall scenes. There is a vigilante trial in which masked men conduct a summary court and a near-lynching.

Miss King is especially well cast in the play. She makes a typical woman of the great outdoors. She rides with exceeding grace. She is a bit clumsy as a plow-woman but proves herself a carpenter of no mean ability. She is charming in riding habit and most fetching in overalls.

SCHEDULE OF FORTHCOMING L-KO'S.

General Director J. G. Blystone has arranged a series of L-Ko's for distribution through the usual Universal sources that have the indorsement of President Julius Stern. It is Mr. Stern's contention that the forthcoming arrangement of comedies will maintain the L-Ko standard in every particular.

"Fat and Furious," to be released October 24, will have Myrtle Sterling as the featured player, with Al Forbers, Babe Emerson and Russ Powell competing for the laughs in her support. Vin Moore directed. There will be another Myrtle Sterling L-Ko released November 7, under the title of "Sunday in Last Chance Valley" and a third comedy with Miss Sterling featured on November 21, under the caption of "Deep Seas and Desperate Doings." In both of these features, directed by Mr. Moore, Al Forbes and Russ Powell will lead the supporting comedians.

Phil Dunham has directed two of the features for immediate distribution—"Even as Him and Her," for October 31, and "The Judge's Revenge," for November 28. In the last named subject Mr. Dunham will also play a comedy role, with Lucille Hutton and Billy Bevan featured in the cast. Bob McKenzie will also have an important role in the support.

Dick Smith and Archie Mayo are co-directors of "The Golfers," to be issued November 14, with Eva Novak, Bob McKenzie, Chester Ryckman and Eddie Barry contesting for the laughs. The call of war has necessitated changes in the L-Ko staff that brings Jim Davis, recently with Vogue comedies, into the fold as one of General Director Blystone's staff. He takes the place of Noel Smith, who has responded to a summons to the Southern California training camp.

EDNA GOODRICH IN "HER SECOND HUSBAND."

"Her Second Husband," from the story by Hamilton Smith, a New York writer of note, has been chosen as the next Mutual production starring Edna Goodrich. "American Maid" is nearing completion at Mutual's Long Island studios under the direction of Albert Capellani. Miss Goodrich is working with the regularity of a business woman on her photoplay productions. The celebrated stage star has taken a keen interest in her recent pictures and has added keen enthusiasm to her ability in their production. "A Daughter of Maryland," the third of her series, has been scheduled for release by Mutual on October 29. "Her Second Husband" will be released following "American Maid."

Great "Camille" Makes Debut

Helen Hesperia in a De Luxe Production Presented Through General Film Company.

THE announcement of the immediate release of a six-reel de luxe production of "Camille," in which Helen Hesperia, the international beauty, is featured, for exclusive distribution by General Film Company, is one of the most important developments in filmdom in many months. No greater international motion picture actress has ever been developed than the Italian star whose extraordinary dramatic power has made her the most classic Camille ever pictured. As an attraction which should appeal to the exhibitor in search of a profit-making feature, this subject is regarded in a class by itself.

Some of the greatest photographic work yet done in pictures has more than done justice to Dumas' incomparable masterpiece. Costumed with a lavishness seldom found in pictures of this character, it is expected to be one of the really great box-office attractions of the year. Great care was exercised in setting this masterpiece in the atmosphere which Dumas himself employed in working out his story.

Aside from the magnificent way in which Camille has been staged and filmed, the outstanding feature of the picture is the superb acting of the Italian star, Helen Hesperia. No finer bits of emotional acting could be undertaken than in this Camille. Helen Hesperia is one of the few really world-famed film artists. She commanded the limelight of popular favor from the time she began work four years ago, under the direction of the Milano Film Company, in a series of twelve feature productions to which the general designation of "Bella Hesperia" series was given, meaning the "Beautiful Hesperia." This series was a great success in all parts of the world, for everything that meant sport and risks seemed to attract the ability of this young actress.

Miss Hesperia is supported by a cast fully capable of keeping the pace she has set in the staging of Camille, and the entire six reels are crowded with some of the most powerful and dramatic acting yet seen in pictures. The production is controlled by the Hanover Film Company, Captain Charles E. Kimball, managing director.

East and West in October 7 Triangle

"A Phantom Husband," a Tale of Kentucky, and "Ashes of Hope," Treats of a Mining Camp.

THE power of instinctive maternal love to conquer a desire to avenge man's duplicity and the pressure of public opinion in a small town furnish themes for Triangle's dramas to be released the week of October 7. Belle Bennett and Ruth Stonehouse are cast in the leading roles.

In a Western mining camp dominated by the charm and beauty of Gonda, a dance-hall girl, Gordon, a fugitive from justice and stranger to the abandon of the place, becomes the subject of a wager between the girl and a gambler, who loves her. The girl wins, almost at the cost of Gordon's life, and takes her protector to her cabin. Love follows admiration for the man's strength and courage, and with it comes a dream of motherhood which Gordon does not share, because, as develops later in the story, he has a wife and an infant son, awaiting his return back East. A picture of the child kills the hope that stirred in Gonda and moves her to the supreme self-sacrifice which names the play, "Ashes of Hope." Supporting Miss Bennett are Jack Livingston, Jack Richardson and Josie Sedgwick.

The second play, "A Phantom Husband," has a unique matrimonial twist, as its title implies. A little country girl, whose pride impels her to spread news of an imaginary fiance, in a Kentucky town, wanders through the maze of her white lies trying to produce a ready-made husband for her wedding date. In following an ingenious plan, she finds a real husband who brings her more happiness and worldly goods than she dared to expect. The story is from the pen of H. O. Davis, Triangle general manager. Charles Gunn plays the leading male role opposite Miss Stonehouse.

The Keystone comedy of the week, "His Crooked Career," features Fritz Schade and Claire Anderson in a tangle between a chief of police and the burglar's union. "Half and Half" and "All at Sea," one-reel Triangle Komedies, also will be released on October 7.

VIOLET MERSEREAU'S FUTURE BLUEBIRDS.

Over at Bluebird's Leonia, N. J., studios. Director Theodore Marston is finishing off his second subject, with Violet Mersereau the star. John C. Brownell made the scenario of the present work from Mrs. Bronson's novel, "Princess Tatters," but there will be a new title applied to the release when put in circulation.

Robert L. Hill is assisting Mr. Marston in the direction, Miss Mersereau's support will include Donald Hall, Charles Slattery, James O'Neill, Frank Otto and Grace Barton. Last Thursday another Mersereau picture was shown to Bluebird executives and will soon be given its definite release date.

"The Girl by the Roadside," original title of Varick Vanardy's novel, will be used when the time comes. Cecil Owen, Ann Andrews, Allen Edwards, Royal Byron, R. L. Hill, Kenneth Hall and Sam B. Mintner will support Miss Mersereau. John C. Brownell also made this scenario and Mr. Marston directed. Miss Mersereau will appear, during December, in one of the two subjects mentioned.

RAVER INVITES DEFENDERS TO PREMIERE.

Harry Raver last week sent telegrams personally to each of the nineteen Public Defenders throughout the United States, inviting them to the initial exhibition of "The Public Defender," the big screen production based on the book of the same name by Mayer C. Goldman. Assurances were quickly received by Mr. Raver that the majority of the official "Public Defenders" of the country would be present at the premiere. The consensus of opinion seemed to be, according to the telegrams sent in, that the screen version of "The Public Defenders" will give a great impetus to the movement started by the author of the book, which was, better treatment and a fairer deal in court for poor persons accused of crime.

Among the cities which already possess a regularly elected or appointed Public Defender are Los Angeles, San Diego, Columbus, Portland, Oregon, Omaha, Pittsburgh, Evansville and Philadelphia.

While the screen production presents cogent reasons why the office of Public Defender should be created in every municipality possessing a District Attorney or Public Prosecutor, it is in no way preachy or platitudinous, but is in every sense of the word a big, forceful human interest drama. Alma Hanlon, Frank Keenan and Robert Edeson are starred. John Sainpolis and Florence Short are also in the cast. Burton King staged the picture.

THE ARMY AND NAVY ENTERTAINS WITH SIMPLEX.

That their friends and relatives might see them in action, members of the 2nd Field Artillery had several thousand feet of film taken showing Battery D in action. The films were projected on a Simplex Projector which they have recently installed and the men are loud in their praise of the entertainment which the motion picture affords during the spare time they have.

A United States battleship dropped anchor for a few hours in the harbor and during that time an electrician formerly with the Cosmofotofilm Manufacturing Co. and other leading film manufacturers called at the factory of the Precision Machine Co. and made the purchase of a Simplex.

The 23d N. Y. Regiment has also installed a Simplex Projector with which to while away their spare time while at Spartanburg and keep in touch with things at home through the news weeklies.

Uncle Sam's sailor boys have built a club house at the Newport Training Station, and in order to make it complete a public spirited citizen has donated a Simplex Projector. The club house has been named "The House That Jack Built."

WORLD'S LARGEST CANTILEVER BRIDGE.

On Sept. 11, 1916, the 5,000-ton central span which was to complete Quebec's $20,000,000 bridge fell into the St. Lawrence River, killing ten workmen. This was the second failure to raise this immense span into position. After more than a year, the Gaumont Company is able to show in No. 144 of the Mutual Weekly, released Oct. 3, the third and successful attempt to complete this monster bridge. With a cantilever length of 2,830 feet, and a clearance which will allow the passage of the tallest masted ships, the Quebec bridge is the greatest in the world, surpassing the famous bridge across the Firth of Forth, near Edinburgh. Even a 16-story building would not extend above the main posts, and more than 65,000 tons of steel were used in its construction.

NEXT FARRAR PICTURE STARTED.

Upon completion of the initial Geraldine Farrar production for Artcraft release, "The Woman God Forgot," Cecil B. De Mille immediately commenced activities on the next picture at the Lasky studio in Hollywood, Cal. The title of the new production is "The Devil Stone."

CAMERAGRAPHS IN CAMP.

The Nicholas Power Company has recently made a number of notable installations, including nine machines, to Camp Dix, Wrightstown, N. J., and a machine to the Reserve Officers' Training Camp at Plattsburg, N. Y.

G. W. LANDON WITH POWER.

G. W. Landon has been appointed associate advertising manager of the Nicholas Power Company. A. J. Lang continues to look after the Cameragraph publicity.

A POOR MAN'S INVESTMENT

Small Amounts Saved Weekly Will Buy a

LIBERTY BOND

Picture Theaters Projected

EARLE, ARK.—W. L. Crouch has contract to erect a two-story brick building for moving picture theater and auditorium; size, 125 by 40 feet; composition roof; seating capacity for 800 people; cost, $6,500.

LA JOLLA, CAL.—J. M. Padgett and Jack McDonough of San Diego have purchased the Orient theater.

SAN JOSE, CAL.—T. S. Montgomery has plans by Binder & Curtis for a commodious reinforced concrete moving picture theater to be erected on First street. The structure will cost approximately $70,000. San Jose and San Francisco interests are lessees.

JACKSONVILLE, FLA.—Savoy theater has been repaired and reopened under the management of L. S. Oliver.

VALDOSTA, GA.—Valwag theater is now in course of erection.

CHICAGO, ILL.—People's Theater Company, 4717 South Ashland avenue, have plans by C. W. and George L. Rapp, 69 West Washington street, for a two-story theater, store and office building, to cost $250,000.

CHICAGO, ILL.—G. H. Gottschalk & Company have the contract for the erection of the Atlantic business block at Harding avenue and 26th street, for Herman Schoenstadt, to cost $215,000. Structure will contain theater, with seating capacity of 2,000. Pipe organ will be installed in theater.

KEWANEE, ILL.—Dreamland theater has been remodeled and reopened. Chris Taylor is the manager.

LITTLE YORK, ILL.—An opera house will be erected here.

ROCK ISLAND, ILL.—Fifth avenue theater, located at 2430 Fifth avenue, has been opened to the public.

SPRINGFIELD, ILL.—Empire theater will soon open under the management of Louis Connors.

TAYLORVILLE, ILL.—Joseph McCarthy and J. A. Humphreys will control both the Empress and Grand theaters, under name of Empress Amusement Company.

INDIANAPOLIS, IND.—Will Shomaker succeeds Henry K. Burton as manager of the Lyric theater.

MICHIGAN CITY, IND.—J. D. Ruvall, manager of Vaudettte theater, has leased the Willard theater on Willard avenue.

SOUTH BEND, IND.—Castle theater, on South Michigan street, has been remodeled and reopened.

ARCADIA, LA.—Armour White has purchased the Dixie theater.

CASCADE, IA.—New $17,000 theater has been opened here. It will show high class musical comedies.

CASEY, IA.—L. C. Plummer is the new manager of the opera house.

CLARINDA, IA.—W. M. Swan of Columbia, Neb., and J. P. Lannan are the proprietors of the new Swan theater.

CORYDON, IA.—S. B. Barrett has purchased an interest in the American and Auditorium theaters.

GOLDFIELD, IA.—Frank Farmer has leased the Cosmo theater.

OELWEIN, IA.—Colonial theater has been opened by J. C. Tyler.

POMEROY, IA.—Edwin Wattonville has taken over the management of the Iris theater.

WHAT CHEER, IA.—Dan Drudgings has disposed of his interest in the Eureka theater to Roy Landers.

ARMY CITY, KANS.—C. D. Turnbull, Junction City, Kans., is preparing plans for a one-story moving picture, 120 by 150 feet.

HORTON, KAN.—Burbank & Norris have leased the Horton opera house and will conduct it as a moving picture theater. The structure is being repainted and redecorated.

WICHITA, KAN.—W. H. Copper and C. C. McCollister plan to construct a modern moving picture theater, to cost $75,000, here, in the near future.

NEW ORLEANS, LA.—Miss Belle Levy, formerly associated with the Pastime theater, plans to incorporate a company to build a number of suburban theaters in the uptown section of the city. Chicago capital has also been interested in the project.

BALTIMORE, MD.—Homewood Amusement Company, Edward C. Sandell, manager, 3901 Brookline avenue, incorporated with $200,000 capital, has acquired part of the old Casino property on North avenue, east of Charles street, and will erect a moving picture theater to be known as the Homewood theater, 303 by 85 feet; brick, fireproof, balcony, colonial style; seating capacity for 2,000 persons; install $10,000 pipe organ.

BALTIMORE, MD.—Parkway Theater Company, Henry W. Webb, president, 1318 Fidelity building, have plans by O. B. Wright, 1122 Munsey building, for a moving picture theater, to be erected at the corner of Charles street and Lafayette avenue, 88 by 125 feet, with seating capacity for 2,100 persons.

BALTIMORE, MD.—Strand theater, at 404-6 North Howard street, has been remodeled and reopened.

ADRIAN, MICH.—Extensive improvements will be made to the Crescent theater.

FLINT, MICH.—William G. Evans, 1616 N. Saginaw street, has the contract to erect a one-story rear addition, 44 by 60 feet, to a moving picture theater for Nicodemus & Company, 1102 N. Saginaw street, to cost $3,500.

HAMTRAMCK, MICH.—New Farnum theater will be remodeled.

SOUTH RANGE, MICH.—Moving picture theater is in course of construction for Norman Hoapanen.

TECUMSEH,: MICH.—H. S. Waring has purchased the New Royal theater from Faron S. Anderson.

AUSTIN, MINN.—United Theaters Company plans to erect new structure, to cost $45,000.

BLOOMING PRAIRIE, MINN.—Henry Nelson has disposed of his interest in the Rex theater to E. O. Habberstad and H. H. Wilburg.

BEMIDJI, MINN.—Rex theater has been opened by Fred. Brinkman.

CASS LAKE, MINN.—Improvements are to be made to the Rex theater.

COLERAINE, MINN.—Star theater has been remodeled. Has seating capacity of 250. Conducted under management of Mr. and Mrs. Barlow.

GRANITE FALLS, MINN.—Gem theater will reopen soon.

HOKAH, MINN.—O. K. Quarve, of Rushford, has purchased the Elite from M. L. Radtke.

HOKAH, MINN.—Jewell theater will reopen under the management of Charles Sauer and H. E. Wheaton.

LAKE WILSON, MINN.—Lane and Hillesland have purchased the moving picture outfit of Martin Rothem.

LAVERNE, MINN.—New Strand theater has been opened by R. W. Steen. Has seating capacity for 500 persons.

MINNEAPOLIS, MINN.—New Liberty theater, at the corner of Sixth and Dupont avenues, will be opened by S. G. Lebedoff.

MONTGOMERY, MINN.—C. J. Otteson has purchased an interest in the Starland theater.

OWATONNA, MINN.—United Theaters Companies, of Minneapolis, owning a chain of photoplay houses through the Northwest, has purchased the Palace theater on Broadway, from M. T. Jones.

ROCHESTER, MINN.—Louis Ditkof, of Minneapolis, has purchased W. J. Pierce's interest in the Grand theater.

ROCHESTER, MINN.—Lawler theater has reopened and is showing first-class pictures.

TRUMAN, MINN.—Swanson & Whitney have disposed of their interest in the Cozy theater to F. Ray Cooper.

WARREN, MINN.—New Strand theater has reopened under the management of C. F. Hansen.

KANSAS CITY, MO.—Swenson Construction Co., Shubert Theatre Building, have the contract to erect a one-story moving picture theater, 41 by 115 feet, for Mrs. Margaret D. C. Ridge.

NEVADA, MO.—Star theater built for Harry Mitchell, will be opened to the public shortly.

SPRINGFIELD, MO.—Jefferson theater will be opened soon.

ST. LOUIS, MO.—Building at 1227 Chestnut street has been purchased by Harvey A. McAllister. Will be used as a moving picture house.

ST. LOUIS, MO.—Consolidated Theaters Company, Holland Building, W. Goldman, president, will erect theater and store building, two-story, 70 by 146 feet, to cost $75,000.

ST. LOUIS, MO.—H. Perstrup, 5149 Ridge avenue, has the contract to make alterations to the New Lafayette theater, 1643 S. Jefferson street, to cost $3,000.

ST. LOUIS, MO.—H. William Guth, 1105 Chestnut street, is preparing plans for a one and two-story theater, store and office building, 60 by 127 feet.

ST. LOUIS, MO.—Orpheum theater has opened under the management of Edward J. Sullivan.

ST. LOUIS, MO.—William Lawry, 615 Chestnut street, has the contract to build an addition to a moving picture theater for Anna Saum, 3852 Detonty street, to cost $1,500.

BOWDOIN, MONT.—Rex theater has been opened by Thomas Facey.

HAMILTON, MONT.—Star theater, formerly conducted by Charles E. Freshwater, has been taken over by W. J. Hartwig, of Helena.

POPLAR, MONT.—Walker theater will be remodeled.

ANTIOCH, NEB.—Antioch Amusement Company has rented a hall and will open a moving picture theater therein.

CALLAWAY, NEB.—R. R. Barnard is the new owner of the Star theater.

FAIRBURY, NEB.—Steele's opera house has been leased by C. W. Bartlett & Son.

FALLS CITY, NEB.—Extensive improvements are being made to the Electric theater.

LINCOLN, NEB.—Colonial theater has been opened. It has seating capacity for 800 people.

BARTLESVILLE, OKLA.—Oklah theater is being remodeled.

BARTLESVILLE, OKLA.—C. E. Oliver, Carl Crath and T. C. Steeper succeed C. C. Dancer in the Odeon theater. F. H. Cassil will continue as manager. The house will be conducted as a first-class moving picture and vaudeville theater.

BARTLESVILLE, OKLA.—Jack Letcher has purchased the interest of Carl Gregg in the Lyric theater. The house will be conducted under the management of E. A. Hanna.

CHECOLAH, OKLA.—Trevor Faulkner, formerly manager of the Majectic theater, has leased the New Cozy theater.

COLLINSVILLE, OKLA.—Rex theater, formerly owned by L. M. Russell, and recently purchased by John Whiteneck, has been opened as a moving picture house.

EL RENO, OKLA.—Al Derry, A. E. Tinklepaugh and T. E. Phipps have leased the El Reno theater from H. E. Bradford and have taken possession.

EL RENO, OKLA.—El Reno theater will be remodeled.

FRANCIS, OKLA.—Moving picture theater has been established in Basket Ball hall.

GEARY, OKLA.—J. O. Morehead has disposed of his moving picture business to Mr. Dawson of Shattuck.

HEALDTON, OKLA.—The Healdton Amusement Company has been incorporated with a capital of $2,000 by G. W. Jennings, J. H. Smith and Fred C. Ryburn.

PAULS VALLEY, OKLA.—J. W. Groves has taken charge of the Regal theater.

PICHER, OKLA.—Idle Hour theater has been renamed the Bluebird and is now under the management of Mr. Berry.

QUANAH, OKLA.—W. J. Bingham has the contract to erect a two-story brick moving picture theater, 50 by 125 feet

MEDFORD, ORE.—Rialto theater has been opened.

CHESTER, PA.—Theater at the corner of Fourth street and Edgmont avenue, which is to be a part of the Keith circuit, is about completed and will soon open.

ELLWOOD CITY, PA.—Albert Dahl has the contract to erect a moving picture theater for Frank Biordi.

FARRELL, PA.—A $15,000 moving picture theater will be erected on Idaho street by Herman Stahl, of Stahl Brothers.

IRVONA, PA.—First National Bank of Irvona, R. L. Swank, president, 113 Swank building, Johnstown, Pa., has plans by H. M. Rogers, Johnstown, Pa., for a one-story moving picture theater and bank building, 43 by 90 feet, to cost $15,000.

KITTANNING, PA.—John Crossett will lease a store building on McKean street and open it as a moving picture theater.

PHILADELPHIA, PA.—F. W. Van Loon has the contract for alterations to the Lyric theater, northeast corner Broad and Cherry streets, to cost $1,000.

PHILADELPHIA, PA.—William Freihofer and Fred G. Nixon-Nirdlinger have taken title to the Locust theater at the northwest corner of Fifty-second and Locust streets, for an amount not disclosed, subject to a mortgage of $60,000. The theater is a one-story brick structure on a lot 90.3 by 70 feet and is assessed at $80,000.

GARRETSON, S. D.—J. W. Tillman has sold the Princess theater to Mr. Peterson of Edgarton.

LANE, S. D.—A new opera house has been opened here.

MITCHELL, S. D.—Gale theater will open soon under the management of Mr. Dix.

SIOUX FALLS, S. D.—H. J. Updegrant has purchased a half interest in the Princess theater.

CHATTANOOGA, TENN.—Lyric theater has been leased by Marcus Loew. Will soon start work in making improvements.

LYTLE, TENN.—American theater has been opened to the public.

MEMPHIS, TENN.—Theater, to cost between $500,000 and $700,000, will be erected here by Marcus Loew.

NASHVILLE, TENN.—Lincoln theater on Cedar street will be reopened.

CORSICANA, TEXAS.—Ideal theater is now in course of construction.

EL PASO, TEX.—Alameda theater, at the corner of Alameda and San Marcial streets, is nearing completion. There will be seating capacity for 750 persons. The structure represents an investment of $17,000. J. C. Ontiveros will be the manager.

WACO, TEXAS.—J. E. Horne will rebuild the Queen theater, located on Austin street, near Sixth.

HAMPTON, VA.—W. W. Scott has let contract to R. V. Richardson to erect two-story stone trim brick fireproof vaudeville and moving picture theater, 40 by 190 feet, to be known as the Lyric; will have wood floors, tar and gravel roof; seating capacity for 1,200 people; stage 24 by 30 feet; cost $50,000; ventilating system, $3,000; steam heating plant, $800; electric lighting system, $2,000.

MONTPELIER, VT.—The Comique theater is being remodeled and the seating capacity increased.

CENTRALIA, WASH.—Theater is being erected at the corner of Tower avenue and Center street for F. & S. Improvement Company. John A. Field interested.

CENTRALIA, WASH.—Two-story theater building, 75 by 120 feet, with seating capacity for 1,000 persons, will be erected here.

ROSALIA, WASH.—James McElvain, of Sprague, has purchased the Rex theater from W. E. Moon.

YORKVILLE, W. VA.—A modern moving picture theater is planned for this town.

WHEELING, W. VA.—The Alpha theater is being remodeled and will be reopened under the name of the New Alpha.

BOYCEVILLE, WIS.—Moving pictures will be shown in the opera house by H. L. Boch.

COLBY, WIS.—Oscar Sturner and Fred Schwurske have purchased Rex theater from Paul Gossman.

DURAND, WIS.—George Karrington has purchased the Grand theater from A. M. Storey.

GREEN BAY, WIS.—J. Frohsin, formerly associated with the Hippodrome theater at Peoria, Ill., is now manager of the Grand theater here.

HARTFORD, WIS.—White House theater will be reopened.

HAYWARD, WIS.—Grand theater is now under the management of Henry Ernst.

KENOSHA, WIS.—Majestic theater is being remodeled and the seating capacity increased.

LA CROSSE, WIS.—La Crosse theater has reopened under the management of F. L. Koppelberger.

MADISON, WIS.—Fred Flom plans to start work shortly in converting the building at 207 E. Main street into a moving picture theater, with seating capacity for 450 persons.

MADISON, WIS.—Mifflin Realty Company plans to erect a new moving picture theater on East Mifflin street.

MADISON, WIS.—Strand theater will be remodeled and enlarged.

MILWAUKEE, WIS.—Alhambra theater, owned by Saxe brothers, is being remodeled.

MILWAUKEE, WIS.—H. E. Kraft contemplates opening a moving picture theater here.

MONROE, WIS.—A moving picture theater will be opened by R. T. Holcomb and James Collins in the Carroll room in the Syndicate block.

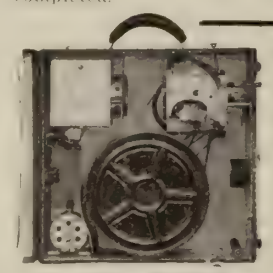
NEW LISBON, WIS.—R. W. Sharp has disposed of his moving picture business to Joseph Jax.

RANDOLPH, WIS.—Thomas Lawrence and Richard Jenkins have leased the opera house and plans to open it as a moving picture theater.

SHEBOYAN, WIS.—Palace theater, at the corner of South Eighth street and Clara avenue, has been leased by Reischel & Mallman.

STEVENS POINT, WIS.—An addition has been built to the Gem theater, on Strongs avenue, and the house has been reopened.

GLENWOOD, WYO.—Jack O'Rourke has leased theater in Commerce block and will open it as soon as arrangements are completed.



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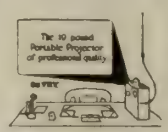

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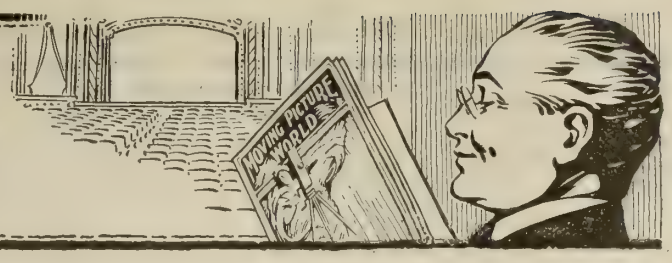

GATHERED BY OUR OWN CORRESPONDENTS

Boston Sees Opening of Two New Theaters

Loew's New Columbia Theater at Washington and Motte Streets and the Castle Square Theater in the South End Section Open.

By Richard Davis Howe, 80 Summer St., Boston, Mass.

BOSTON, MASS.—Boston, "The Hub of the Universe," which boasts of some of the finest moving picture theaters that can be seen anywhere in the country, has taken two more magnificent new photoplay houses under its guiding wings and will endeavor to make both enterprises complete successes. One of the new houses is Marcus Loew's new Columbia theater, formerly the Old South End theater, located at the corner of Washington and Mott streets, in a thickly populated section of the city. The other is the Old Castle Square theater, for many years the home of John Craig's famous stock company, which is being rebuilt into a modern and up-to-date picture house.

Arbuckle at Columbia Premier.

The new Columbia celebrated its grand opening on Monday evening, Sept. 24, and the occasion was a most auspicious one. The main feature of the program was the appearance of "Fatty" Arbuckle, the famous Paramount comedian, who accepted the invitation of Marcus Loew to come on to Boston for the opening night and help to make the initial show a success. It was unanimously admitted that the premier performance was an overwhelming success. Vociferous applause greeted Mr. Arbuckle when he walked onto the stage. The audience fairly shook the rafters of the house, with their stamping and handclapping and made Mr. Arbuckle's welcome a very warm one.

Marcus Loew Makes Speech.

Marcus Loew, the great theater magnate, himself was on the program and followed "Fatty" on the stage. He took up several minutes in outlining to the audience the policy that would be followed out by the new house.

Mr. Loew emphatically declared that the best pictures money could buy would be shown at the Columbia and that the vaudeville would be as good as any on the Loew circuit.

"I know," said Mr. Loew, "that some people have declared that the new Columbia would not survive and would become the same losing proposition that the Old South End was, but I feel absolutely sure that with the excellent policy which has been outlined for this house and with the co-operation of the movie fans the Columbia will be an entirely successful proposition."

Features of the Theater Building.

The new theater was designed by T. W. Lamb, the architect who designed the Orpheum theater and many other moving picture and vaudeville houses on the Loew circuit. The house has a seating capacity of about 2,000 and has but one balcony, instead of three, as in the Old South End theater. The building is fireproof throughout. It has six boxes and several lodges in front of the balcony.

Colonial buff and gold constitute the color scheme of the interior decorations and the seats in the house are upholstered in olive green leather. The lighting from the illuminated panels and cove lights is so regulated that the maximum illumination is allowed while pictures are being exhibited. The house is installed with the very latest in heating, cooling and ventilating systems. The new theater has a massive and powerful pipe organ, allowing a number of effects to perfectly accompany the photoplays.

There are an unusual number of exits, leading to three sides of the house, and the building can be emptied in less than two minutes. Special attention was made to fire safety arrangements.

Prices and Policy.

Samuel D. Messing, formerly assistant manager of Loew's Boston Orpheum, is the manager of the new house.

William S. Hart, in "The Cold Deck," was the feature picture for the opening night and it went over big. "Fatty" Arbuckle was seen in one of his funny comedies, "His Wedding Night."

The prices of admittance for the new house are 5, 10 and 15 cents for matinees and 10, 15 and 20 cents evenings.

Rapid progress is being made by contractors on the work of the reconstruction of the Old Castle Square into a moving picture theater. A great many changes need to be made in the house before it can be conveniently used as a picture theater.

The Castle Square Theater.

The Castle Square theater is located right in the center of the South End and Back Bay section of the city and should have a heavy patronage when it opens. There is absolutely no opposition in the neighborhood. There are two theaters nearby. Loew's Old National and the Berkeley Street Scenic Temple, both of which have been closed for a long time.

Nashua Evening Paper Backs Local Film.

Nashua, N. H.—Interest in the moving picture popularity contest conducted in this city by the Nashua Evening Telegraph continues at a high pitch and as the contest nears a close the race for the highest honors becomes hotter. The winners will all have an opportunity to exhibit their skill in acting in a Nashua-made photoplay, entitled "The Belle of Nashua."

"The Belle of Nashua" will be presented at the Colonial theater, in this city, immediately upon its completion.

Ground Broken for New Waltham House.

Waltham, Mass.—As a result of the dissolution of the moving picture firm of Kingsbury and Bendsley, of this city, Waltham is to have another magnificent new motion picture theater, if the rapidly rising cost of steel and other building materials does not compel Mr. Kingsbury, who is engineering the project, to abandon the enterprise.

Ground was broken for the new house several weeks ago, but work on the structure was temporarily abandoned.

Fox Features All Proved Popular.

Boston, Mass.—The short series of William Fox feature productions, which have been shown at the Majestic theater in this city, closed last week with the exhibition of "Aladdin and the Wonderful Lamp." There were five features in all and they were all given a week's run, everyone of them producing wonderful results. The series has been a winner from a financial viewpoint and would have been continued had it not been that a Charles Frohman production has been booked for that house the week commencing Oct. 2.

The series of big pictures included: "Jack and the Beanstalk," "The Spy," "The Honor System" and "Aladdin and the Wonderful Lamp."

New Liberty Loan Film Seen.

Boston, Mass.—A great gathering of New England motion picture exhibitors and exchangemen attended Keith's theater to view a showing of the film "Three Billion Dollars in Three Weeks," which was exploited to assist the Government in the floation of the new issue of Liberty bonds, which is about due.

Through Herbert F. Rawll, president of the Christmas Club Corporation, and the Federal Bank Liberty Loan Committee of New England, the film is soon to be furnished to exhibitors throughout New England.

Two New Goldwyn Salesmen.

Boston, Mass.—Manager Harry Campbell, of the Boston Goldwyn office, has added two new men to his sales force. William O'Brien, for three years the World Film salesman in Maine territory, has gone to the Goldwyn to handle the same territory. He will make his headquarters in Portland. He has been a most successful salesman and is well known to every exhibitor in the Pine Tree state.

Another addition to the Goldwyn force is Robert Clark, formerly with Manager R. D. Marson, of the K-E-S-E. Mr. Clark will assist Mr. Campbell in handling the Greater Boston territory. He is a well known man in moving picture circles.

Arthur Davis, of the Colonial theater, of Nashua, N. H., and Lee Rhodenizer, of the Star theater, of Concord, N. H., have been signed up for Goldwyn service by Frank Vine, Goldwyn agent for New Hampshire.

James Burke to Manage the Gordon.

Chelsea, Mass.—James Burke, manager of the Scollay Square Olympia, in Boston, goes to Chelsea to take over the management of the Gordon house there. His successor at the Olympia has not yet been named.

Library Fund Slides Shown.

Boston, Mass.—The conservation slides to aid the Government in its war campaign have been distributed in New England territory and were shown for the first time during the week of Sept. 24-29. The slides related to the contributions of money for the Library fund for the soldiers. The slides have brought an immediate response from moving picture patrons.

F. Mercy Plans Theater in North Yakima

New House Will Cost $125,000—Control of All the Four Theaters in the City—In Fruit Belt and Prosperous.

By S. Clark Patchin, E. 1811 Eleventh Ave., Spokane, Wash.

NORTH YAKIMA, WASH.—A visit to the thriving city of North Yakima, Wash., with a population of 21,000 persons, would not be complete without a visit to the theater. If you enter any one of these you enter, and pay your admission price to get in, it is a boost for Frederick Mercy, formerly of New York City and later of San Francisco, Cal., and Seattle, Wash., who now has a monopoly on the four theaters of the city. He has plans prepared for a new house near the post office and federal building to cost $125,000.

The Empire theater is his leading play house, and his offices are located on the second floor of this building back of the balcony and facing the street. This is an up-to-date house in every respect, including curtains, rugs, ventilation, lighting, fireproof operating booth, seating arrangement, machines, and other appointments.

Frederick Mercy.

Mr. Mercy gets out his own program, has a monopoly on the bill posting sites of the city and thus bills his own shows, as well as selling space to other enterprises. He also claims that his newspaper advertising is liberal, and advocates the extensive use of newspaper advertising to reach the reading public and says that through that medium he increases the patronage of his theaters.

His program covers the Majestic and Empire theaters, which he has distributed to patrons at all of the houses. He recently installed a 50 ampere motor generator in each of these places costing $1,000 each.

He calls his enterprises the Frederick Mercy Theatrical Enterprises of North Yakima, which is one of the leading fruit belts of the northwest, and is also an ideal place for the hunter and fisher. Both birds and big game are reported plentiful nearby.

It was my pleasant lot to visit the place, and I could not see my way clear to leave without getting an interview with Mr. Mercy and obtaining a photograph to use with the story I quickly considered was one worth having. In a straightforward way, with no attempt of false modesty, but in a genial manner, Mr. Mercy unfolded the story or answered questions put to him, and the following is the result.

Mr. Mercy started in the moving picture business in New York City 11 years ago after severing his connection with Sullivan and Krause, he having been engaged in the theatrical business for some years dealing with the speaking stage. After remaining in the Metropolis for a time he came west, and going to San Francisco, Cal., engaged in the motion picture business there, then moved north to Seattle. After spending some time in the business there, moved over the Cascade mountains and dropped down into the beautiful Yakima Valley on the east side of the Cascades, where he landed in North Yakima, which is about 1,800 feet above sea level, according to information furnished me. This was five years ago, and he started in business there by purchasing the Majestic, which was then a moving picture theater in a store room, with a 25-ft. front. Later he erected a new building, which has a seating capacity of 800, and which is the present Majestic.

He next purchased the Empire in 1914, and has improved in it until it is practically a little palace. It has a seating capacity of 1,100, has loge seats upstairs and boxes on the first floor.

Mr. Mercy next purchased the Avenue theater on Yakima avenue opposite the Majestic, and which has a seating capacity of 400, and following this purchased the Yakima theater, which is used both for road shows and for the larger moving picture productions such as "The Birth of a Nation" and "Intolerance." It has a seating capacity of 1,000.

The place has just been redecorated, ventilated, carpeted and otherwise improved at an expense of $500. The ventilating system is one worked out by Mr. Mercy which empties the air of the theater and renews it every three minutes without creating any draught.

The stage is also prepared for both vaudeville and pictures, and vaudeville attractions are shown four days of each week. An eight-piece orchestra furnishes the music.

The Majestic was the second largest house in the state at the time it was rebuilt, according to Mr. Mercy. The building was remodeled and steel construction was used throughout. The operating booth is metal and completely fireproof.

The theater has a pretty lobby with wide entrances. The walls are decorated with oil paintings, the seats are of fine leather, and the carpets are a heavy Brussels design suitable to the surroundings. This theater is supplied with French velour curtains. Music is furnished by a $10,000 Estey pipe organ, with special equipments for pictures, including chimes, trap drums and whistles and bells.

The Avenue theater is opened Saturdays and Sundays only. This is more of a store picture show with plain seats. The admission price is 10 cents at this place, and at the other houses is 15 cents, with the exception of the Avenue, where the prices are changed to suit the production.

Mr. Mercy said: "We now have the plans prepared for a big house to house large pictures, vaudeville productions and the largest road shows. The property has been acquired for this just opposite the post office on South Third and Chestnut streets.

"The lot is 100 by 140, and the plan is to have the seating capacity 1,800. Work will be started on this in the spring, and it is to be completed next year at a cost of $125,000."

Mr. Mercy uses automatic change and ticket machines at all houses.

Seattle Exhibitors Are Feeling Encouraged

Five Big Downtown Houses Show Super-features at Same Time and Business At All Is Excellent—Like the Good Old Times.

By S. J. Anderson, East Seattle, Wash.

SEATTLE, WASH.—This city was flooded with big attractions at the motion picture theaters this week. The schedule for the five big downtown houses was as follows:

Coliseum, Wm. S. Hart in "The Cold Deck."

Liberty, Mary Pickford in "Rebecca of Sunnybrook Farm."

Clemmer, Wm. Farnum in "The Tale of Two Cities."

Strand, Ann Murdock in "Outcast."

Rex, "20,000 Leagues Under the Sea."

The fact that the first three played to capacity houses and the last two did a fairly good business shows that the picture business in Seattle has improved greatly over the last two or three years; for, although Seattle exhibitors have always shown the best pictures, not since the most prosperous days of 1912 and 1913 could they have put up such a combination as this week's programs and get away with it. It seems that war prosperity has at last reached Seattle, and the exhibitors are getting their share of the proceeds But those who look ahead declare that the pendulum has just begun its forward swing, and the managers of the big downtown houses are looking forward to the biggest season's business in the history of their theaters. The soldiers in the city and those who come over from Fort Lawton and Camp Lewis, the National Army cantonment at American Lake, are great motion picture fans, and new recruits are daily swelling the ranks of Uncle Sam's army and filling the lobbies of Seattle picture theaters.

Three Bluebirds in Seattle at One Time.

Seattle, Wash.—John R. Meldrum, manager of the Seattle Universal office, is feeling quite proud of the fact that last week there were three Bluebird pictures being shown in Seattle's downtown theaters at one time. They were, "Come Through" at the Liberty, "Fires of Rebellion" at the Mission, and "Triumph" at the Coliseum.

Sunday Noon Concerts at Liberty.

Seattle, Wash.—The regular Sunday noon concerts will be resumed at the Liberty theater on Sept. 23. O. G. Wallace's performances on the big Hope-Jones Wurlitzer Orchestra have become one of the greatest attractions to the Liberty, and its patrons are expressing great pleasure that the special concerts, which are omitted during the summer, are to be resumed so soon.

Two New Theaters for Idaho.

Seattle, Wash.—A new $50,000 motion picture theater is being built by the business men of Wallace Ia. This will be the third motion picture house in the town and will seat 1,200.

Simons and Moe are building a $30,000 motion picture theater in Kellogg, a small town just out of Wallace. Mr. Simons already owns the Isis theater in Kellogg. The new house will seat about 800.

Vaudeville House Signs for First Runs.

Seattle, Wash.—Eugene Levy, manager of the Orpheum, which is advertised as the million dollar theater and which shows vaudeville and pictures at an admission price of ten cents, has signed a contract for the year's output in five-reel features of the Fox, World and Brady-Made productions. Mr. Levy claims that his is the only vaudeville house in the country which shows these pictures.

K-E-S-E Representative Visits.

Seattle, Wash.—J. Deitch, Oregon representative for K-E-S-E, is spending the week in the Seattle office in conference with Frank Steffy, Northwest manager. Mr. Deitch, who has been sticking pretty close to his territory for the last four months, says that the motion picture business in Oregon is picking up and is due for a still greater increase in the near future. Eastern Oregon is already booming, Northern Oregon is better than it has been for several years, and the southern part of the state is beginning to pick up.

Ruth Roland in Person at Pantages.

Seattle, Wash.—Ruth Roland appeared all last week at Pantages vaudeville theater in this city. On the same program the last episode of her latest serial, "The Neglected Wife," was shown on the screen. Miss Roland sang and gave little talks, relating several amusing incidents which took place during the making of the picture. The theater was packed at every performance, and the audiences invariably welcomed her with enthusiastic applause.

Newark News Letter.

By Jacob J. Kalter, 25 Branford Place, Newark, N. J.

Notes from "Civilization" Office.

NEWARK, N. J.—Manager Herman Heidelberger announces this week several important additions and promotions in his staff. In the first place Miss E. M. Austin succeeds Edward Church as bookkeeper and cashier. Miss Dorothy Clark succeeds Miss Anna R. Pollok as stenographer and office assistant.

On the road force Edward Cottrell has been promoted from the film room to road representative. Albert H. Westfall is also a newcomer to the "Civilization" road forces.

Miss Bertha Rich has been added to the staff as inspector of film. Paul M. Connors, formerly of the Mutual, is now acting as shipper for the "Civilization."

A change in the executive end of the corporation was made at the last stockholders' meeting, when Henry Allsop was elected president of the corporation to succeed Frank Hall.

Slight Fire at Paramount Theater.

Newark, N. J.—Due to the cool-headedness of the management more than 1,000 patrons of the Paramount walked out the theater without any confusion. They were watching the performance at the showhouse, while a small fire smoldered in a storeroom under them. The patrons descended the fire escapes and used all the other exits in a quiet, orderly fashion.

When the fire became evident by the smoke, William B. Putnam, the manager, walked up to the stage and made the announcement. He requested all to leave the building as soon as possible.

Savage Films Productions, Inc.

Newark, N. J.—A new state right company, the Savage Films Productions, Inc., has opened offices at Suite 48, Strand theater building, 118 Market street. A. Savage is the active head of the company.

"Parentage" at Goodwin Theater.

Newark, N. J.—The feature attraction at the Goodwin theater, 863 Broad street, during the week of Sept. 17, was the feature "Parentage," controlled in this territory by Frank Gersten, Inc. Mrs. L. H. Webbe, the manager of the theater, seemed well pleased with the box office results.

"Ruth Sheldon" Appears.

Newark, N. J.—Miss Adel Holland, who takes the part of Ruth Sheldon in the film "Hate," appeared personally simultaneously with the picture at the City theater, Seventh and Orange streets, last Monday evening. Leon O. Mumford is the managing director of the theater.

"Italian Battlefront" Here.

Newark, N. J.—The Orpheum theater, which has been closed all summer, reopened its doors Sept. 17 for the purpose of presenting the war pictures entitled "The Italian Battlefront." The picture was heavily advertised, and received considerable patronage.

"Exile" and "Double Crossed."

Newark, N. J.—The Newark theater had two exceptionally good pictures the week of September 16, when Mme. Olga Petrova in "Exile" was the attraction the first part of the week, and Pauline Frederick appeared in "Double Crossed" the latter half of the week. The Newark is putting up a consistent program, and the box office results are in proportion to the value of the program.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the *one paper in the trade that fully fills the requirements of every reader.*

Gem at Frederickton, N. B., Has Premier

Pretty New Theater in New Brunswick Capital City Brightens—Patriotic Clubs Participate—W'll Have a Ladies' Orchestra.

From Alice Fairweather, "Standard," St. John, N. B.

FREDERICKTON, N. B.—The opening of the Gem theater took place on Thursday evening in Frederickton and was a great success. The affair was in co-operation with the central committee of the Imperial Order Daughters of the Empire and they were given shares in the proceeds of the opening night. The picture chosen was "The Law of Compensation," and by a quarter to seven the house was filled and the doors had to be closed. Stephen C. Hurley attended from St. John to represent F. G. Spencer, lessee of the theater. A ladies' orchestra of twelve pieces, under the direction of Miss Hazel Palmer, rendered excellent music and the opening night of the Gem at Fredericton argues well for the future success of this house.

Robert Greer Now Heads Famous Players Office.

St. Joe, N. B.—Robert Greer, of Pittsburg, has been appointed manager of the Famous Players at St. John. Mr. Greer was formerly with the Triangle Film company.

Socks for Soldiers at Imperial Theater.

St. John, N. B.—Speaking of patriotic funds, there was instituted a whirlwind campaign in St. John last week in which the theaters played a prominent part. It was found that the local Red Cross Society were 5,000 short of the number of socks sent in last year. It was decided to make a strong appeal to both men and women to, in one week, make up this number. The Imperial theater gave their window for the reception of the contributions and all the theaters lent their screens for slides to give the matter every publicity. In the first four days 1,440 were contributed.

Monckton May Have Vaudeville House.

Monckton, N. B.—It is rumored that J. M. Franklin contemplates a vaudeville house in Monckton in conjunction with those he has control of at St. John and Halifax.

Notes of the Trade.

St. John, N. B.—Charles Berman, of the Regal Films, Ltd., has just signed up a very big contract in the Maritime Provinces for Goldwyn. R. J. McAdam will run these pictures in his houses in Halifax and Sydney, B. C., beginning Oct. 25, starting off with "Polly of the Circus." He takes 26 pictures a year.

West St. John, N. B.—William Smith, of the Empress, West St. John, has contracted for World-Brady pictures and will show them from the 3rd of October.

Chatham, N. B.—Harry Rich has lately remodeled the Royal theater at Chatham, which has been closed for many months. He will change his program six time a week at first.

Buffalo News Letter.

By James A. McGuire, 152 Elmwood St., Buffalo, N. Y.

Freight Congestion Blocks Film Deliveries.

BUFFALO, N. Y.—Buffalo film exchanges are hit hard by the embargo that the American Express has declared in this vicinity. About fifty carloads of merchandise to be shipped by express are congested in Buffalo, due to the scarcity of competent help and car shortage. Exchange managers are besieged with telephone calls from indignant patrons, who complain that they have not received films sent days ago. Most of the Buffalo exchange men are now delivering film by auto to nearby towns. In most cases, however, the express company is endeavoring to push the films through, minus advertising matter. Without his posters, the exhibitor, of course, is at a disadvantage and a speedy solution of the situation is desired.

H. L. Martin Is World Film Representative.

Buffalo, N. Y.—H. L. Martin is the new representative for the World Film, Buffalo, to cover the Western New York territory.

Film Men Join National Army.

Buffalo, N. Y.—George Landis, who recently accepted a position on the World staff, to succeed J. W. Child, now at Camp Dix, has also been drafted.

H. Lorence, of the Mutual sales staff, left Wednesday for Camp Dix.

Notes from Buffalo Mutual Office.

Buffalo, N. Y.—J. Howard Morgan, formerly of the General forces, Buffalo, has been appointed salesman for the Mutual, to succeed C. J. Rose, who is now with the Pathe.

Miss Rosenhan has been appointed chief bookkeeper in the Mutual offices, succeeding Miss Rose O'Neil, who is now with the Select Service in the same capacity.

Operator Henry Cole Is Sick.

Johnson City, N. Y.—Henry Cole, operator of Johnson City, N. Y., writes that he is on the sick list with stomach trouble "It's like pulling teeth to have to step out of the theater, but I hope to be back soon," said Mr. Cole.

Carl Nielson Comes to Pathe Office.

Buffalo, N. Y.—Carl Nielson, former cashier for the Pathe at Dallas, has been transferred in the same capacity to the company's Buffalo office. Mr. Nielson has come north in hope of improving his health. He was with the Pathe at Atlanta for eight months.

H. E. Hughes Now Pathe Road Man.

Buffalo, N. Y.—H. E. Hughes has been appointed road man for the Pathe, Buffalo, covering the Southern tier.

Fisher and Colligan Open Home at Olean.

Olean, N. Y.—Lang's Dreamland will be opened Sept. 29 at Oleon, N. Y., by Messrs. Fisher and Colligan. The opening production will be "War and the Woman," featuring Florence La Bady.

New Theater Building in Westfield.

Westfield, N. Y.—Contractor Carson, of Westfield, N. Y., is building a theater there to open Oct. 15. There will be a seating capacity of 9,500. Mr. Carson will run vaudeville in conjunction with the regular pictures.

Buffalo Short Items.

Buffalo, N. Y.—Harry Scott, Eastern division manager for the George Kleine System, called on Manager Green at the Kleine offices, Buffalo, this week.

J. E. Kimberley, manager of the World, Buffalo, has returned from New York, where he went for a private screening of "Rasputin, The Black Monk," a new film to be released in Buffalo shortly.

The George Kleine System, Buffalo, has added a new shipping man and a stenographer.

Film Business in Philadelphia Prospers

Both Theaters and Exchanges Feel the Revival of Good Trade—There Are Many Excellent Pictures Offered and More Patrons Than Before.

By F. V. Armato, 144 N. Salford St., Philadelphia, Pa.

PHILADELPHIA, PA.—Prosperity is here and is making itself felt at the local theaters and exchanges. The exhibitors are extensively advertising in the newspapers, and besides this they have good strong film attractions to advertise. The cumulative value of such a perfect condition of affairs if continued throughout this season will undoubtedly not only insure far greater efforts on the part of the producers for the future, but will ultimately establish a new record in the annals of the motion picture industry in this community.

A. G. Ford Will Represent American Photoplay.

Philadelphia, Pa.—A. G. Ford, formerly of the Bluebird exchange, is now representing the American Photoplay Company and will start on an extended tour throughout the state booking their first big Adgen release, "The Lust of the Ages," a superproduction, featuring Lillian Walker in the principal role. Mr. Ford is also president of the Philadelphia M. P. Salesmen Association and their second fall meeting has been called for Saturday, Sept. 29.

"In the Wake of the Huns" at Stanley.

Philadelphia, Pa.—"In the Wake of the Huns," Pathe's new war series, was given a great reception upon its first presentation at the Stanley. Not only were they interesting to a great extent, but they showed clearly the type of human monster that has ravished the peaceful homes of the French people.

H. W. Given Now Booking "The Crisis."

Philadelphia, Pa.—Herbert W. Given, once the popular manager of the Triangle, is now in charge of the bookings on the "Crisis' for Jacob Theis, who has opened local offices at 1309 Vine street. Mr. Theis is the owner of the Orpheum theater in Wilkes-Barre and controls the state rights for this splendid production. Being a shrewd film buyer, he is expected to gradually increase the number of his film attractions.

Special Productions in Philadelphia.

Philadelphia, Pa.—Special feature productions presented at the prominent theaters during the week of Sept. 24 were as follows:

Margaret Mayo's delightful farce starring Madge Kennedy, which made its premier at the Stanley, was shown for an entire week to a large number of spectators, which looks well for these Goldwyn pictures. In addition, "In the Wake of the Huns," the first authoritative pictures of this character, taken under the supervision of the French Government, were royally received.

At the Palace "The Spy" was the William Fox offering, with Dustin Farnum in the principal role, during the first half and Mae Marsh in "Polly of the Circus," a Goldwyn production, during the last part of the week.

New productions on view at the Regent were Dustin Farnum in "North of Fifty-three," Vivian Martin in "Sunset Trail" and Fannie Ward in "On the Level."

The Victoria enjoyed the novelty of a Metro week, during which period "Their Compact," starring Francis X. Bushman and Beverly Bayne and Olga Petrova in "Silent Sellers" was shown.

The Arcadia presented William Farnum in "When a Man Sees Red."

The Strand, Mme. Petrova in "Exile," and "Rebecca of Sunnybrook Farm."

Nixon-Colonial and the Locust presented George Walsh in "The Yankee Way."

At the Belmont, Julia Sanderson in "The Runaway," Margaret Fisher in "The Girl Who Couldn't Grow Up," and Ann Murdock in the "Outcast," were the first run productions.

Two New Theaters in Shamokin.

Shamokin, Pa.—G. J. Higgins and L. J. Chamberlain are both busily engaged in the construction of their new theaters here. As they are both exhibitors who have had a considerable amount of experience in this field, the results are being watched with great interest.

W. C. Hunt Now Has Palm Theater.

Collingswood, N. J.—W. C. Hunt has taken over the attractive Palm theater in Collingswood, N. J., for the new season. After a thorough overhauling, this house will open with Artcraft and Paramount productions, starting about Oct. 1.

Lee Child Players Visit Philadelphia.

Philadelphia, Pa.—The Lee Children—Jane and Catherine—and their mother, Mrs. Irene Lee, were visitors to this city on Saturday and paid a special visit to the Palace theater to pay their respects to Manager Jay Mastbaum. The Lee "kids" are probably the most famous of the young stars of the screen today. Their recent appearance in the star roles in "Two Little Imps" is remembered with delight, and they have also had important parts in "Neptune's Daughter," "A Daughter of the Gods" and many other Wm. Fox productions.

Short Note of the Trade.

Harrisburg, Pa.—Pete Magara, of the Regent theater, experienced the biggest attendance at house on the occasion of the presentation of "Joan, the Woman."

Philadelphia, Pa.—Oscar Morgan, general sales manager of the Artcraft and Paramount, speaking from personal experience and observation, states that the extremely cheerful mood of the visiting exhibitors is quite noticeable and bespeaks a healthy condition of affairs.

Philadelphia, Pa.—The Greater Vitagraph Co. is now occupying the entire building on 12th street, above Race, and J. S. Hebrew reports excellent bookings for the opening of the new season and is confident of a bright outlook.

Philadelphia, Pa.—The Paramount exchange will shortly announce the date for the trade showing of their new serial, "Who Is No. 1," featuring Kathleen Clifford

Philadelphia, Pa.—W. S. Jones, of the Palm theater, has booked the "Crisis" for the first showing in the Kensington district.

Capital City News Letter.

By Clarence L. Linz, 622 Riggs Bldg., Washington, D. C.

Theaters Will Have Collection Boxes for Tobacco Fund.

WASHINGTON, D. C.—All of the exhibitors in this city have agreed to the placing of collection boxes in their lobbies for the receipt of contributions to the Washington Times soldiers' tobacco fund. As a result of this action, to say nothing of the personal contributions that the moving picture men are making, it is hoped that the local film industry will be able to supply funds for the purchase of a large number of packages of the "weed" for the boys in the trenches and mobilization camps.

Everywhere one goes now his attention is attracted to tobacco and Red Cross savings boxes. Sidney B. Lust aided in the distribution of the former among the theaters, going around to the houses personally with a representative of the Washington Times.

Film Men Off to the Army.

Washington, D. C.—The film men had brought home to them very forcibly the fact that the United States is actually in the war when they saw posted the names of the boys who are to go from Washington, and watched trainloads of men, some in khaki, others still in their civilian attire, going through the railroad station en route to the training camps or ports of embarkation.

But the industry here is hit hardest when they see the names of those who have been engaged in the business, who have been drawn for service under the selective draft. True, there have been several who have won commissions in the army, but the thrill comes when attention is drawn to and centered on the boys who will carry the rifles. Way up, topping the list, the first men to go from here are Guy Elwood Brandt, assistant manager of the Kleine-Edison-Selig-Essanay exchange, and Frederick Gooch, an operator. Although sorry to see them go, deep down in their hearts their former associates are proud of them.

"Doc" Henry A. Johnston Dies.

Washington, D. C.—Exhibitors and exchangemen alike received a great shock last week when the news spread among them that their old friend, "Doc." Henry A. Johnston, had answered the final call. Their friend had passed away Sept. 18, at his home in Riverdale, Md., quite suddenly, heart failure having been the cause of his demise.

Dr. Johnston was a druggist by profession. When he retired from the drug business some years ago he became connected with the moving picture business. He was secretary of the Crandall Amusement Company and was interested in the Home theater in the northeast section. For a number of years he served as Washington correspondent of the Moving Picture World and at the time of his death was connected also with a newspaper in his home town. Dr. Johnston was interested in a number of things connected with the moving picture business and had been spending considerable time of late in a new patent he had taken out on talking pictures.

Dr. Johnson was born in Portsmouth, Va., Nov. 10, 1854. As a boy he came to Washington and attended Gonzaga and West End High Schools. He held life membership in B. B. French Lodge, No. 15, F. & A. M.; Columbia Royal Arch Chapter No. 1, and Washington Commandery No. 1, each claimed him as a member and he was an officer in Almas Temple, Mystic Shrine, for six years.

M. Eiseman Taken On by Mutual.

Washington, D. C.—Manager Evans, of the Mutual exchange in this city, has added to his forces M. Eiseman, brother of Clarence Eiseman, his assistant, who is in charge of the Baltimore branch. The newcomer was at one time connected with the Mutual's Philadelphia exchange, although more lately he has been in another line.

Georgia Theater Becomes Park View.

Washington, D. C.—E. H. Johnson, formerly of Baltimore, Md., in which city he is said to have been interested in a motion picture theater, has taken over the Georgia theater, on Georgia avenue, Northwest, and has renamed it the Park View. The new manager has gone to considerable expense in putting the house into first-class shape. The interior has been renovated to a considerable extent, while the exterior has been repainted. The Georgia has changed hands a number of times dur-

ing the past few years, but with a new name, a new painted exterior, overhauled interior, and management along progressive lines, it should prove a good venture. It is in a good residential location.

Super Film Attractions Incorporates.

Washington, D. C.—Sidney B. Lust, who is a well known state rights distributor in this section, announces the incorporation under the laws of the District of Columbia of the Super Film Attractions, Incorporated. He will be the president of the new concern, which is capitalized at $50,000, with ten per cent. paid in. Associated with him in the new venture are David Wiener and M. Levinson, the former of Washington, the latter being a California man.

The new corporation has been formed to take care of the big releases that Mr. Lust will handle through his exchange, located at 903 E street, Northwest. He is now booking well-known features and is making arrangements for others. "Twenty Thousand Leagues Under the Sea," "The Whip," "War as It Really Is," and "On Trial" are among the productions that will be marketed by the new concern.

C. R. Milliman Visits World Office.

Washington, D. C.—A recent visitor at the Washington office of the Moving Picture World was C. R. Milliman, former manager of the Universal exchange here, now an inspector of airplanes and airplane enplanes for Uncle Sam. Mr. Milliman has just returned from an extended tour of the West with the Italian Mission, members of which have been startling Washington with wonderful airplane flights.

Mr. Milliman carried with him on this trip and exhibited in the cities where stops were made, official pictures furnished by the Italian, French and English Governments showing the activities of their aircraft in the war zone. Immediately upon his return to Washington he was ordered to make a tour of inspection through the South, and he will leave next week, accompanied by Mrs. Milliman, who will accompany him to celebrate their twenty-fifth wedding anniversary. Mr. Milliman's services are also in no little demand in connection with Government-owned motion pictures depicting work in the various branches of the service.

NOTES FROM NORTH CAROLINA.

By D. M. Bain, Wilmington, N. C.

Algonia Film Opens Office.

CHARLESTON, S. C.—The latest entry into the states rights field in the Algonia Feature Film exchange, of this city, of which G. S. Brantley is president, S. J. Jones manager and G. J. L. Metz secretary, handling several state rights productions for North and South Carolina, Tennessee, Alabama, Mississippi, Louisiana, Florida, Georgia and Arkansas, their headliners being "The Garden of Allah," "At the Front with the Allies" and "Marvelous Maciste."

They are booking on either a percentage or straight rental basis, and are contending for reasonable film rentals, being exhibitors themselves. They are quoting exhibitors extremely reasonable rentals, with the option of paying percentage if they so desire. Mr. J. Withers, a film man of many years' experience, is calling on the trade in North and South Carolina and reports bookings in almost every town visited.

Paul V. Phillips Goes to Atlanta Goldwyn.

Wilmington, N. C.—Paul V. Phillips, recently traveling the Carolina territory for the Washington Vitagraph exchange, has accepted a position with the Atlanta Goldwyn office, which handles this territory from that branch under the management of Arthur Lucas. Mr. Phillips is now making his first tour of his territory in the interest of Goldwyn productions.

Wilmington, N. C.—P. W. Wells, president of the Howard-Wells Amusement Company returned this week from a business trip to New Orleans and Atlanta.

Week's Filmdom Doings in Baltimore

Politicians Are After the Vacant Censorship Job and Its $2,400 a Year Salary—Many Theaters Are Aiding in Patriotic Activities.

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

BALTIMORE, MD.—And lo! it now comes to pass that the politicians get busy again, for it behooves the high executive of the state of Maryland to make a new appointment to the much desired position of motion picture censor on the board of three for the State of Maryland. There has been a vacancy caused on the Censor Board by the death of Wm. F. Stone, who represented the Republican party. Of course, a Republican must now be appointed, and those who have been mentioned as having thrown their hats in the ring, include: Edward L. Livingston, special representative of the Citizens State Bank of Baltimore; Philip W. Truehart, son-in-law of former Censor Stone; J. Edward Richardson, Clarendon I. T. Gould, and Assistant State's Attorney Harry W. Nice. The salary for this position is $2,400 per year, and the continuation of the present term for the newly appointed censor will be until next year, but as Mr. Harrington will still be Governor the same appointments will probably be made, which will give the new censor practically a four-year term.

Cardinal Gibbons Praises "Christus."

Baltimore, Md.—Gaston Weinstein, manager of the religious historical play, "Christus," which was recently shown at Ford's opera house, in this city, to large audiences, recently received a letter from Cardinal Gibbons, in which he highly praised the picture presentation of the life of the Savior as "instructive and realistic." Besides this, the letter stated, "Your pictures are beautiful and respectful, and should have a beneficial influence on many people."

Several Theaters Aid Tobacco Fund.

Baltimore, Md.—Several more of Baltimore's motion picture theaters are aiding the cause by giving benefits for the Army Girl's Transport Tobacco Fund. Last week, George A. McDermitt, of Loew's Hippodrome theater, had an especially attractive act with the Hoosier Girls, and at the end of each performance these dainty misses tripped through the audience making requests for donations to the cause.

Then, on Thursday night, September 27, staunch old Eugene B. McCurdy, proprietor of the Lafayette theater, 1433 West Lafayette avenue, ran the picture, "The Beautiful Lie," and donated a percentage of the gross receipts to the cause.

On Tuesday, Manager Waski, of the Idle Hour theater, 223 North Howard street, screened "The Halfback," and gave a percentage to help the fund.

Children's Shows at the Rialto.

Baltimore, Md.—A. B. Price, manager of the Rialto theater, Linden and North avenues, and Myer Fox, president of the Linden Company, operating this theater, have now arranged to have regular Saturday morning children's matinees, at which specially arranged pictures for the kiddies will be shown. The little Mary McAllister pictures will be featured, which will be augmented by comedies of a selected nature and educationals.

Private Showings and Hits.

Baltimore, Md.—On Friday night, September 21, a private showing of "Scenes After the Russian Revolution," in four reels, was held at the Garden theater, Lexington street, at Park avenue, after 11 p. m.

During the week of September 24, Frederick C. Schanberger, manager of the Maryland theater, a vaudeville house of the Keith circuit, in this city, ran as a feature on his program, the Pathe production, "The Retreat of the Germans at the Battle of Arras."

Through special arrangements made by L. Rosenthal, manager of the General Film Exchange, in this city, with Guy L. Wonders, the progressive manager of the Wilson theater, 418 East Baltimore street, a private screening for exhibitors and their friends of two of the latest O. Henry productions was given.

George Benjamin, manager of the Red Moon theater, 20 West Baltimore street, states that he did fine business on Saturday, September 22, with William Russell in "The Fighting Gentleman," and Charlie Chaplin in "The Immigrant."

Maryland Theaters Aid Patriotism.

Hagerstown, Md. — Following a fine banquet given for, and in honor of the selected men from Washington County, and a big parade which were held on Wednesday, September 26, Earnest Westfall, manager of the Maryland theater, of this city, saw to it that the men were well treated at a theater party which they all attended at this house, through his courtesy. Comfort bags were distributed to the future soldiers.

Chestertown, Md.—On the night of Tuesday, September 25, the first 29 of Kent County's selected men, which went to Camp Meade on the following day, were the guests of L. Bates Russell, proprietor of the Lyceum theater, at this house for an especially arranged program.

Cumberland, Md.—State and city officials paid honor to the selected men from this city on the night of Tuesday, September 25, and after a delightful banquet and a well arranged parade, an enthusiastic patriotic meeting was held at the Maryland theater, through the courtesy of the Mellenger Brothers.

Exit Lexington Theater.

Baltimore, Md.—On Saturday, September 29, Mrs. I. W. Putts, proprietor of the Lexington theater, 314 West Lexington street, closed this house to the public, not to be reopened. It is understood that the property has been leased by a millinery firm from Norfolk, Va., and it will be remodeled to be used as this kind of an establishment.

Harry Lewy Films Artillery Company.

Baltimore, Md.—That progressive motion picture man, Harry Lewy, who is co-proprietor of the Great Wizard theater, 30 West Lexington street, is becoming very prominent in Baltimore, due to his unceasing activities in going around on all occasions with his camera and shooting all the patriotic things he can lay his hands on. At Fort Howard Brother Lewy got some extraordinary views of the Maryland Coast Artillery boys.

Baltimore Business Notes.

Baltimore, Md.—W. A. Busch, who is now acting as traveling representative for Paramount, visited Baltimore on Saturday, September 15, and called on his many friends in this city.

Myer Fox, president of the Linden Company, operating the Rialto theater, North avenue at Linden, spent last week at Atlantic City.

Norma Talmadge in "The Moth" packed them in at the New theater during the week of September 10. Gail Kane in "The Bride's Silence" had them standing three rows deep during the first three days of the week at the New during the week of September 17.

There was a Red Cross benefit held at the Parkway theater on Thursday, September 20, through the courtesy of Manager Depkin.

"Christus," the spectacular and historical picture, remained a second week at Ford's, beginning Monday, September 17

Cleveland Exhibitors Offer Compromise

Fifty-three Picture Houses Represented at Meeting Which Makes Offer to Local Operators' Union to Meet Them Half Way.

From M. A. Malaney, 218 Columbia Bldg., Cleveland, O.

CLEVELAND, O.—Organized for the purpose of adjusting the differences relative to the new wage scale proposed by the Cleveland operators' union, the exhibitors of Cleveland, big and little theater owners, held a meeting last week and decided to offer a compromise rate that they hold will be more in accord with busines conditions.

Fifty-three theaters were represented, while about a score more managers sent word or telephoned that, although they could not get to the meeting, they wished to stand by any action the organization took.

A committee of nine was named to treat with the union committee. These were Messrs. Downs, Adler and Greenbaum, of the large first-run houses; Messrs. Kalafat, Nolen and Aubley, of the smaller downtown theaters, and Messrs. Deutsch, Simpson and Bullock of the neighborhood theaters.

One member of this committee voiced the sentiments of the exhibitors, when he said:

"We believe, as the union does, that every man should be paid the same according to the hours he works. While it was proposed that we submit a sliding scale, according to the size of theaters, we felt that this would not be just to the operators. So we figured it every way possible and came to the conclusion that this amount per hour would not work a hardship upon the smaller theaters, and at the same time it would be a substantial increase for the operators. And we figured that the operators should be paid just like the men of other trades—by the hour."

The union asked for increases equivalent to about 33 per cent. over their present wages and the exhibitors' increase amounts to over 15 per cent.

Banks Won't Leave Exhibitor Alone.

Akron, Ohio.—Banks and bankers are bound to interfere with James P. Dunlevy, veteran picture man of Akron. Mr. Dunlevy formerly operated the Bank theater, but a bank which owned the building would not release it and last spring the Bank theatre went out of existence.

J. P. Dunlevy.

Now, another bank is delaying his picture prospects. The old Main theater is in his hands and Jim expects to open it up, after remodeling and making many improvements. But a bank is building a home next door and is temporarily occupying the Main theater. It will be the middle of October before Mr. Dunleavy can get into his new house.

Morgan Lithograph to Have New Home.

Cleveland, O.—The Morgan Lithograph Company, which claims to be the biggest manufacturer of moving picture posters in the world, has filed plans for a new two-story building to be erected at 1607 Payne avenue, Cleveland. This will cost $125,000. The present plant of the Morgan company, at East Third street and St. Clair avenue, is working night and day to keep up with its business.

J. H. Norwood New K-E-S-E. Manager.

Cleveland, O.—Miles F. Gibbons, manager of the K-E-S-E exchange at Cleveland, has been transferred to the position of manager of the New York City exchange and left last week for his new duties Mr. Gibbons is succeeded at Cleveland by J. H. Norwood, who has been with that branch for about six months. He has been out on the road most of the time and now has a very good acquaintance with the exhibitors both in and out of Cleveland.

The many friends of Mr. Gibbons are sorry to see him go from their midst, but at the same time they wish him the very best of success.

E. M. Franklin Opens Foursquare Office.

Cleveland, O.—The Foursquare Pictures, Inc., have opened their Cleveland headquarters and their season of exhibition also. The office is in charge of E. M. Franklin and it is handling "The Bar Sinister," "The Sin Woman," "The Silent Witness," "Her Fighting Chance," "Madam Sherry" and others. The first showing in Cleveland of a Foursquare picture is a week at the Strand, starting September 23 of "The Sin Woman." The Fiber and Shea theaters in Akron, Canton and Youngstown have booked "The Bar Sinister."

Cincinnati News Letter.

From Kenneth C. Crain, 307 First National Bank, Cincinnati, O.

Stanley W. Hand Heads Cincinnati Exchange.

CINCINNATI, O.—The Cincinnati office of the World Film Corporation is in the hands of Stanley W. Hand as manager, Mr. Hand having taken charge several days ago, following the resignation of Harris Hurst, who has become district sales manager for the Delco Light Products Co. at South Bend, Ind. Mr. Hand has been with the World organization in various capacities for several years, having been manager of the Boston exchange, assistant to the general sales manager in New York, and having wide experience on the road as well. Incidentallly, he is by no means a stranger to Cincinnati and its vicinity, as he covered this territory on the road several years ago. He has taken hold of the World interests in Cincinnati with energy, the release of several unusually striking pictures assisting materially in giving him a first-class start. Montagu Love and a strong cast in "Rasputin, the Black Monk," was the first privately exhibited film shown by Mr. Hand, following which it was booked by local exhibitors, starting with the Family.

Stanley W. Hand.

Lawrence Bueche Plans for Next Summer.

Cincinnati, O.—Lawrence Bueche, proprietor of the Queen Anne theater, on Colerain avenue, is planning the construction of a spacious airdome on a lot adjoining the theater, and with the assistance of S. S. and G. H. Godley, local architects, is working out the details along unusual lines. One feature out of the ordinary will be the use of the front end of the lot for a two-story brick building in which stores and offices will be located. This structure will front 60 feet on Colerain avenue and will be 41 feet deep. Entrance to the airdome will be through arcades on each side of the new building, one of the stores in which will probably house an ice cream parlor and soda fountain, while on the second floor the projection booth of the airdome will be located. The building will contain its own electric plant, which will provide current for the pictures. The airdome will seat 732 persons.

Two Programs a Week for Winter.

Cincinnati, O.—The Family theater has gone back to the two-program schedule for the winter season, changing from the three-program plan which for several months has been in effect. Manager Libson announced this change recently, having decided that with the more active business of the winter months the stimulus of an additional change of program weekly is no longer needed. The program will be changed on Sunday and Thursday, as formerly, and as the rule has always been at the Strand since Manager Libson opened that house.

No Unpatriotic Words at the Grand.

Cincinnati, O.—The great record of the Grand opera house with its run of "The Birth of a Nation," widely known as a patriotic picture, makes peculiarly striking the action of Manager John Havlin recently in warning the Peoples' Church, a local organization, that in its Sunday meetings in the theater no speakers unfriendly to the Government or to the war will be allowed. This warning was considered necessary on account of the fact that one of the prominent men in the organization is known as a warm Socialist of the pacifist sort, who has been conspicuous in anti-war work in Cincinnati, and Mr. Havlin is determined that his theater shall not be used for unpatriotic purposes. "I have heretofore never concerned myself with the sentiments or arguments advanced on any subject by your speakers," he said in a letter to the organization on this point, "but I desire to call your attention to the fact that I am leasing you the theater for Sunday afternoons for legal purposes only, and that any arguments publicly expressed or any stand taken by any speaker in your coming meetings which may be against the policy of the United States Government in the conduct of the war against our enemies, or any pleas in behalf of the enemies of the United States Government, will be considered by me as an illegal use of the Grand opera house and against public policy."

Business Notes From Southern Ohio.

Cincinnati, O.—Messrs. "Jack" Conant and R. Knoepfle, of the Fox Film Co.'s Cincinnati office, had the honor of entertaining distinguished visitors from headquarters recently. W. R. Sheehan, general manager, and P. C. Mooney, district manager, were with them for a few days. There was a conference regarding general conditions in this territory, and all concerned were entirely satisfied with the developments remarked.

Cincinnati, O.—According to Gus Muller, manager of the Select Cincinnati exchange, the Auditorium theater, of Dayton, is one of the handsomest houses in the state. Mr. Muller was in Dayton at the recent opening of the theater after its extensive remodeling, and, incidentally, to see the screening there of a Select release, "The Lone Wolf." The Auditorium lobby has been greatly enlarged, while new decorations throughout make the house seem like new. Manager Vil Burrows has inaugurated several little innovations which lend an air to his house.

Lima, O.—The Orpheum theater, and all of the picture shows in the city, devoted their net proceeds one day recently to the benefit of the mess fund for the Second Regiment Supply Company, which was organized in Lima, and as the citizens of the town felt a direct personal interest in the boys, the results were seen in a very handsome addition to the company's treasury.

Youngstown, O.—The initial showing in this city of "The Spy," the great Fox picture, was at the Park theater, and the management reports excellent attendance. Unusual interest was aded not only on account of the timeliness of the picture, taken in connection with the recent exposures by Federal secret service men, but on account of the legal fight centering around the picture in Chicago. No such trouble was experienced in Youngstown, however, nor has been heard of in any other Ohio city.

Interesting Notes from Ontario.

Toronto, Ont.—J. F. Brown has made arrangements for the erection of a new moving picture theater at New Toronto, a booming suburb of Toronto, to cost $10,000. Several large industrial companies have recently established large factories at New Toronto.

London, Ont.—The Empire theater, London, Ont., has changed hands, the new manager being Mr. King, of Goderich. Announcement has also been made that Mr. Hirsch, of the Princess theater, of St. Thomas, has also sold out to Mr. King.

Lindsay, Ont.—W. H. Roenigk, of Lindsay, Ont., has made considerable alteration in the box office and lobby of his theater in that city.

Toronto, Ont.—S. Besvinick, formerly of the Empress theater, Toronto, has become manager of the Playtorium, Toronto. He has contracted for Pathe service.

Winnipeg, Man.—W. H. Mitchell is the new manager of the Pathe office in Winnipeg, Man.

Toronto, Ont.—Acting Manager Mitchell of the Regent theater, Toronto, has had a great programme of big releases for the month of September. This house started off with "The Barrier" during the first week of the month. This was followed up with "Polly of the Circus." Next came "On Trial," which was followed by the Goldwyn "Baby Mine." The Ilidor feature, "Fall of the Romanoffs," and Metro's "The Slacker," are also on the books for screening at the Regent theater at an early date.

Toronto—Two extras of importance were privately screened in the theater of the Canadian Universal here on September 13. These were the Universal special, "Twenty Thousand Leagues Under the Sea" and the Friedman production, "A Mormon Maid," which is a six-part drama.

Toronto.—Two down-town theaters of Toronto, the Globe and Rialto, doubled during the week of September 17 for the presentation of "The Whip." This well-known feature was shown at both houses from 9 A. M. to 11 P. M. each day, messengers carrying the reels back and forth as they were projected. The Globe and Rialto are about three blocks apart.

Toronto.—More than twelve Toronto theaters have signed for Goldwyn productions. The Regent gets the first run and those which follow include the Madison, Crown, Coliseum, College Playhouse, Brighton, U-Kum, Park, Doris, York, Dundas Playhouse, Beaver and the Aster.

Toronto.—With the offering of "The Public Be Damned" during the week of September 24, a new policy will be started by Manager Clarence Robson for the Strand, Toronto. The changes will affect the number of programmes per week, the booking of features and the presentation of added features.

Film Happenings in Toronto Last Week

Death of Samuel W. Davidson Following Operation for Appendicitis—Among Ontario Exhibitors—Business Notes.

By W. M. Gladish, 1263 Gerrard Street East, Toronto.

TORONTO, ONT.—The death has occurred at Toronto of Samuel W. Davidson, popularly known as "Walley" Davidson, Toronto branch manager of the Specialty Film Import, Limited, Pathe distributors, and one of the best known film exchange men in Canada, in St. Michael's Hospital, Thursday, Sept. 20, following an operation for appendicitis which was performed three weeks before. The immediate cause of death was an internal hemorrhage, which brought his end with tragic suddenness on the very day when he expected to be discharged from the hospital. The funeral was held from the chapel of Bates and Dodds, College street, to Prospect Cemetery, on Saturday afternoon, Sept. 23, the service being conducted by Rev. Dr. MacGillivray, of Bonar Presbyterian church. The pall bearers, who included a number of intimate friends in the film business, were as follows: T. Meeghan, Ross Clarke, W. J. Barrett, Charles Stevens, Harry Law and Vincent McCabe.

The late Mr. Davidson was a Canadian by birth, born in London, Ontario, thirty-four years ago. He came to Toronto when a child and his parents, a sister and three brothers, all reside here. After the outbreak of war he became prominently associated with the Sportsmen's Patriotic Association. He started his career in the film business with the Specialty Film Import, Limited, and later became connected with the Toronto headquarters of the Canadian Universal, after which he became Toronto manager of the Metro. A few months ago he returned to the Pathe to take up his late position.

The deceased resided at 436 Bloor street West, while his parents, Mr. and Mrs. S. W. Davidson, are living at 1018 Queen street West, where his sister, Anna, also resides. His three brothers are Robert, James and Frank. James Davidson is also associated with the Toronta Pathe office but was in the film business in Chicago last spring.

Both telegrams of condolence and many floral remembrances were received from the late Mr. Davidson's numerous business associates throughout Canada.

Famous Will Handle Select Pictures in Canada.

Toronto, Ont.—It is announced by J. J. Allen that arrangements have been made whereby the Famous Players Film Service becomes the Canadian distributor of Select Pictures. This company also handles all Paramount, Artcraft, Christie and other releases in Canada.

Harry Pomeroy Will Guide Globe Theater.

Toronto, Ont.—Harry Pomeroy, the energetic manager of the Photodrome, Toronto, became manager of the Globe theater here on Monday, Sept. 24. Incidentally, Manager Coulson, of the Globe theater, again assumes the management of the Photodrome. Pomeroy, who is also well known in Buffalo theater circles, has made a name for himself because of his striking lobby displays.

Film Tells Story of the Convalescent Soldier.

Toronto, Ont.—Moving pictures are being taken by W. J. Craft, formerly of the Kalem and other companies, all over Canada as a record of the life of returned convalescent soldiers in the Dominion. The views are being taken under the direction of the Military Hospitals Commission and prints are to be released.

Combination Ticket at Regent Theater.

Toronto, Ont.—The use of Provincial war tax tickets has been abolished at the Regent through the adoption of a new form of ticket, which is a combination of the Government tax and an admission ticket. Permission for this arrangement was secured from the Ontario Government and the tickets are printed by the Bryant Press, which also turns out the Government tickets by the million. A check is kept on the number of tickets by the theater and the Bryant Press and, in addition, Manager Mitchell makes an official report of tickets sold once every month to the authorities. The new arrangement saves considerable time when tickets are sold at the box office and also in bookkeeping.

Prices Made Plain to Patrons of Strand.

Toronto, Ont.—Manager Clarence Robson, with the able assistance of Bill Dineen, put over a good stunt for "The Public Be Damned" at the Strand theater, Toronto, during the week of Sept. 24. The entire front lobby was given the appearance of a grocery store and the large quantity of foodstuffs on display were labelled with high prices. One of the interesting details of the setting was a coop which housed live chickens.

Ben Cronk Will Manage the Allen.

Toronto, Ont.—Jules and J. J. Allen, who control the Famous Players service and the circuit of Allen theaters in Canada, are busily engaged with the handsome Allen theater in Toronto. This theater will open in October under the management of Ben Cronk, formerly of Calgary. Mary Pickford's "The Little American" will be the first attraction. Paramount and Artcraft features will be shown exclusively at the new Allen and it will have first selection from fifty-two different releases controlled by the Allens in the Dominion.

New Colonial Has Been Beautified.

Toronto, Ont.—Manager McMillan celebrated the opening of his "New Colonial" theater, Queen street West, Toronto, during the week of Sept. 17, by the holding of two important trade shows. On Wednesday, Sept. 19, many local exhibitors witnessed the screening of the first six episodes of "The Red Ace," the new Universal serial the plot of which is laid in Canada. On the following day three of the fifteen episodes of Pathe's "The Seven Pearls" were also shown to many exhibitors.

The latter had ample opportunity to examine the new details of the refurnished and redecorated house and Manager McMillan received many congratulations. The whole theater, interior and exterior, was renovated without interfering with the operation of the house in any way. The interior is very attractive in a blue and white effect with suitable paintings and draperies of cretonne. The striking exterior is obtained with a contrast of white and doors of trim in mahogany.

Manager Fegan Exonerated.

Toronto, Ont.—The charge against Manager Fegan, of the Eclipse and Broadview theaters, Toronto, of making illegal use of war tax tickets, was immediately dismissed when he was able to prove in court, with the aid of his books and reports to the Government, that he was not reselling the Government tickets instead of destroying them as used. Police spotters swore that they used old war tax tickets but Mr. Fegan denied this. His statement of house receipts tallied exactly with his purchases of war tax tickets from the Government.

Sam Sternberg, chief confidential clerk of the Allen interests throughout Canada, was recently married to Miss City in Winnipeg, the couple making a tour of Calgary, Edmonton, Banff and Minneapolis for their honeymoon.

Sunday Shows Unmolested in Memphis

Mayor Litty Says the City Commissioners Will Enforce the Blue Laws—Houses Are Opened as Usual and There Is No Trouble.

By J. L. Ray, 1014 Stahlman Building, Nashville, Tenn.

MEMPHIS, TENN.—The Sunday opening of the theaters is consuming a large part of public attention in this city, and nobody seesm to know just what the present status is going to develop. Chancellor Francis Fentress on September 21 dissolved injunctions restraining the police from closing the amusement places, and dismissed the bills, automatically eliminating appeal from his decision. Mayor H. H. Litty stated that the attitude of the city comissioners toward the Sunday lid had not changed since the police were ordered to enforce the Sunday closing laws.

Chief Quinlan and Inspector Hayes of the police department predicted that proprietors or managers which tried to operate picture theaters on Sunday would be arrested and required to post forfeits for their appearance in court, and that a patrolman would be placed in front of each house to prevent reopening after the managers had made bond.

Chancellor Fentress' action was based on the belief that courts of equity have no power to restrain the enforcement of criminal statutes or city ordinances. He held that the temporary injunction restraining the police from closing the theaters and arresting their managers had been "improvidently" granted.

Arrangements have been made by attorneys for the theater managers to ask the Court of Civil Appeals for a writ of supersedeas which, if granted, will obtain review by the higher court of the legal point involved.

Theaters Open As Usual.

The first Sunday following the order found the theaters open as usual, and doing a thriving business. No notices had been received by the police department officially notifying them of the action to be taken against the shows if they opened, the only written orders having been contained in an "ultimatum" issued September 1, which was likewise disregarded. So far as could be learned, no orders had been isued patrolmen to make arrests. It was reported that for the purpose of settling the Sunday question once and for all, one theater manager would be arrested and the case tried for test purposes, but up until a late hour Sunday this intention had not been carried out.

Violation of Sunday closing laws in Tennessee is punishable by a fine of $3. Repeated violations are subject to a fine of $50 under the nuisance laws. Following the agitation by the Protestant Pastors' Association some months ago against the opening of moving picture and vaudeville houses on Sunday, arrangements were made whereby all profits accruing from Sunday operation should be turned over to the United Charities for distribution along various lines of charitable work. This action was upheld by City Attorney Livingston as being entirely proper, and the shows were allowed to continue without molestation. Ouster proceedings against Mayor Tom C. Ashcroft some weks ago resulted in the appointment of H. H. Litty, and Mayor Litty has been determined to close the shows ever since his advent into office.

Lawrenceburg House Sold.

Lawrenceburg, Tenn.—The Princess theater has ben sold to Almon J. Sims to E. R. Braley, on acount of Mr. Sims leaving this town to become identified with the Nashville Tennessean & American. The Princess is a 250 capacity house, and has enjoyed a successful career. Mr. Sims, while a resident of Lawrenceburg, was one of the editors of the Lawrence Democrat, and was interested financially in the paper. He has disposed of his part of the Democrat, and will devote his entire time to work on the Nashville paper, being a graduate of the University of Missouri department of journalism.

"Ten of Diamonds" Barred.

Memphis, Tenn.—"The Ten of Diamonds" was recently rejected by the local censor board, under orders from the police department, and taken off the bill at the Majestic No. 1. There could be found nothing radically wrong with the picture by outsiders who witnessed its exhibition, and the film was shown in Nashville a few days later without interference at the Crescent theater.

Small Town Gets "Nation."

Hartsville, Tenn.—"The Birth of a Nation," Griffith's spectacular masterpiece, was exhibited to packed houses at the Hartsville theater the latter part of September, and was accompanied by all the stage effects and orchestral music which characterized its run in the large cities.

"Womanhood" Plays Return.

Nashville, Tenn.—"Womanhood" played a return two days' engagement at the Strand, and enjoyed a good run. At the former presentation here the Strand could not accommodate the crowds which came to see this picture, and Manager Bradford found it necessary to play a return date. Prices were set at 25 cents the first time, and 20 cents on the return.

Birmingham Orpheum Remodeled.

Birmingham, Ala.—A complete overhauling has been given the Orpheum theater, and many added improvements have been installed. A novelty in the local theater field is a soda fountain and cigar counter which has been placed in the up-to-date lobby, where a first-class stock will be carried for the benefit of theater patrons.

After several weks of darkness, the Orpheum is prominent by reason of its new decorations, and promises to have a most successful run. The management has announced that a new program service will be instituted regularly, including such brands as Selig, Kalem, Essanay; Universals, such as Nestor, Joker, Gold Seal, L-Ko, and others, together with a line of short reels by Pathe, Vitagraph and Mutual. Many interesting educationals and travel pictures are included in the latter. Christie and Hoyt comedies have proven a popular drawing card in the past, and these two brands will be continued.

Birmingham Notes.

A picture show party was given a few days ago by A. W. B. Johnson of Birmingham to fifty children at the Alcazar, at which time the popular children's picture, "Jack and the Beanstalk," was projected. Mr. Johnson's guests were composed of child employees of the Avondale Cotton Mills, and were chaperoned by the mill superintendent.

The Bijou, on the Loew string, is being used on Sunday mornings for the purpose of holding community "sings."

Kentucky News Letter.

Ohio Valley News Service; 1404 Starks Bldg., Louisville, Ky.

Conquest Pictures Free to Children.

LOUISVILLE, KY.—The Conquest Pictures, which were formerly exhibited at the Mary Anderson theater, will in the future be shown at the Strand.

These pictures have been under production during the last year, and are in line with the ideals which the Louisville Board of Censors for Children's Motion Pictures has cherished for a long time, but which it has found so difficult to book in the general film market. They are among the most expensive films on the market today. Lee Goldberg, manager of the Strand and Mary Anderson theaters, got these programs because of the local interest to Louisville in them.

The admission will be absolutely free to all children, and adults accompanying children will be admitted for ten cents. A few of the pictures that are booked for the near future include the popular fairy story "Puss in Boots," "A Vanishing Race" (Blackfoot Indians), some nature studies of fish, a comedy dealing with animated manakins, and a dress parade at West Point.

Alamo Patrons Liked "Polly."

Louisville, Ky.—The exhibition of Goldwyn's "Polly of the Circus" in this city met with the most favored approval by the patrons of the Alamo theater. On Friday, Sept. 21, the management offered the children an exceptional opportunity to view the picture. From 10.30 a.m. to 6.00 p.m. children under 12 years of age and accompanied by their parents were admitted free of charge.

The Walnut Will Not Be Dark Long.

Louisville, Ky.—The pending deal for taking over and operating the Walnut theater is still hanging fire, but, due to the fact that patronage is steadily increasing, and the picture theater's opportunities are today greater in Louisville than ever before, due to the increased business in connection with the army camp, it is said that the theater will not be dark much longer. A deal has been under discussion for several days, but so far the principals have been unable to get together. However, the Broadway amusement interests expect to be operating within a very short time, but are losing patronage that it took many months to obtain.

Percy L. Smith Indicted.

Louisville, Ky.—The grand jury has returned three indictments against Percy L. Smith, former manager of the Mutual Film office, of this city, charging embezzlement. It is charged that Smith embezzled $1,223 by fraudulently indorsing checks payable to the corporation and drawing the money. Smith left Louisville several months ago and later the local office was closed.

Arthur Bloomfield Back from Trip.

Winchester, Ky.—Arthur Bloomfield, manager of the Pastime theater, has just returned from a visit to the moving picture studios in New York City. While there Mr. Bloomfield visited the Paramount, World and Fox studios and saw many of the new fall productions in the making. He said the spirit of patriotism has gripped the members of that industry and that most of the stars are spending leisure hours "doing their bit" in various ways. Several new features booked by Mr. Bloomfield for the Pastime include "Joan, the Woman," "Little American," "Jack and the Beanstalk," "Camille," "Cleopatra" and "Down to Earth."

M. Switow Leases Shawnee Theater.

Louisville, Ky.—M. Switow, who owns a number of picture theaters in this vicinity, has obtained a lease on the old Shawnee theater, which will henceforth be operated under his management and will show feature and serial pictures. This theater was formerly conducted by Tom Trakus. Mr. Switow has recently purchased a Wurlitzer organ for the Highland Park theater.

Notes from Kentucky.

Louisville, Ky.—The Alamo theater has just finished a most successful exhibition of "Idolaters." The picture was doubly appreciated on account of the fact that Miss Glaum, who plays leads in it, has established a large following here in her recent successful efforts as a movie "vamp."

Sans Souci in Automobile City.

Detroit, Mich.—Dave Prince, manager of the General exchange in Detroit, is a happy bachelor—happy because he has two hobbies—automobiles and bull dogs,

Dave Prince and his Pets.

as proven by the above photograph. When he isn't selling service for his company, you'll find him either riding in his car or playing with his happy family of "Bostons."

New Colonial Theater Opens.

Detroit, Mich.—October 1 was the premiere of the new Colonial theater, Woodward and Sibley streets, more about which will be noted next week.

Theaters and Programs—Business Notes

Detroit, Mich.—Harry S. Lorch, manager of the State Film Company, left Sept. 18 for an extended western and Upper Peninsular trip in Michigan laying out a route for "A Mormon Maid."

Detroit, Mich.—Robert Cotton, of the World Film Corp., has booked "Rasputin, the Black Monk," into the Washington theater for the week ending Oct. 6.

Detroit exhibitors are taking a keen interest in trade showings, as indicated by the large crowds that recently attended the trade showing of the "Red Ace" (Universal serial) and "The Black Monk" (World Special Feature). About 500 people attended each showing.

Tom Ealand, general manager of the Regent and Orpheum theaters, Detroit, has booked a number of Artcraft pictures second run and will show them each a full week.

Dave Mundstock, of the Strand Features, Detroit, has purchased the Michigan rights to "Beware of Strangers."

New Goldwyn contracts secured by A. Shapiro, the Detroit branch manager, are: Martha Washington, Ypsilanti; Gem at Hillsdale; Elite, Kalamazoo; Strand, Family and Norwood theaters, Detroit; Rex, Three Rivers; Star at Allegan, and full week at the Majestic Gardens, Grand Rapids.

The Dawn Feature Film Co., 204 Owen Building, Detroit, of which A. S. Hyman is general manager, has purchased the Michigan rights to "Redemption," which features Evelyn Nesbit Thaw. It is booked for the Washington theater the week ending Sept. 30. Mr. Hyman has also purchased for his company "The Wrath of the Gods."

The Majestic Gardens, Grand Rapids, is now showing Mutt and Jeff comedies a full week. They are handled in Michigan through the Standard.

Eddie McGrath, soloist for two years at the Broadway-Strand theater, Detroit, is slated to appear in some of the comedies to be produced by the Fun Art Comedy Co.

Grand Rapids, Mich.—The booking of "The Slacker" was changed from the Orpheum to the Majestic Gardens. This delayed the closing of the house for overhauling here. The reopening has been set for September 2.

Detroit Theaters Favor the 15 Cent Seat

Most of the Local Houses Have Abolished the Five-Cent Rate and Are Making Fifteen Cents the Normal Price for Downstairs Seats.

By Jacob Smith, 718 Free Press Bldg., Detroit, Mich.

DETROIT, MICH.—In calling on various exhibitors in Detroit and adjoining territory during the past week, the Moving Picture World representative noted that a great many had abolished completely five-cent prices, and for evenings were making all seats on the main floor not less than 15 cents and 10 cents upstairs; in fact, some had divided the first floor into 15 and 20-cent sections, with 25 cents for the boxes. Exhibitors are gradually finding out that 15 cents is not an exhorbitant charge for good shows, and that the public does not hesitate to pay that price for a big feature and comedy, and often a scenic added.

It's a fact that in Detroit the day of 10 cents as a first-floor admission price for evenings is gone absolutely; in no first-class house can you find a ten-cent seat downstairs. There are plenty of people in every neighborhood who are glad to pay 15 cents, and even 20 cents, to sit downstairs, while those who want to pay only 10 cents can come either to the matinees or sit upstairs. We are glad that Michigan exhibitors are waking up to the situation of properly arranging their prices so that they can take advantage of the good things offered them by producers, and yet make some money.

Gordon F. Darrah at Ann Arbor Training.

Big Rapids, Mich.—Gordon F. Darrah, of Darrah & Graham, operating the Princess and Cozy theaters, is training at the University of Michigan, Ann Arbor, for the Quartermaster's Department.

Sold Theater Programs for Tobacco Fund.

Detroit, Mich.—During the week of Sept. 30 John H. Kunsky sold his theater programs for one cent each and turned over $250 to the Free Press Tobacco Fund. In the big patriotic parade of Sept. 18 Mr. Kunsky entered a fifty-piece band led by Edward Wener, who has charge of the Madison theater orchestra.

W. A. Bach Will Start Free Publicity Service.

Detroit, Mich.—W. A. Bach has arrived at the Universal exchange and will install a free service and advertising department for exhibitors, after which he will install similar departments in other Universal exchanges.

J. H. Kunsky Gets New Petrova Pictures.

Detroit, Mich.—John H. Kunsky will get the new super-pictures with Petrova for Michigan as a result of his being a member of the First National Exhibitors' Circuit. He feels quite elated over the new acquisition because he is assured that these new Patrova pictures are going to be ahead of anything she has ever appeared in. This will mean that Mr. Kunsky will have two stars to offer Michigan exhibitors—the other being the new Chaplin comedies.

Jack Loranger Goes to Pittsburgh.

Detroit, Mich.—Jack Loranger, formerly at the Triangle office, has been transferred to Pittsburgh.

Another Case of Sheer Waste.

Detroit, Mich.—The State Film Co., of Detroit, is out $250 as a result of marked negligence and carelessness on the part of an up-state exhibitor who failed to ship back "A Mormon Maid," as per instructions, which were plain and definite. The exhibitor played the picture on a Saturday and had plenty of time to ship it back so that it would surely be in Detroit by Monday morning, it having been booked Monday afternoon for a Detroit theater. The theater in Detroit had billed the entire neighborhood with one, three and six sheets, had distributed thousands of heralds, had thrown slides on his screen for the previous week and used a full page in his own program to advertise the coming event. Monday morning came no picture, Monday noon no picture, and Monday night no picture. Manager Lorch of the State Film Company tried his best to get the up-state exhibitor on the phone and even sent three telegrams asking what he had done with the film, but was unable to get a response. As a consequence the Detroit exhibitor had to disappoint the packed audiences that came, whereas the loss was really shouldered by the State Film Company, amounting to $250. This is just an example of what happens when exhibitors do not ship film as they are instructed to.

Screen Ball Coming for Detroit.

Detroit, Mich.—Plans are under way to hold a screen ball at the Hotel Statler some time in October. It will be exclusively for exhibitors and exchange managers and employes and their ladies connected with the film industry. The sale of tickets is to be limited so that there will not be any outsiders except the ladies who will accompany some of the "single men." The whole affair is more in the nature of a real get-together so that all those affiliated with the film industry can become better acquainted. Further announcements will be made in these columns.

Ralph Pietow Heads Jewel Exchange.

Detroit, Mich.—Ralph Pielow has been appointed manager of the new exchange of Jewel Productions, which has established temporary offices at 120 Broadway, Detroit, with permanent offices later in the new film building. Mr. Pielow was formerly with Pathe in Albany. The first picture he is offering to Michigan exhibitors is "Come Through," which will be followed by "Pay Me," "Sirens of the Sea" and "The Man Without a Country."

Fox Exchange Moves.

Detroit, Mich.—The Fox Film Exchange has moved from the Peter Smith building, Detroit, to the new film building at 59 East Elizabeth street.

Note of the Trade in Detroit.

Detroit, Mich.—J. O. Brooks, manager of the Madison Film exchange, has booked "On Trial" for a full week at the Majestic Gardens in Grand Rapids; also a full week, second run in Detroit, at the Liberty, some time in October.

Detroit, Mich.—Rod Waggoner is the new manager of the Orpheum theater. He is an old showman of years' experience.

Detroit, Mich.—H. Wayne Pierson, manager for Triangle, reports nearly 100 contracts on the Hart and Fairbanks reissues.

Detroit, Mich.—Jim Kent, manager of the Harry I. Garson Productions, 318 Woodward avenue, says forthcoming releases will be "Poppy" and "The Eternal Sin."

Detroit, Mich.—"Redemption" was a big attraction at the Washington theater, Detroit, week ending Sept. 30. In fact it nearly broke the house record. The Dawn Masterplay Company, 204 Owen building, have this picture for Michigan.

South Bend Theater Opens With Free Show

New Castle Theater Gives Complimentary House Warming—Is a Bright and Attractive House—Opens with "Marriage Market" as Offering.

From Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

SOUTH BEND, IND.—The Castle theater, South Michigan street, South Bend's latest addition to the motion picture field, opened recently with a free public reception which was attended by large crowds at both afternoon and evening performances. The house presents a clean, attractive appearance and has been handsomely decorated and furnished.

Handsome electric fixtures, silk hangings and an attractive decorative scheme adds much to the pleasing appearance of the auditorium. A handsome new fibre screen, which is one of the features, is surrounded by a bas relief plaster moulding that sets it off nicely. A solid concrete wall surrounds the orchestra pit and this is covered by palms and flowers, screening the musicians and greatly enhancing the front of the house.

Emergency exits have been provided on each side of the screen, and the structure is completely fireproof. The lower floor chairs have been covered with attractive flowered cretonne and the aisles and lobby carpeted. Handsome large French doors have been placed at the entrance and soft inverted lights and brass frames have been provided for the lobby photos.

With the exception of hanging the large electric flash sign in front of the place, and a few other minor details, the house is complete and the result is especially pleasing. The building was formerly used as an auditorium. The initial program was featured by the showing of "The Marriage Market," with Carlyle Blackwell and June Elvidge.

Lafayette's New Theater Will Seat 1,600.

Lafayette, Ind.—Recent developments practically insure the erection of a splendid theater in this city within the next few months, and it is probable that the present plans will be fully matured within the next few days.

A splendid spirit of co-operation is being manifested on every hand and the authorized announcement that the Lafayette Life Insurance Company is pledged to take practically half of the stock places the plan on a basis that bespeaks success, as other enterprising citizens have already pledged their support. It is not believed that much difficulty will be encountered in placing the balance of the available stock.

The ground value and construction costs will represent an investment of approximately $125,000. The building will be situated on Sixth street on the real estate now owned by the Lafayette Life Insurance Company. The Sixth street frontage will be approximately 80 feet, with a depth of 150 feet. In order to secure the necessary depth, Mrs. W. F. Fry and E. L. Lewis have offered leases on real estate owned by them, otherwise the site could not have been made available.

The new theater will have a seating capacity of 1,600 persons. The main floor will accommodate 800, the balcony 600 and the mezzanine boxes 200. The stage will be large enough to accommodate some of the largest road shows and will also be equipped for the showing of motion pictures and the presentation of vaudeville.

Auditorium at Connersville Reopens.

Connersville, Ind.—After having been closed for a period of fifty days pending improvement, the Auditorium theater was formally reopened last week. The house, owned by the Fraternal Order of Eagles, has been converted into a fine theater.

The inside walls and ceiling have been redecorated at a cost of about $1,500. This, with the many other improvements, have made the theater even more beautiful than the day on which it was first opened several years ago. Joseph Schilling is the manager of the Auditorium.

Notes from Indiana.

Hartford City, Ind.—G. E. Price, of Parker, Ind., has purchased the Pastime theater here and will move his family to this city at once. The theater has changed hands several times in the last few months.

Indianapolis, Ind.—The Irving Theater Company, a newly organized concern, has filed incorporation papers with the Secretary of State to engage in the exhibition of motion pictures. The capital stock is announced as $2,000. The directors are Herbert L. Whitehead, Joseph F. Thornton and J. William Tucker.

St. Louis News Letter

By A. H. Giebler, 4123 Westminster Place, St. Louis, Mo.

L. A. Godshaw Reopens the Broadway.

St. Louis, Mo.—The Broadway theater, closed for some time, has reopened under the management of L. A. Godshaw. Mr. Godshaw is a newcomer in the amusement business. The Broadway is a very well appointed house, just off Broadway, on St. Charles street, and was conducted as a profitable enterprise for a number of years under the management of C. E. Schwartz. Mr. Schwartz disposed of the place some time ago to open a house in the west end of town, and the concern who acquired the house did not operate it long, for some reason or other, and it has been dark until the present management took charge.

"Doc" Demko's Theater Ready to Open.

St. Louis, Mo.—"Doc" Demko is making big preparations for the opening of his new theater, The Shenandoah, which is being erected on the side of the old Shenandoah at Broadway and Shenandoah avenue. The new place will be ready for its inital performance early in October, and a whole week's special bill is being prepared to usher in the new enterprise. The mayor of the city will speak on one night; another night is to be devoted to exchange managers, when a reception will be held for the trade. "Doc" is considered one of the livest "live wires" in the amusement business in St. Louis, and will no doubt make as big a success of the New Shenandoah as he did of the old house, which he has conducted for years.

Atta-Boy, Barney!

St. Louis, Mo.—Barney Fegan, manager of the Standard Film Corporation, is patting himself on the back for having just closed a contract with the West End Lyric for a six days' first run of the Billy West comedies. Atta-boy, Barney!

Automobile Took the Load.

St. Louis, Mo.—D. M. Thomas, manager of the Fox exchange, tested the capacity of his automobile one night not long ago while "Jack and the Beanstalk" was playing at the Shubert-Garrick. Thomas heard that Jim Tarver, the eight-foot six-inch Texan, who took the part of the giant in the film, was in East St. Louis with the Barnum & Bailey circus.

Thomas conceived the idea that it would be a good advertising stunt to get the giant and have him appear in person at the theater, as well as a good thing for the giant, who had never seen the picture after it was finished. Thomas started for East St. Louis with the intention of kidnapping a giant and he succeeded so well that he brought back two, Tarver and his friend, Capt. Auger, who was also with the show.

Mr. Tarver is eight foot six inches in height, and the Captain tops him by four inches, and they are both hefty in proportion. Thomas is no infant in size himself, and as Mrs. Tarver also came along, there was considerable load in the machine as it labored over Eads bridge.

Tarver's appearance was a great success. He made a speech to the audience and then he and Capt. Auger stood around in the lobby while a hundred or so kids sized them up and went home with big tales of the two big men they had seen.

Mr. Thomas says he will probably make arrangeemnts with Tarver to appear in person with future bookings of the "Beanstalk" picture in this territory.

Atlanta's Forsyth Theater Favors Films

Jake Wells' House Reopens Exclusively for Pictures—"A Daughter of the Gods" Is Premier Offering—Three-a-Day Shows Prosper.

By A. M. Beatty, 43 Copenhill Ave., Atlanta, Ga.

ATLANTA, GA.—Announcement has been made by Jake Wells that the Forsyth theater will reopen Monday, Sept. 30. The announcement carries the statement that "the Forsyth will be devoted to the presentation of motion pictures of the highest type, on the most lavish scale moving pictures have ever been shown in Atlanta. The first picture chosen under this policy is "A Daughter of the Gods," starring Annette Kellermann.

It was repeatedly stated by local theatrical men that so successful from a box office standpoint were the three-a-day shows at the Lyric that Mr. Wells had decided, rather than abandon their prosperous little house, to forego a return to the Forsyth with Keith vaudeville and to show moving pictures at the latter theater. The announcement appears to bear out the truth of the rumors.

No Good-Looking, Single Actresses Wanted.

Chamblee, Ga.—A large theater, vaudeville and motion pictures, at which duly censored companies will give duly censored vaudeville performances, will be opened at Camp Gordon, Ga., as a link in the chain of entertainment features being arranged for the soldiers.

The theater not only will be self-supporting, but will go a long way toward providing other entertainment. A charge of from 10 to 25 cents will be made, according to the committee in charge, and the entire proceeds above the current expenses will be devoted to other entertainment. It's going to be a big theater, with a big stage and a big seating capacity.

No good-looking, single actresses will be allowed to perform at the theater. The committee in charge will make this request of any professional companies being considered.

Kuehle's Post Theater Already Playing

Chamblee, Ga.—Kuehle's Post theater vaudeville and moving pictures, located at Chamblee, Ga., in a stone's throw of Camp Gordon, opened Monday night, Sept. 24 and has played all week to capacity business.

Mr. Kuehle is an old showman, and the Post theater will have a big advantage in his wide experience and judgment, backed by his integrity and clean methods.

Swan Theater Celebrates.

Columbus, Neb.—This is an exterior and interior view of the Swan theater in Columbus, Neb. William Swan, owner of the theater, also operates a house in Clarinda, Ia., and it, too, is called The Swan. The theater seats 600 people and is up to the minute in every respect.

Among the Exhibitors of the Twin Cities.

Minneapolis, Minn.—Manager Charles G. Branham, of the Strand, is in Milwaukee for a conference with Thomas Saxe.

Manager L. V. Calvert, of the New Garrick, Minneapolis, has secured a handsome new stage set for his theater and has arranged some extraordinarily clever light effects to show off his new arrangement to decided advantage.

Manager Billy B. Watson, of the New Garden, Minneapolis, has booked "20,000 Leagues Under the Sea" for a short run.

Manager Cook, of the New Grand, Minneapolis, has begun showing "The Seven Pearls," Pathe serial, to a big business.

Manager James A. Keough, of the New Lyric, Minneapolis, has booked "The Public Be Damned" for showing the week of Sept. 30.

"On Trial," the first exhibitors' circuit feature, will begin a short run at the Strand, Minneapolis, Sept. 30.

"Spreading Dawn" and "The Man from a Painted Post" are booked into the New Garrick, Minneapolis, for showing soon.

So popular was "The Spy" that Manager Campbell, of the Blue Mouse, St. Paul, secured an extra two-day run of the feature and enjoyed a continued capacity business.

"Rebecca of Sunnybrook Farm" enjoyed a big business for four days at the New Garrick, St. Paul, beginning Sept. 23.

The Metropolitan opera house, St. Paul, will play a return showing of "Intolerance" at fifty cents to a dollar prices, beginning Sept. 30, according to Manager L. N. Scott.

Manager Thayer, of the Calhoun, Minneapolis, has booked "The Slacker" for early showing.

Manager J. S. Woodhouse, of the Lagoon, Minneapolis, has begun featuring a unique new reel each week at his house. Mr. Woodhouse takes parts of the Universal, Gaumont and Hearst-Pathe weeklies and combines them behind the title of Lagoon Weekly Review of Current Events.

The Crystal, Minneapolis, has reopened following a week's close, during which time the theater was being remodeled and redecorated, both inside and out.

Salesmen Added by Friedman Film.

Minneapolis.—Manager E. A. Westcott, of the Fox exchange, has begun to see the benefits of a recent whirlwind campaign for business. He has booked Dustin Farnum's "Durand of the Badlands" in the New Garrick, Minneapolis.

Minneapolis.—To celebrate the theater's fourth anniversary, Manager C. G. Branham, of the Strand, Minneapolis, issued a four page folder showing the latest pictures of the theater, exterior and interior, and also the handsomest pictures of himself, Orchestra Leader Richard Long, Assistant Manager Fred Barrows, and Organist Donald Strough. Geraldine Farrar's latest photo is reproduced on the cover of the folder, which is printed in brown ink on high class glazed paper.

We must all
SPEND LESS
and
SAVE MORE
and
HELP OUR
COUNTRY
by
BUYING
LIBERTY BONDS

More Changes Along Minneapolis Film Row

Louis Coen Comes from Milwaukee to Run Metro Exchange—B. Judell, It Is Reported, Is Head of Local Universal Office—Other Notes.

By John L Johnston, 704 Film Exchange Bldg., Minneapolis, Minn.

MINNEAPOLIS, MINN.—The film rialto here has been as busy as a French field hospital after a heavy artillery engagement the last few days, and necessarily some changes in exchange managers were either officially or semi-officially announced.

Following Harry Cohen's recent statement that he would probably be the ruler at the local Metro realm came, last week, the announcement that Louis Coen, now looking after the Metro's interests in and around Wilwaukee, Wis., would come to Minneapolis in a few days to become permanent manager of the Minnesota Metro Service exchange. Mr. Cohen, whose correct title is special representative, will remain in the Minneapolis office in an advisory capacity until late in October. S. J. Grauman, former Milwaukee Bluebird manager, will succeed Mr. Coen as Milwaukee Metro representative.

A surprising semi-official announcement from the Universal-Laemmle front went the rounds of film men Monday, Sept. 24. According to reports that could not be verified at press time, Benjamin Judell, former Minneapolis and later Chicago Mutual exchange manager, succeeded Julius Bernheim as manager of the Universal-Laemmle offices in Minneapolis. Mr. Bernheim, it has been said, has gone to Chicago, where he will play a big part in the Universal's Windy City distribution. Mr. Judell is well known throughout the Northwest and his many friends look for him to make a "whooping success" at the local Universal helm.

Associated's Officers Visiting in South Dakota.

Watertown, S. D.—Thomas J. Hamlin, general manager, and Harry L. Hartman, president of the Associated Theaters, Inc., began a week's visit to South Dakota exhibitors here Monday afternoon, Sept. 24, by addressing a good number of exhibitors at the Hotel Lincoln. Tuesday the men spoke to exhibitors at Aberdeen, Wednesday found them at Huron and the two following days they were at Mitchell and Sioux Falls.

Directors of Northwest Branch Make Appeal.

Minneapolis, Minn.—The board of directors of the Northwest branch of the National League met Sept. 18 here to renew action of battling legislation before Congress urging a ten per cent. tax on moving picture theater receipts. The board sent out more than a score of spicy telegrams to Congressmen and Senators urging them to vote such legislation down because the passing of such laws would mean the passing out of business of about 75 per cent. of the Northwest photoplay houses.

David Gruenberg Gets Agency for Supplies.

Great Falls, Mont.—While in Minneapolis recently David Gruenberg, of the XL Films exchange at Great Falls, Mont., secured the Montana agency for theater equipment and supplies handled by the Theater Equipment Co., Minneapolis. Manager J. George Feinberg, of the Theater Equipment, has announced that the two new Supreme exchange branches at Fargo, N. D., and Des Moines, Ia., will be agencies for Teco products.

E. Oddy Freeman Representing Supreme.

Minneapolis, Minn.—The Supreme exchange, now in the midst of a big expansion of business, has announced that E. Oddy Freedman, prominent in the Northwest state rights field, is now representing the firm in Northern Minnesota, and also that Lee A. Horn will open a branch exchange at Des Moines for the Supreme, following another week's stay at Fargo, getting the Dakota branch started off right.

A. J. Huesman Will Assist Manager Larsen.

Minneapolis, Minn.—Arthur J. Huesman, former Fox exchange booker, has been appointed assistant to Manager Larson, at the General exchange.

R. Colbrath Becomes Booker for Standard.

Minneapolis, Minn.—Russell Colbrath, formerly with the Laemmle exchange at Fargo, has become booker for the Standard exchange, Minneapolis.

Earle Perkins Now Sales Manager for Supreme.

Minneapolis, Minn.—Earle D. Perkins has left the Select exchange to become sales manager for the Supreme exchange.

Phil Ryan in Kansas for Westcott.

Minneapolis, Minn.—Phil Ryan is to look after "The Masque of Life" in Kansas for the Westcott Film Corp., according to reports.

H. J. Heywood Joins Universal.

Minneapolis, Minn.—H. J. Heywood, former Universal-Laemmle, Minneapolis, salesman, has joined the Greater Vitagraph exchange here.

Phil Reisman Joins Goldwyn Road Staff.

Minneapolis, Minn.—Manager Ralph E. Bradford, of the Goldwyn exchange, has added Phil Reisman to his road staff. Mr. Reisman resigned from the Standard exchange last week to accept the position and he is succeeded by L. Bloom.

Harry Muir With General.

Minneapolis, Minn.—Harry Muir, formerly of the General exchange, has joined the James V. Bryson forces and is covering part of Wisconsin with "20,000 Leagues Under the Sea."

Notes from State Rights Exchanges.

Minneapolis, Minn.—James V. Bryson has announce the acquisition of territorial rights to "Come Through," featuring Herbert Rawlinson, and which he intends to exploit along big lines.

The Zenith exchange is offering for sale "Silver Threads Among the Gold," used for a road company with success last season.

The Shafer Laboratories have moved from the basement of the Jewelers' Exchange Bldg. to the fifth floor.

Releasing Exchange Items.

Minneapolis, Minn.—Manager Dan Michalove, of the Triangle-Paralta exchange, showed "A Man's Man" to Northwest exhibitors for the first time Monday, Sept. 24.

Manager Eddie Westcott, of the Fox exchange, has returned from a short business trip to Lacrosse, Eau Claire and Chippewa Falls, Wis., where he secured several contracts for Standard pictures.

Manager Harry Rathner, of the Select exchange, has announced that Alice Brady's future releases will be issued through his offices.

More Theaters, More Pictures, More Patrons

New Orleans Now Has Two First Class Vaudeville Houses and Its Many Picture Theaters—All Are Doing a Fine Business.

By N. E. Thatcher, 3801 Canal St., New Orleans, La.

NEW ORLEANS, LA.—September has been a momentous month for the most of the motion picture exhibitors in New Orleans. Big things have been doing and there has been a marked realignment in the relative importance of the leading places of amusement so far as attendance has been concerned.

The first of the month two new and pretentious combination vaudeville and motion picture theaters made a bid for public favor. One of these is the Palace, the old Triangle theater where Ernst Boehringer inaugurated a policy destined to change the entire motion picture field. The Palace is closely allied with the Orpheum circuit and is putting up a remarkably good show. Mutual feature productions, news weeklies and pictographs are being used, and the business has been excellent since the theater opened. The house has been made very attractive.

Marcus Loew opened the same sort of a house, using the Crescent theater, which for years has been under the Klaw & Erlanger management. Paramount feature productions and a news weekly are also used in this theater, and standing room only has been the rule since the inauguration of the new policy.

Naturally the opening of these two new houses has deprived the Strand theater of its exclusive claim on the best class of patronage off of Canal street, but that theater has been having a fine business. The Pearce theaters have taken on new energy, among the notable changes being the inauguration of the showing of Goldwyn pictures. There are two smaller "pop" vaudeville houses on Canal street, the Columbia and the Empire, and they are doing well. Every motion picture theater in the business section of the city is enjoying fine business, the Sunday crowds being so great that managers have long since ceased to attempt to take care of them.

With the closing of the summer resorts and the parks the people have turned to the pictures, and it appears that the greater the number of theaters the greater is the number of persons who attempt to gain admission. The suburbans of the better class are doing just as well, and perhaps have a more dependable patronage. The managers have learned the value of getting in close personal touch with their patrons and they have become rather liberal advertisers in the local newspapers, to which the people naturally turn for announcement of current programs. The promise for a prosperous season is very bright.

Mrs. Merchison Building Theater.

Oakdale, La.—Mrs. Merchison, one of the progressive business women of Louisiana, is building the Oakdale theater, which is to be completed in a few weeks. It is a cozy, modern house with 700 seats. The structure will represent an expenditure of $10,000.

Strand at Hattiesburg to Open Nov. 1.

Hattiesburg, Miss.—The new Strand theater, being erected here by the Strand Amusement Company, of Meridian, Miss., formerly known as the Tri-State Amusement Company, will be ready for the formal opening on Nov. 1.

J. E. Clark familiarly known as "Jack," who for years was connected with the Josiah Pearce & Sons interests in New Orleans in a managerial capacity, has been made general manager of the Strand Amusement Company and is hustling the work of construction as fast as the war time conditions in the labor market will permit. "Jack" assumed his duties on Aug. 15 and his presence immediately became manifest. He does things and his long experience in the show business enables him to do them property. The cantonment has brought a semi-transient population of fully 75,000 persons to the city and the problem of housing them and furnishing them with proper amusement is a serious one. "Jack" Clark has the capacity to do his full share in the work and to do it rapidly and effectively.

District Manager Stephens Makes Trip.

New Orleans, La.—S. T. Stephens, for years identified with the film exchanges of this territory, and the dean of the motion picture exchange managers in New Orleans, has just returned from his first trip over his territory as the district manager for the entire Southern territory of the Mutual Film corporation. District Manager Stephens received his appointment upon a recent trip to Chicago and he has been receiving the congratulations of his friends ever since He is a tireless worker; knows the film game, speaks seven languages fluently, including the cuss words and has the faculty of getting the business. While he confesses to being a diplomat, he boasts that he has never deliberately misrepresented a thing in his whole life and he points to his enviable record as proof of his statement. Only one man ever questioned the statement and he at last reports was sojourning in the northwest corner of this country, announcing that he preferred a traveling job.

Work on New Liberty Theater Resumed.

New Orleans, La.—Ernst Boehringer, manager, and other members of the Boehringer Amusement Company, left on Sept. 20 for an extended trip through the North for the inspection of motion picture theaters of the advanced type and for a visit to New York, where some important conferences are expected to be held.

On account of the war conditions the erection of the new Liberty theater has been delayed but the steel has arrived on the ground and the work is being pushed as fast as good construction will allow. The Liberty is one of a chain of theaters that are to be built by this company. Arrangements have already been completed for the erection of a house that will seat 1,600 persons on the site of the Elks theater in Baton Rouge, the state capital, and every city of any importance is to have a theater under the management of this concern. One of the purposes of the trip to New York is to arrange for service and other matters of prime importance with the enterprises.

T. A. Benie Completes New Theater.

Rayville, La.—H. A. Benie has just completed the Benie Grand motion picture theater here at a cost of $10,000, and it is one of the most perfect inland motion picture theaters in the state. It has a seating capacity of 550 whites and 225 colored and is comfortable and attractive throughout. Jack Wineland is to be the active manager of the theater.

Kansas City News Letter

By Kansas City News Service, 205 Corn Belt Bldg., Kansas City, Mo.

S. L. Haldman Will Represent Mutual.

KANSAS CITY, MO.—S. L. Haldman has been made representative of the Mutual on the Kansas territory. He was formerly with the General Film Company.

Pathe Transfers Road Men.

Kansas City, Mo.—Tal Richards, formerly in charge of the postal department, has been put on the road for the local Pathe office, to cover the territory formerly covered by Theodore Stover, who has been transferred to the territory formerly coevred by Hugh Hemphill. Mr. Hemphill is no longer with the company as he was compelled to discontinue his work on account of sickness.

Trade Showing of Century Comedies in Joplin.

Joplin, Mo.—A trade showing of the first and second Century comedies featuring Alice Howe was given at the Hippodrome theater at Joplin, Mo. The showing was attended by the exhibitors of the surrounding towns, all of whom were high in their praise of the pictures. George Vowles, manager of the Kansas City Bluebird office, played for the pictures.

Harold Hardin Leaves for Atlanta.

Kansas City, Mo.—Harold Hardin has left the local office of Metro to join his father at Atlanta, Ga., who is associated with the E. & H. Film Distributing Co. Harold Hardin was booker at the local office.

Jewell Productions Opens Office.

Oklahoma City, Okla.—The Jewell Productions, Inc., has opened an office in Oklahoma City, Okla., with L. L. Hensley in charge. The office is located at 116 West 2nd street. The territory covered by that office will be Oklahoma and Arkansas, which was planned to be covered by the Kansas City office.

E. E. Reynolds Takes a New Territory.

Kansas City, Mo.—E. E. Reynolds, formerly office manager of the Southern Triangle, has taken a northeastern Oklahoma territory for that company. The position of office manager has not yet been filled.

The Southern Tringle has added four new men to the Kansas and Missouri sales force, who are covering this territory temporarily.

Mid-West Will Handle Select Pictures.

Kansas City, Mo.—The Mid-West Photoplay is now operating under the name of the Select Pictures Corporation, a company producing pictures and releasing pictures put out by Artcraft, Goldwyn, etc. W. H. Bell, of the Kansas City office of the company, announces that in addition to this there will be specials from time to time.

War Film Exchange Opens.

Kansas City, Mo.—The World War Pictures Company, distributing the New York World official war pictures, "Fighting in France," in six reels, has opened offices at 1125 Grand avenue.

Theater Notes from Prairie States.

Tryon, Okla.—A new building, 25x80, one story high, has been built by C. E. McLain, and will be occupied by a picture show.

Collinsville, Okla.—The management of the Adah theater has announced a change of name, and in future it will be known as the Liberty theater. Mr. Stricker, manager.

Conway Springs, Kan.—Clarence Perry has remodeled the opera house here, and it was opened to the public Sept. 15.

Arkansas City, Kan.—Ray's Fifth Avenue theater has been undergoing extensive improvements, and will be opened to the public in a short time.

Garnett, Kan.—J. O. Robinson has become manager of the People's theater.

Ogden, Kan.—The new Clark theater was opened to the public last week. Mr. Clark, manager.

Army City, Kan.—The contract for a new theater building at Army City has been let by the Army City Amusement Company to Belshe & Copley, of Chanute, Kansas. The structure will be 120x150 feet, with a seating capacity of 1,200. Plans were drawn by Architect Turnbull.

Junction City, Kan.—Manager Shanberg, of the new Columbia theater, is making

every effort to have the new theater ready for opening not later than the 17th.

Mullinville, Kan.—The Sidener Opera House has reopened for business with two new men at the helm. Preston Parham and Frank Harkreeder are now in charge. The new management has booked Paramount Features, to be shown two nights each week.

Edina, Mo.—The Dome theater, which has been under the management of A. Campbell for some months, has been purchased by William Wingen, who will open it soon.

St. Louis, Mo.—The C. M. McDonald Real Estate Company has leased the Plymouth theater, 1135-37 North Hamilton Ave., to William G. Davis and Geo. C. Holtachneider, who will open the theater in the near future.

Marshall, Mo.—A. J. Keys has purchased Louis Blosser's interest in the Auditorium and is now sole proprietor. Mr. Henry Bryant's lease on the building expires November 1, after which time Keys and Bryant will manage the popular photoplay house jointly.

Kirkville, Mo.—The Union Athletic Amusement and Confectionery Company, chartered with capital stock of $2,000. Incorporators: Stephen L. and Ida M. Eggert and Anna M. Meyer; purpose, to operate amusement places, stands and swimming pools.

Dallas, Tex.—American Photo Player Company, chartered with a capital stock of $10,000, by H. J. Werner, L. P. Grunbaum, San Francisco, Cal., W. H. Dlippen and E. H. Holt, of Dallas.

Dallas, Tex.—Officers of the Interstate Amusement Company have rejected all bids for the erection of the new four-story Majestic theater building, to be erected on Elm street, near St. Paul. It has been decided best to wait a while before erecting the building, and within three or four months another set of bids will probably be advertised for.

Little Rock, Ark.—Saul Harris, manager of the Royal theater, is going to install a new cooling plant in his theater.

Heber Springs, Ark.—F. W. Maxwell, cashier of the Bank of Heber Springs, has become manager of the Jackson theater, to succeed W. W. Larimer.

Little Rock, Ark.—A Majestic theater will be established immediately at Camp Pike for the National Army as a result of conferences between Maj. Gen. S. D. Sturgis, division commander, and S. H. Fiedler, manager of the Majestic theater. The theater will be 160x200 feet, and will have a seating caapcity of 3,000.

Estherville, Ia.—F. H. Graaf's fine new Grand theatre will soon be opened to the public.

Pomeroy, Ia.—Edwin Wattonville has taken over the management of the Iris theater.

Lead, S. D.—Leo Bertolero has bought the lease of Chris Pupich on the Ford theater, and has taken charge as manager.

Carlsbad, N. Mex.—Work is progressing on the Crawford theater. J. R. Linn is giving the finishing touches, and many improvements have been made.

Upland, Neb.—A new opera house is to be built here in the near future.

A POOR MAN'S INVESTMENT

Small Amounts Saved Weekly Will Buy a

LIBERTY BOND

Large Theater for Camp Near Des Moines

Moving Picture House to Seat Nearly 4,000 People Begun Near Camp Dodge—Will Be Under the Direction of Elbert & Getchell.

By Dorothy Day, Register-Tribune, Des Moines, Ia.

DES MOINES, IA.—Construction of a $35,000 moving picture house, which will seat between 3,500 and 4000 people, was started just outside of Camp Dodge, Monday morning, the 24th. Elbert and Getchell, owners of the Princess Stock Company, Berchel theater, Empress vaudeville house and the Unique photoplay house, will be managers of the theater for the corporation which own it and in which they are interested.

The theater will occupy a triangular piece of ground 108 by 200 feet. Entrance will be from Beaver avenue, just south of the area way to be left open on the south side of the Harris-Emery store at the big camp, near the reservoir. An ornamental entrance has been planned and an effective lighting system will be installed. The patrons will enter the rear of the auditorium from the left side, the screen being at the south point of the building and the fan shaped seating space furnishing a clear view from all parts of the house. High class pictures will be shown at prices corresponding to the dowstown houses.

Mrs. Grove Takes Enlisted Husband's Place.

Des Moines, Ia.—Manager Grove, of the Family theater in Des Moines, is no slacker and his wife is decidedly NOT a slacker either. M. D. Grove, who has been masaging the Family theater in Des Moines for the past year or so, was not drafted until the third or fourth army, and there was a big chance that he wouldn't have to go anyway, but he wanted to serve his country, had wanted to serve ever since the Mexican trouble of a year ago. So, in the middle of August he joined the Third Regiment of Iowa, and was placed in the medical corps. He is now in New York and expecting to leave for France in time to eat his Thanksgiving dinner over there. And his wife is taking his place most efficiently, managing the Family just as well as Mr. Groves ever managed it. She is not new at the game, however, for she has been employed and assisting the management of theaters for the past seven years.

She was selling tickets at the Family seven years ago and Mr. Grove was managing it. They were married and continued working at the theater for a couple of years. Then for three years the Groves managed the A. H. Blank theater in Davenport, the Casino, and came back to the Family a year ago this spring. J. Miloslowsky, owner of the Family, declares that Mrs. Grove is just as competent as her husband if not more so.

Interesting Invention for Iowa Exhibitors.

Des Moines, Ia.—D. B. Lederman, of the Laemmle Film Service in this city, has secured this territory for the sales of the Sheck universal adapter for adapting any carbon-arc motion picture projecting machise to use the new Mazda projector lamps, without changing the present equipment. This Sheck universal adapter has been given a two-year test in several motion picture houses, in each of which the conditions are different. Among the advantages to the exhibitors the adapter will mean: A saving in electric current sufficient in one year to easily pay for the new equipment—or $35; better projection, because the apparatus throws a solid band of light, insuring an evenly illuminated screen, free from streaks or color bands; less fire hazard by using Mazda lamps than arc-lamps; less annoyance to you or your

Zach Harris Makes Trip to New York.

Des Moies, Ia.—Zach Harris, the owner of the Iowa state rights for "Twenty Thousand Leagues Under the Sea" and who has been successfully attending to the sale of the film in Iowa, has returned to New York for a week's busness trip.

Machines Being Purchased and Repaired.

Des Moines, Ia.—The exhibitors of Iowa are busily seeing to the condition of their motion picture machines, since D. B. Lederman reports that nine or ten machines have been repaired, three sold, and several screens and lots of chairs sold at the Laemmle office in Des Moines in the past week.

A. V. Murphy, of Avery, Ia., purchased a new Motiograph, Mr. Hanson of Ellsworth, Ia., brought his machine in to have it overhauled, and W. T. Bell of Wellman, Ia., and W. M. Moir, of Eldora, also have had repairs made.

Draft Upsets Plans of Iowa Industry.

Des Moines, Ia.—The drafting of so many of the Iowa exhibitors has somewhat upset the plans of the Iowa Association of Motion Picture Industry, for its fall meeting. Wilbur Ingldue, chairman of the organization, and Forest Secor, secretary, have both been called in an early draft and have little or no claims for exemption. Ludy Boston of Muscatine, another ardent worker for the Industry, has also been called to war. So, at the present time there is no definite announcements to be made.

Film Men Visiting in Des Moines.

Des Moines, Ia.—C. E. Budd, of the Lyric, in Grinnell, and Morris Lince, of the Empire in Ottumwa, both visited at the Metro exchange.

Hugh Bennett Takes Over Fairfield Theater.

Fairfield, Ia.—Hugh Bennett, known all over the state and surrounding territory for his work as competent salesman for several different firms, has decided to enter the exhibiting end of the business and has taken over the Fairfield theater in Fairfield, Ia. Until recently, Mr. Bennett has been employed by the Standard Film Company as salesman for Art Dramas, and has been working in the interest of the Moving Picture Industry of Iowa and their publication.

D. R. Beatty, former manager and owner of the Fairfield, has retired from business. Mr. Beatty is seventy-three years old and has been operating the Fairfield for some six years most successfully. The good wishes of the Iowa trade goes with Mr. Bennett in his new venture.

Over the State With Exhibitors.

Rock Rapids, Ia.—R. W. Steen has opened a moving picture house in Rock Rapids.

Toledo, Ia.—The Grand theater, Toledo, was sold to C. E. Olson by W. B. Parsons, of Wall Lake.

Casey, Ia.—L. C. Plummer is the new manager of the opera house in Casey.

Clarinda, Ia.—J. P. Lannon and W. M. Swan, of Columbus, Neb., are proprietors of the new Swan theater in Clarinda.

What Cheer, Ia.—Roy Landers has purchased the Eureka theater in What Cheer from Dan Drudgings.

Corydon, Ia.—S. B. Barrett has purchased an interest in the American theater and Auditorium in Corydon and has formed a partnership with Mr. Oamlin.

Goldfield, Ia.—R. A. Maskin has leased the Cosmo theater to Frank Farmer, of Goldfield.

Reports Show Good Business in Texas

Lessening of the Number of Patrons on Account of the War Draft Is Real, But the General State of Business Is Making Up for the Loss to Theaters.

By Kent Watson, Times-Herald, Dallas, Tex.

DALLAS, TEX.—With the movement to entonments of selected men for the National Army, added to the young fellows who have already gone into the service of their own volition, the clientele of the miving picture man in Texas—as well as in other states—has been still further cut down. However, it appears to be a case of "I should worry" in most sections, where good business is generally reported. At lease one new house is announced for the current week, and that in West Texas, whence drouth stories and tales of business "gone to pot" have been coming here of late.

The big town manager is still doing fairly well, particularly in those big towns where there are no blue laws, and particularly where such big towns are located close to others where such inimical legislation obtains. This is true to a big degree of Dallas. Fort Worth is the location for the North Texas selective draft training cantonment. Ft. Worth doesn't have Sunday motion pictures. Recent advices to the Moving Picture World have declared that Ft. Worth wishes it did have. It does so now more than ever, because hundreds of young fellows are daily journeying to Dallas on leave, to take their need of amusement, in company with "the girls they left behind them."

Big Film Records in Dallas.

Dallas, Tex.—"Barbary Sheep," with Elsie Ferguson, at the Old Mill, has proved a good drawing card during the last week, with "Polly of the Circus."

At the Queen theater, Mary Pickford in "Rebecca of Sunnybrook Farm" has attracted capacity houses right along.

At the Washington, Louise Glaum in "The Idolators" has played to good business.

The Blue Bird "The Argyle Case" has had a fairly good run at the Hippodrome. This theater plans to put "Civilization" for a full two weeks' run during the progress of the State Fair of Texas, beginning Oct. 13. The state rights to the production is owned by Manager A. C. Langan, of the Hippodrome.

"Outcast" Cast Out.

Dallas, Tex.—"The Outcast," with Ann Murdock, was cast out during the week by the local censor, who ruled that it was a bit too sordid or something for the young minds. Manager P. G. Cameron had run the reel a couple of times during the morning, when the power that "be's" stopped it. Mr Cameron, however, stood for the inevitable without complaint and ran in a substitute.

Named on National Board.

Dallas, Tex.—Elmer Scott, former director of public welfare of Dallas, has been named as a member of the advisory council of the Board of Review of Motion Pictures. Mr. Scott has attained quite a reputation as a sociologist and psychologist. The board's letter proferring the appointment, contained some complimentary phrases for the Dallas man.

Incidentally a recent editorial paid high compliment to Dallas' censorship. It declared that the regulation here was ideal, and might well serve as an example for other cities.

New Theater at Plainview.

Plainview, Tex.—W. H. Coop, proprietor of the Mission theater at Amarvillo, has purchased a site in Plainview, Tex., for a consideration of $6,700 and has let the contract for a two-story $10,000 brick building, in which a modern picture theater will be installed. It is to be called The Mission and will be up to date in all its appointments. Robert N. Smith is to be local manager. Mr. Coon is a pioneer in the picture business in West Texas and has been successful. V. L. S. E. is supplying his theaters.

Settle Wichita Falls Strike.

Wichita Falls, Tex.—A strike of motion picture operators at Wichita Falls, Tex., which had continued for about four weeks, was settled on Sept. 20, when the operators agreed to admit to the union a man who had been operating a machine, and who had been declared unfair, with the theater by which he was employed.

Laurence Stuart Off to Camp.

Dallas, Tex.—Laurence Stuart, manager of Hulsey's Old Mill theater, and one of the most popular youngsters in the Texas business, has gone to Camp Travis under the selective draft. Stuart is only twenty-two, but has had a remarkable rise in the business, starting as an usher for Hulsey, and having been appointed manager a year ago. Local newspapers gave him a fine send-off when he left, referring to his affability and the many friends he had made in his business connection. He made no effort to secure exemption.

Not a Case of Big Head.

Dallas, Tex.—Simply because a motion picture man is physically able to wear the hat of a governor-maker and leading politician, doesn't necessarily signify that either has the "big head." J. B. Dugger, local manager V-L-S-E, is wearing the head-gear of the Honorable Jacob Wolters, of Houston, maker of governors and one time strongly urged as a candidate for gubernatorial honors himself. Dugger was in Houston recently and Mr. Wolters—according to Dugger—got away with the latter's hat first. Because of engagements which took him out of town, the Houston man hasn't yet got his hat back. Incidentally, Dugger is walking a little straighter, with his chest a little more prominent, and declares he's had marked success with "The Fighting Trail" since he's been wearing "the hats of the mighty." The local appearance of the first installment of this serial began at the Gaiety theater Sept. 23.

Popular West Texan Visits.

Dallas, Tex.—J. P. McCue, of the Bijou theater, El Paso, was in Dallas during the second week in September on business. Mr. McCue is one of the most popular and best-liked men in the business in Texas. He reports the border city prosperous and business satisfactory.

W. M. Epstein Takes Vacation.

Dallas, Tex.—W. M. Epstein, controlling the Royal Amusement Company, with theaters at San Antonio, Houston, Laredo and Little Rock, passed through Dallas recently on his way to Hot Springs for a vacation rest. His company has recently taken over control of the Prince theater at Houston and installed Ben Johnson, formerly of Laredo, as manager. Mr. Epstein also announced that work of remodeling the Royal at San Antonio was in progress, with the intention of making it highly attractive—$20,000 worth, in fact.

"Four-Minute Men" in Arizona Theaters

Phoenix, Ariz.—The patriotic campaign starts with talks by the "Four Minute men" in theaters through the state. Edward J. Cooper, of the Columbia theater, has been appointed state chairman to organize the movement with the theater men. George J. Stomenan is state chairman to have charge of the speakers.

Interesting Notes Caught in Passing.

Dallas, Tex.—E. J. Lampkin, of the Colonial theater at Greenville, called on local booking agency headquarters recently and reported his section of North Texas in good shape.

Dallas, Tex.—Bert Moran, in charge of the Dallas office of the K-E-S-E for the last six months, has been transferred to Boston. He is succeeded here by Mr. Williams, late of the New Orleans office.

Paris, Tex.—For perhaps the first time since the great Paris, Tex., fire some three years ago, W. C. Paxton, of the Grand theater at Paris, is taking a vacation. Via Ford, he toured to Galveston for two weeks at the gulf resort.

Dallas, Tex.—Ray Stinnett, controlling the Jefferson theater at Dallas, has returned from Joplin and Springfield, Mo., where he saw to the opening of theaters in those cities under his management. They are vaudeville houses on the Pantages circuit, and all use the Vitagraph picture service.

Dallas, Tex.—D. S. Callahan, local manager for the Triangle, has returned from an eastern trip, which took him to New York headquarters, with stop overs on the way back at various points in Pittsburgh territory.

PRAIRIE STATE NEWS LETTER.

By Frank H. Madison, 623 South Wabash Ave., Chicago, Ill.

Lester Sturm Transferred to Chicago.

Omaha, Neb.—Lester Sturm, who was manager for the Fox Film Corporation in this territory, has gone to Chicago, to become manager for special productions out of that office. He is succeeded by Charles Manfre, who has been a salesman for the Fox corporation in this territory.

Notes From Nebraska.

Bruning, Neb.—Bruning Bros. & Lilliedoll have leased the opera house here.

Kearney, Neb.—Fred Saup has taken a three-year lease on the Crescent theater from F. G. Keens, owner, succeeding Paul Hoppen, who has been managing the house for a year.

PACIFIC COAST NOTES.

Perfection Pictures Going Big.

San Francisco, Cal.—With new management at the helm, a new and enlarged traveling sales staff and a sew brand of pictures, aptly named Perfection, the local branch of the George Kleine System is making a booking campaign that is making history. The new offerings are being eagerly snapped up by exhibitors, not a few of whom have made special trips to this city to inspect the first releases and to arrange for service. Handsome new signs have been placed on the windows of this exchange, marking the change in name and stamping "Perfection" indelibly on Film Row.

W. O. Edmonds Has Rough Trip.

San Francisco, Cal.—W. O. Edmonds, who recently resigned his position with George Kleine to accept the management of the Majestic theater at Reno, Nev., is now on the job, but his trip to that city was not without its adventures. Filled with the romance of the pioneer days he decided to follow the path of the emigrants who made their way into California over the mountains with ox teams. All was lovely until Emigrant Gap was reached, when the chuck holes, which disabled many a prairie

schooner in the early days, broke an axle in his Hupmobile and necessitated a stay of five days until a new one could be secured from San Francisco.

Color Films Given Public Showing.

Merced, Cal.—The first public showing in a moving picture theater of the color films of Leon F. Douglass was made in the Elite theater on the evening of Sept. 20. This house is conducted by Charles H. Douglass, a brother of the inventor. A number of San Frascisco film men made the trip to the valley city to see the pictures. The Metro production, "Their Compact," formed the balance of the entertainment.

Asiatic Trade Opportunities Told.

San Francisco, Cal.—J. W. Allen, assistant to Manager Herman Wobber, of the Progressive Motion Picture Company, addressed the Foreign Trade Club recently on "Opportunities in the Orient," basing his talk on what he observed while on his recent trip to China and Japan.

New Theater Planned.

San Francisco, Cal.—Architect W. W. Weeks is making final plans for a new moving picture theater to be erected in the Richmond district. The interests behind the project, which will entail the investment of about $300,000, are represented by J. R. Saul, A. J. Danenbaum and A. B. Jackson.

Buying Film for Japan.

San Francisco, Cal.—I. Sera, representing the Central Commercial Company of this city, which is affiliated with the Takemura Company of Yokohama, Japan, is making a tour of this country to make purchases of films.

Business Booming in the Country.

San Francisco, Cal.—Many exhibitors have been here of late to arrange for film service and it is the general report that business is better than in many years past at this season of the year. Among the recent visitors have been: J. L. Davis, of the Victory theater, Ukiah; A. A. Richards, of the Tokay theater, Lodi; Mr. and Mrs. F. H. Smith of the Empress theater, Lindsay; Joseph Sturky, Roseville; J. W. Wright, Riverbank; J. B. Benard, Niles; L. S. Murphy, Guerneville; Ed. Stark of the Opal theater, Hollister; W. I. Throckmorton, Oak Park; Charles Goddard, Sacramento; J. M. Rice Monterey, and A. L. Hildebrand, of the Star theater, Colusa.

Reno House Being Remodeled.

San Francisco, Cal.—Glenn Hurst, of Hurst Bros., Reno, Nev. was a recent visitor here and stated that the theater recently secured from the Turner & Dahnken circuit is to be remodeled and redecorated at a cost of about $15000. The stage is to be enlarged and the house will be converted into a combination moving picture and road show theater. When the work is completed it will be reopened as the Rialto theater.

California Film Exchange News.

San Francisco, Cal.—M. E. Cory, well known as an exhibitor and at one time head of the Motion Picture Exhibitors' League of California, is now handling Jewel productions and Century comedies. He is covering the San Joaquin valley with excellent results.

"The Red Ace" is being widely advertised in this city, use being made of a large billboard on Film Row, with seventy-five twenty-four sheet posted in prominent locations.

Miss H. Zimmerman, for four years with the local office, is now with the Los Angeles branch of the California Film Exchange.

Leon Haas, formerly of the local office, has been transferred to Los Angeles, where he has been given the position of head booker, and D. S. Mitchell of Los Angeles, is now booker and salesman at this office.

Oakland's New Piedmont Theater Brightens

Latest and Finest Picture Theater in the California City Is Finished and Thrown Open—Open Market Features at Ten Cents.

From T. A. Church, 1507 North Street, Berkeley, Cal.

OAKLAND, CAL.—The New Piedmont theater, the latest and finest of Oakland's residential moving picture houses, was opened on the evening of Sept. 15. This theater is located in the beautiful Piedmont district at the juncture of Linda and Piedmost avenues, and has a population of about thirty thousand to draw from. It was erected and is being conducted by the Rosebrook Amusement Company, headed by D. C. Rosebrook and G. L. Rosebrook, and was planned largely by the latter.

The building is of reinforced concrete and but little wood has been used, making it as nearly fireproof as possible. The lobby is of marble and bronze, with a tiled floor, and the same effect is carried out in the spacious foyer. Both lobby and foyer are notable for their displays of pictures of screen stars, the collection of framed photographs in the latter being especially noteworthy.

The interior of the theater proper is finished in cream tints and is a study in decorative work, extensive use having been made of mural paintings by a prominent artist. Fourteen of these grace the walls, some of them being fifteen by twenty feet in size, all done in oil colors, as is the ceiling and the rest of the side walls. The lighting system is indirect, the lighting of the auditorium being accomplished by means of two large fixtures which reflect colored light in the ceiling, a blue tint being used in the one nearest the screen.

Operating Room and Equipment.

The operationg room equipment is unusually complete and was furnished by G. A. Metcalfe, of San Francisco. It consists of two Power's Cameragraphs No. 6B, a Power's stereopticon, a Westinghouse motor-generator set, two rectifiers, enclosed rewinds and all modern accessories. The heating and ventilating system is an elaborate one, the air being changed about twelve times an hour, the fan having a capacity of 40,000 cubic feet of air in this period of time. The screen is seventeen and a half feet by twenty-two feet in size and the throw from the operating room is ninety-six feet.

Velvet carpets are used throughout the house and all the draperies are of velour. The seats, of which there are about 1,000, are heavily upholstered. The decoration and furnishing of the new theater are calculated to reflect the home spirit, being located in a district of beautiful homes. Music is furnished by a $10,000 Wurlitzer organ of a special type, with a three keyboard manual. There is no ticket booth, payment being made at the door, where a Vogelsong pay-as-you-enter device has been installed.

The policy of the Rosebrook Amusement Company is to show feature productions at 10 cents, which may be booked in the open market. But one performance is given in the afternoon, except on Sundays, when the theater is operated continuously from three to eleven o'clock. On Monday and Tuesday a special matinee for children is given, at which children under twelve years of age are admitted for five cents. The opening program consisted of "Two Little Imps," with Jane and Katherine Lee; "Her Nature Dance," a famous Keystone comedy, and a Hearst-Pathe News.

Changes of bill are made every other days and these are listed for two weeks in advance in a twenty-page program, in which considerable local advertising appears. This is issued on the first and fifteenth of each month and is sent by mail to patrons, on request.

Kehrlein Honored by Appointment.

Oakland, Cal.—Emil Kehrlein, of the Kinema theater, has been appointed to arrange for four-minute talks in the Oakland district, and his son Oliver has also received an appointment from Washington for work of this kind at Fresno, Cal. The latter, who has been at the Oakland house for some time, has left for Fresno to take charge of the Kinema theater there, relieving his brother Emil, who will go to Los Angeles, where a fine house is to be opened at an early date. Mr. Kehrlein has inaugurated a special matinee for children to be given at the Oakland house every Saturday morning at ten o'clock, when the George Kleine Conquest pictures will be shown, the proceeds to go to the Red Cross and the Boy Scouts. Boy ushers at the Kinema theater have been supplanted by young ladies with good success.

"The Curse of Iku" Seized.

San Francisco, Cal.—"The Curse of Iku," which has been shown over most of the Turner & Dahnken circuit, struck a snag when an attempt was made to show it at Sacramento and the film at the present time is in the hands of the Governor of the State. E. B. Johnson, secretary of the firm, who has recently returned from a business trip to New York, is working to secure the release of the film and has secured a statement from the State Department that is expected to settle the trouble. When this production was first released the Japanese Embassy at Washington objected to certain scenes and a number of eliminations were ordered to satisfy the legation. When these were made there was no further objection made to the film. In the copy sent to California, however, one of the objectionable scenes was left in, through an inadvertence, and when the film was shown at Sacramento it was seized and the City commission threatened to revoke the license of the T. & D. theater. Secretary Johnson appeared before the Commission and explained the status of the matter, offering to eliminate the scene originally objected to by the Japanese and asserting that with this exception the production was acceptable to the Japanese Embassy and the State Department. To prove his point he wired to the State Department and received a reply from Secretary of State Robert Lansing, who stated clearly that if the scenes specified were eliminated the Federal Governmest and the Japanese legation had no objection to its being shown. The scene left in by mistake was one showing a member of the House of Representatives speaking in Congress against the Japanese.

Metro D'strict Manager Visits.

San Frascisco, Cal.—Harry F. Lustig, Pacific Coast district manager for the Metro, arrived here recently for a short stay. Local manager Louis Reichert is back from a short trip to Reno, Nev., and Fred Voigt has also returned from a brief visit there.

E. O. Child Visits Los Angeles.

San Francisco, Cal.—E. O. Child, manager of the local branch of the Pathe Exchange, Inc., made a brief trip to Los Angeles recently to confer with business manager C. R. Seelye, who is on the Coast for a short stay.

Select Pictures Manager on a Trip.

San Francisco, Cal.—Ben. S. Cohen, district manager for the Select Pictures, has left for Seattle, Wash., to superintend the removal of the branch there into its own new building. Before returning home he will visit Denver, Los Angeles and other points where exchanges are maintained, remaining from a week or ten days in each place. The "Lone Wolf" has been booked over the entire T. & D. circuit, with the exception of the Tivoli opera house of this city.

Portland Suburban Exhibitors Feel Better

In Oregon There Are Better Business and Better Expectations Among Out of Town Theaters Than During Any Fall These Three Years.

By Abraham Nelson, 601 Journal Bldg., Portland, Ore.

PORTLAND, ORE.—Suburban exhibitors are looking forward to a good autumn and winter season. The sentimnet is very different from that during the past two years. Heretofore there has been a continual wail from the men away from the center of the city that the suburban show house was doomed. This year all is optimism, notwithstanding the high cost of films.

D. T. Noonan, Princess theater, Arleta, a suburb of Portland, reports most excellent business. Within the past few years there have been several unsuccessful attempts to start theaters in districts nearby the Princess. All these houses are closed and the Princess is gathering in the results of persistence when times were poorer. Mr. Noonan reports a recent Sunday the best in the history of the house and his good busisess has encouraged him to install additional equipment.

Couche Back at the Sunset.

Portland, Ore.—C. E. Couche has again been selected by Manager-Owser J. A. Jennings, of the Sunset theatre, to handle the advertising for this pretty little theater and has given him carte blanche in this branch of the Sunset management. Mr. Couche has been in Portland two years and has built up the most profitable theatrical advertising agency in Portland by specializing in this branch of the profession.

Charles E. Couche.

Something New in Cut-Outs.

Portland, Ore.—Manager J. C. Stille, of the People's theater, has an inventive faculty which he very often has occasion to call into play. Exhibitors in the territory give Mr. Stille the credit for inaugurating the mounted cut-outs used in lobby displays in this part of the country and Mr. Stille is surely entitled to all the credit for planning the 24-sheet cut-out, a photograph of which is shown.

The business done by the Pickford picture is also shown herewith.

Gem Theater, Tillamook, Oregon.

Tillamook, Oregon.—The cheese center of the Pacific Northwest boasts of a dandy little theater seating 400. It was completed a few months ago. A large foyer, a spacious lobby and a ladies' rest room

Lobby of Gem Theater.

are provided in addition to a modern auditorium.

Projection is furnished by Powers' equipment throwing a 9½ by 12½ picture 76 feet on a Mirroroid screen. A big feature of the house is its fireproof character. A fire hose is constantly kept connected with a fireplug in the foyer, exit doors are all equipped with panic locks and the projection room, in fact the entire theater, is of concrete. The theater is owned by Partridge & Morrison, L. E. Partridge, the senior partner, having been an exhibitor in Tillamook over three years.

C. M. Hill No Lover of Moss.

Portland, Ore.—C. M. Hill, manager for the Progressive Motion Picture Company, the big new Paramount - Artcraft exchange in Portland, Oregon, believes in the old adage about the rolling stones and the moss. The result is the entire absence of moss grown methods and theories at the Portland Paramount office and business is absolutely booming. He has had a most varied career. He has been a farmhand, gas meter reader, hostler, grocery clerk, section hand, book agent, magazine circulation manager and auto salesman.

C. M. Hill.

He entered the film industry in 1914 with Pathe in San Francisco, then served with World and Mutual. He came to Progressive in October, 1916, soon rising to star salesman. When the Portland exchange was created, Herman Wobber readily selected him for its manager.

New Man With Service Film Co.

Portland, Ore.—Robert Brooke, a well-known Portland business man, has purchased an interest in the Service Film Company and will actively assist Charles Pumphrey in the Oak street office. Mr. Brooke's long and successful business experience will undoubtedly enable him to give his patrons conscientious service.

Successful Show in 500 People Town.

Kamiah, Idaho.—W. C. Short, Jewel theater, has educated the town's populace, numbering 500, to patronize his show and he has the reputation among distributors of paying an equitable price for service and making money for himself. He charges 35 cents admission for big features and ordinarily 10 and 15 cents. He shows four and five nights a week, sometimes holding a feature over two nights. How is that for a town of 500?

C. W. Meighan at Tacoma.

Portland, Ore.—C. W. Meighan, president of the Motion Picture Exhibitors' League of Oregon, has resigned his position with Jensen and Von Herberg at the Columbia and is temporarily managing the Tacoma theater venture of Edwin F. James in the City of Promise. Mr. Meighan takes the place vacated by F. A. Tipton.

Federal Authorities Mystified.

Portland, Ore.—The Majestic theater, J. J. Parker, manager, had a most mysterious way of billing "The Spy," which showed at that house commencing September 22; in fact the billing was so mysterious that it attracted the attention of the United States district attorney and caused a furore that helped to popularize the production. Advertisements of the most abstract character were inserted in the Portland papers each day and the district attorney's phone was kept busy all the time by people wanting to know what all the "spy" advertising was about.

Spokane News Letter

By S. Clark Patchin, E1811 Eleventh Avenue, Spokane, Wash.

Officers of New Washington Company.

SPOKANE, Wash.—The Washington Motion Picture Company, holding a contract with Tyrone Power, met and organized recently by the election of the following officers: Allen Meisenheimer, president; W. W. Zent, vice-president; Harold Hooker, secretary. Thomas S. Griffith, James S. Ramage, Henri Commelin, Allen Meisenheimer and W. W. Zent were voted directors.

Announcement is made by C. J. Ward that the actual work of filming pictures will begin here as soon as the work of organizing a high class company has been completed.

Mr. Hooker was formerly organizer of the Inland Empire Development League for the Spokane Chamber of Commerce and resigned as secretary of the Home Industry Bureau of the Spokane Ad Club to take up his duties as secretary of the company. He said:

"To take an active part in the new industry coming to Spokane to make motion pictures is an exceptional opportunity and it was especially attractive to me on account of the several years experience in organization and development work with the Chamber of Commerce and the Ad Club.

Big Films Recently at Spokane Theaters.

Spokane, Wash.—Moving picture houses of Spokane have been announcing some fine bookings recently and presenting some excellent pictures which have attracted wide attention.

Olga Petrova appeared at the Liberty in her first Paramount production here entitled "The Law of the Land."

"The Fighting Trail" will be presented at the Pantages, each serial being run for a full week in connection with the vaudeville program.

Which Is Douglas?

Spokane, Wash.—Henceforth Douglas Fairbanks will have to look to his laurels, for while he is able to please large audiences throughout the country we have right here in Spokane a man who is nicknamed "Douglas" by his friends and associates and he also pleases hundreds of people weekly and thousands monthly, for he is the head of the banquet rooms of the $1,250,000 Davenport Hotel and in that capacity his duties require that he see that courtesy and service are given the

One is Douglas Fairbanks and one is Charles McMonagle. We know which is which, do you?

public. Many Easterners as well as Westerners visit the place daily, and reports from among the waiters are that they have asked if that really was Douglas Fairbanks working at the catering trade for the purpose of obtaining some extra publicity. One waiter said he had much difficulty in making one party believe him recently.

Compare the two pictures showing McMonagle as he is and Fairbanks as he recently appeared at the Liberty theatre in "In Again Out Again" and without first looking at the names tell which is Fairbanks. I have seen a few people fooled on it myself and had the pleasure of

showing the pictures to both men and women who are served several times a week at the Davenport and who witness the Fairbanks pictures almost regularly. Most of them selected the photo of McMonagle first as being that of Fairbanks. I thought it good enough to pass on.

After being told so many times that he was a double for the noted screen favorite McMonagle gathered some data and finds that he is three-fourths of an inch taller than Fairbanks, but that Fairbanks has a little broader shoulders. McMonagle enjoys fishing and hunting during his vacations and has a pleasing personality which wins him many friends with Davenport patrons from all sections of the world who visit there.

Vancouver License Inspector Rises Up

Won't Let Theaters Show Film That Made the Former Censor Throw Up the Job —Will Inspector Also Step Aside?

By Charles Thomson, 645 Burrard Street, Vancouver, B. C.

VANCOUVER, B. C.—The troubles of British Columbia's newly appointed censor have begun already. As was stated last week, the resignation of the former censor, C. L. Gordon, was due to his rejection of "Damaged Goods" and the vetoing of his decision by the Attorney-General. The new censor, Walter Hepburn, has sanctioned the showing of this film, and by so doing seems to have "put his foot into it" worse than Mr. Gordon did by rejecting it. Directly it was known that Mr. Hepburn had passed the production, License Inspector Jones arose in wrath and made it known that he would close any theater that dared to handle "Damaged Goods."

Whether the license inspector has the authority to overrule the decision of the censor is a somewhat debatable point, but in any event Mr. Jones seems to think he has that authority, and is only waiting for an announcement of the play to appear to put his powers into force. The reason that the inspector has taken this stand in regard to "Damaged Goods," without even having seen the film, is because a year ago he refused to allow the spoken version of this play to be presented on the local stage. There is no censor of the spoken drama in British Columbia, but the license inspector has the right to forbid any production deemed hurtful to public morals.

The position is curious in the extreme. It stands somewhat like this. The inspector has no real legal authority to forbid the showing of "Damaged Goods" or any other production that has been passed by the properly appointed censor, but at the same time he has the authority to close the doors of any theater where performances which he deems objectionable are being carried on. He has no prerogative to say that "Damaged Goods" shall not be shown, but he is at liberty to close up the theater that handles it. It is purely a legal quibble, but before it is settled it is probable that a higher authority than either censor or inspector will have to step in.

Metro's New Seattle Quarters Occupied

Classy Appointments of New Office Arranged by H. L. Lustig—Has Special Sized Shelves for Different Sizes of Paper—Other Conveniences.

By S. J. Anderson, East Seattle, Wash.

SEATTLE, WASH.—Metro's quarters in the new exchange building at Third and Virginia streets were completed and the force moved in this week. The building is only one story high and Metro has the corner suite. The effect from the outside is very artistic. Dark red shields painted on the plate glass windows form an effective background for the gold letters of Metro, and below these dark red sash curtains add a distinctive note.

The interior arrangement was planned by H. L. Lustig, Metro special representative, who has had charge of the office for the last two months, and he is particularly proud of the arrangement of the shelves for filling the paper. Instead of the sections for all the six sheets being grouped together, and all the other different sizes of paper being similarly placed Mr. Lustig has different sized sections built in each group to accommodate the six sheets, the three sheets, the one sheets, the photographs, the heralds and the cuts that belong to one picture. These sections are numbered in sequence with the numeral corresponding to that marking the film.

Extra precautions have been taken against fire in the cement lined and zinc furnished inspection room and outside shipping room and in the big film storage vault with its heavy fireproof door. The operating room and projection room are all that could be desired in a film exchange.

Manager Merrick to Los Angeles.

Seattle, Wash.—J. C. Merrick, until this week manager of the Seattle Mutual office, has gone to Los Angeles to become manager of that branch. Mr. Merrick has been in the film business in Seattle for several years, being a road man the greater part of the time, but he has traveled all over the West at different times and has made charts revealing the situation and status of nearly every motion picture theater in the territories he has covered. With such a thorough knowledge of conditions he is peculiarly fitted for an important managerial post, and his many friends in the Northwest territory, while sorry to lose him from Seattle, are yet glad of his advancement.

New Sales Control System in Pathe.

Seattle, Wash.—G. R. Sirwell, manager of the Butte Pathe office, is in Seattle this week installing a new sales control system in this Pathe branch, which gives the manager thorough knowledge of the theaters and of the activities of his salesmen throughout the territory. From here he will go to Portland and Spokane, installing the system in each of those offices also.

Fred C. Quimby, Pathe Northwest supervisor, is spending several weeks in Seattle. A. Malotte has been employed as a new road man out of Seattle for Pathe.

S. P. Peck Takes Job as Road Salesman.

Seattle, Wash.—S. P. Peck, for the past three years chief clerk at the Seattle Triangle office, has gone on the road for Paramount-Artcraft out of Seattle.

Guy Navarre, road representative for Paramount-Artcraft, has returned from Montana with a trunk full of contracts, so he states.

C. P. "Whitey" Merwin Heads Exchange

C. P. Merwin, popularly known as "Whitey," has succeeded Mr. Merrick as manager of the Northwest territory. Mr. Merwin has been the booker in the Mutual office for the past six months, and before that was road man for V-L-S-E.

Virgil Adams, former shipping clerk, has taken Mr. Merwin's place at the booking desk, and his old job has been taken by Landon Ruffner.

Seattle Exchanges Have New Building.

Seattle, Wash.—H. G. Rosebaum, manager of the Seattle Paramount-Artcraft office, and George Endert, manager of the Pathe office, are planning a new building for their growing forces. They have decided on Second avenue, just above the Hotel Calhoun, which is only a block from the exchange building now being completed at Third and Virginia.

Washington Theater Changes Hands.

Wenatchee, Wash.—J. C. Ferguson has sold his Wenatchee theater to F. L. Stannard, owner of the Gem, in this city.

Puyallup, Wash.—L. M. Leonard, owner of the Sumner theater, Sumner, has taken over the Stewart theater, of this town.

Issaquah, Wash.—R. H. Glenn is remodeling the Glenn theater.

New Supply House Doing Rush Business

Seattle, Wash.—According to E. L. Shwetzer, formerly manager of the G. A. Metcalf store in Seattle, now manager of Sussman's Theater Supply Company, business must be improving very fast for the exhibitors, because they have been sending so many rush orders for the 1918 De Luxe model motiograph that he is finding it necessary to wire the factory to ship them by express direct to the exhibitors. The store, at 1014 Third avenue, is just about cleaned out of all models, and Mr. Shmetzer has had to wire the company to express four machines to insistent exhibitors this week. The exhibitors who could not wait were: A. H. Hilton, Paramount theater, Lewiston, Idaho; A. S. Hiller, Zillah, Wash.; M. E. Heath, Baker, Ore.; W. Gould, Pe Ell, Wash. The latter bought an entire equipment for a new house to be opened the first of October.

Only the Continuous Shows Need the Separate Tax Tickets.

Vancouver, B. C.—On Sept. 13 several representative exhibitors met the Hon. J. W. deB. Farris, attorney-general of British Columbia, and discussed with him the working of the new War Tax Act, which comes into active operation on October 1. Those present, besides the attorney-general, were the censor, Walter Hepburn, and Messrs. W. P. DeWees, W. Pilling, H. Quagliotti, G. Pantages, J. Shubert, W. P. Nicolls, H. Scott and C. S. Thomson.

The chief point of discussion was the difficulty in handling separate tax tickets by houses whose performances commence at a fixed hour, and who, therefore, have to sell a thousand or so tickets in a very short space of time. The exhibitors who run continuous performances agreed to accept the separate tax tickets as prescribed by the act, and to sell them with each admission ticket, the exhibitors to be responsible through their doorkeepers for the destruction of each tax ticket when used. Inspectors will be appointed by the government to make a periodical round of the theaters to see that the number of destroyed tax tickets corresponds to the number of destroyed admission tickets.

In the case of the regular performance theaters, permission was asked to dispense with the separate ticket, and to stamp the amount of the tax on the regular admission ticket. After a good deal of discussion, the attorney-general agreed to this arrangement. Several million tickets have been placed on order by the government, and by the time this notice appears in print, the act will be just about commencing to operate.

General Film Moves to Granville Street.

Vancouver, B. C.—In order to be more in touch with the heart of the theatrical center in Vancouver, the General Film exchange has left its offices on Pender street and migrated to Granville street.

Calendar of Daily Program Releases

Releases for Weeks Ending October 13 and October 20

For Extended Table of Current Releases See Pages 305, 306, 307, 308.

Universal Film Mfg. Company

RELEASES FOR WEEK OF OCTOBER 8, 1917.

GOLD SEAL—The Ninth Day (Three Parts—Drama)	02719
NESTOR—Hot Applications (Comedy)	02720
L-KO—The Nurse of an Aching Heart (Two Parts—Comedy)	02721
UNIVERSAL ANIMATED WEEKLY—Weekly No. 93 (Topical)	02722
STAR FEATURETTE—A Prince for a Day (Two Parts—Drama)	02723
JOKER—The Wart On the Wire (Comedy)	02724
VICTOR—A Walloping Time (Comedy)	02725
UNIVERSAL SCREEN MAGAZINE—Issue No. 40 (Educational)	02726
UNIVERSAL CURRENT EVENTS—Issue No. 22 (Topical)	02727
JOKER—Rainstorms and Brainstorms (Comedy)	02728
BISON—Saving the Fast Mail (Two Parts—Drama)	02729
UNIVERSAL SPECIAL—The Gray Ghost (Episode No. 16, "From Out of the Past"—Two Parts—Drama)	02730

RELEASES FOR WEEK OF OCTOBER 15, 1917.

GOLD SEAL—The Taming of Lucy (Three Parts—Drama)	02732
NESTOR—Wild and Wooly Women (Comedy)	02733
L-KO—Vamping Reuben's Millions (Two Parts—Comedy)	02734
UNIVERSAL ANIMATED WEEKLY NO. 94 (Topical)	02735
STAR FEATURETTE—The Cross-Eyed Submarine (Two Parts—Comedy)	02736
JOKER—The Magic Jazz-Bo (Comedy)	02737
VICTOR—When Liz Lets Loose (Comedy)	02738
UNIVERSAL SCREEN MAGAZINE—Issue No. 41 (Educational)	02739
UNIVERSAL CURRENT EVENTS—Issue No. 23 (Topical)	02740
JOKER—Who Done It? (Comedy)	02741
BISON—The Temple of Terror (Two Parts—Drama)	02742
UNIVERSAL SPECIAL—The Red Ace (Episode No. 1—"The Silent Terror"—Two Parts—Drama)	02743
UNIVERSAL SPECIAL RELEASE—Seeing New York with Hy Mayer (A One-Reel Travelaugh)	02744

Mutual Film Corporation

MONDAY, OCTOBER 8, 1917.

MUTUAL STAR PRODUCTION—Southern Pride (Five Parts—American—Drama)	05804-05-06-07-08
MUTUAL STAR PRODUCTION—The Girl Angel (Five Parts—Horkheimer—Drama)	05809-10-11-12-13

TUESDAY, OCTOBER 9, 1917.

STRAND—Firing Father (Comedy)	05814

WEDNESDAY, OCTOBER 10, 1917.

MUTUAL—Mutual Weekly No. 145 (Topical)	05815

THURSDAY, OCTOBER 11, 1917.

CUB—Jerry and The Bully (Comedy)	05816
GAUMONT—Reel Life No. 76 (Subjects on Reel: A Dam Across the Mississippi; The Development of the Watch; Acrobatic Cyclists; Cantaloupes of the Imperial Valley; Animated Drawing from "Life"—Coming Home from the Club in 1950	05817
MUTUAL SPECIAL—The Lost Express (Episode No. 4—"The Oil Well Conspiracy"—Two Parts—Dr.)	05818-19

MONDAY, OCTOBER 15, 1917.

MUTUAL STAR PRODUCTION—The Calendar Girl (American) (Five Parts—Drama)	05820-21-22-23-24
MUTUAL STAR PRODUCTION—The Beautiful Adventure (Frohman) (Five Parts—Drama)	05825-26-27-28-29

TUESDAY, OCTOBER 16, 1917.

STRAND—For Sweet Charity (Comedy)	05830

WEDNESDAY, OCTOBER 17, 1917.

MUTUAL—Mutual Weekly No. 146 (Topical)	05831

THURSDAY, OCTOBER 18, 1917.

CUB—Jerry's Jam (Comedy)	05832
GAUMONT—Reel Life No. 77—Subjects on reel: A Colonial Church of South Carolina; When Dishwashing is a Pleasure; The Banana Industry; A Primitive Jeweler; An Optical Illusion; Animated Drawings from "Life"	05833
SIGNAL—The Lost Express (Episode No. 5, "In Deep Waters"—Two Parts—Drama)	05834-35

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Stories of the Films

JAXON COMEDY.

THE TRIPLE CROSS (One Reel).—Percy Ritch, having been ejected from the house by the father of the girl he loves, goes to a den of crooks and solicits their aid. The next day at the breakfast table Mr. Gold receives a black-hand letter, and the whole family become panic-stricken. Two detectives, Pokes and Jabs, are summoned, and they both fall in love with Jennie, the daughter, and it becomes a three-way fight between Pokes, Jabs, and Percy. Pokes wins, and the engagement is announced. The wedding day arrives, and when the parson says, "If anyone knows any reason why this couple should not wed, etc.," a tall, stout woman, with nine children, rushes in and throws herself on Pokes' breast, while the children cry, "Pop! O, Pop!"

Unable to explain, Pokes beats it, followed by the children, and when all is quiet the woman lifts her veil, disclosing Jabs, who chuckles to himself, "If I can't win her, you shall not have her either."

FALCON FEATURES.

THE BEST MAN (Four Parts).—The cast: Arnold Hammond (William Ehfe); Pierre Lemoyne (Gordon Sackville); Dr. Storm (Capt. Nicholson); Ruth Storm (Margaret Landis); Mrs. Storm (Mollie McConnell); Blake (Clifford B. Gray); Capt. Hale (Frank Brownlee). Directed by Bertram Bracken.

Arnold Hammond, a New York business man, after an attack of delirium tremens brought on by drinking to excess, to forget business troubles seeks treatment of Dr. Storm, an old physician, who prefers the quiet of a fishing village to the turmoil of the city where his skill in nervous disorders might have made him famous. Hammond falls in love with Ruth, the doctor's daughter, and it is largely through her influence that he is able to conquer the habit which has nearly ruined him. But Ruth has become fascinated by Pierre Lemoyne, a handsome devil-may-care fisherman, and seems unable to choose between them.

Hammond buys a small sailing vessel with a gasoline engine and Pierre, being skillful in handling small boats, is engaged as crew for the first cruise. When Ruth goes aboard she is startled to find herself off for the afternoon with the two men, between whom she is unable to decide. Lemoyne shows his true nature in many ways before the day is over. He refuses to put back when it is seen that a storm is brewing, accusing Hammond of cowardice. The boat is upset and they are rescued by a fishing vessel. Lemoyne procures a bottle of whiskey and proceeds to drink freely and tries to make Hammond drink. The latter, though terribly tempted, refuses, and Lemoyne, enraged, beats him savagely. Ruth's eyes are opened to the relative value of the two men and she accepts Hammond's love and promises to marry him.

THE UNDERSTUDY (4 Parts).—The cast: Georgianna Lane (Ethel Ritchie); Hope Van Alen (Ethel Ritchie); Gerald Fownes (Neil Hardin); Anthony Van Alen (Bruce Smith); Evans (Mollie McConnell); Dr. Mache (Frank Erlanger); Dr. Pope (Albert Ellis). Directed by William Bertram.

Georgianna Lane, convinced that she has dramatic talent, goes to the city and vainly haunts the managers' offices. Finally she reaches the end of her resources, and is in despair. A bottle of poison attracts her attention, but she decides first to have a glimpse of life in its most luxurious aspect, and goes forth to find it.

SAVE FOR
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Hope Van Alen is a drug addict. Her husband discovers it, and they try to think of a way out. At a fashionable restaurant, where they have gone to talk it over, Anthony suggests that she go to a sanitarium, but Hope says her friends have already begun to suspect. At this moment a young girl enters, shabbily dressed but remarkably like Hope. A sudden thought strikes the Van Alens, and they ask the girl to lunch with them and unfold their plan—which is that in the eyes of society Georgianna impersonate Hope while the latter undergoes treatment. It is agreed, and Georgianna enters upon her duties.

Gerald Fownes, Anthony's nephew, frequently asked by Anthony to escort his wife to various entertainments, is growing to love her. He is indignant at Anthony's apparent neglect of his wife, and the climax comes when Dr. Mache, who had sold drugs to Hope, appears and threatens Georgianna, compelling her to come to his office. Her maid summons Gerald and Anthony to the rescue. At this moment Anthony is called to the phone by Dr. Pope at the sanitarium regarding Hope, and hurries out, leaving Gerald to rescue his wife from Dr. Mache. Gerald is astounded at this conduct, and when he meets Georgianna coming out of the doctor's office he is unable to conceal his anxiety and love for her. To save her further distress there seems nothing for him to do but to go away, which he prepares to do. He goes to the Van Alens to bid them good-bye. Anthony suspects, and accuses Gerald of having fallen in love with his wife, which Gerald admits. To his consternation, Anthony only smiles, saying "That is all right." Hope, who has returned, and is her old self again, hears and understands. Gerald sees an unaccountable change in her when she comes forward, and is bewildered—until they explain about Georgianna. He leaves at once for the farm, where Georgianna has concluded she belongs, and all are happy.

KALEM.

THE MYSTERY OF ROOM 422 (An Adventure of "Grant, Police Reporter"—One Reel).—The cast: Tom Grant (George Larkin); May Du Reel (Ollie Kirkby); Robert Du Reel (Harry Gordon); Paul Darsey (Robert Ellis). Directed by Robert Ellis.

In room 422 of the Hotel Mountford, the lifeless body of a woman is found. Grant, police reporter on The New York Chronicle, finds in the room a cigarette case engraved with the name "R. Du Reel."

Placed under arrest that afternoon, Du Reel tells the following story. The murdered woman was his wife. A few years ago she left him and ran away with his business partner, Paul Darsey. He read in the paper that the boat on which they were to have sailed for Europe went down on the way over. Believing his wife dead, he later became engaged to marry Helen North. Only this morning, in the home of his fiancee, his wife suddenly entered the room and confronted him. She demanded money—or she would tell who she was and stop his marriage. He persuaded her to accompany him to the Hotel Mountford and try to arrange a settlement. There he gave her five thousand dollars and left her. Only a few hours ago he had learned of her death.

Grant returns to the Hotel Mountford to investigate. He discovers a torn piece of note. Questioning a bellhop, he finds out that the boy delivered this note for Mrs. Du Reel to a tenement in a poor section of the city.

Grant hurries to this tenement and, although refused admission by the landlady, he gains entrance by scaling the fire-escape of the building next door, and leaping across an alleyway of the room he wanted to enter. There he finds a blood-stained shirt. During his investigations, Paul Darsey enters the room and attacks Grant. The police reporter is victorious and has Darsey placed under arrest.

Darsey confesses. When he ran away with May Du Reel some years ago, they missed the boat intended to take them to Europe. They went to the dogs after that, and were soon reduced to poverty. A few days ago, Darsey read in the paper of Du Reel's engagement. Seeing an opportunity to get some money, he sent May to blackmail her husband. That afternoon he received a note from her at the Hotel Mountford, telling him to meet her there. He went there, and found May weakening. Her husband had told her of the death of their child and, conscience-stricken, she wanted to give the $5,000 back to Du Reel. They quarreled; she struggled, and in an attempt to get the money, Darsey seized a water pitcher, and struck her on the head. Seeing that he had killed her, he made a getaway.

Darsey is placed under arrest, and Du Reel, freed, is re-united to his fiancee.

A DEAL IN BONDS (An Adventure of "Grant, Police Reporter"—One Reel).—The cast: Tom Grant (George Larkin); Jenny Dobbs (Mary Taylor-Ross); Claire Convers (Ollie Kirkby); "Two-Spot" Thomey (Harry Gordon); Phil Kelsey (Robert Ellis). Directed by Robert Ellis.

Grant, police reporter on The New York Cronicle, is assigned to interview Jenny Dobbs on her sixtieth birthday. Jenny, the richest woman in the United States, has the reputation of being the meanest. She refuses Grant the interview, but his disappointment is assuaged when he makes the acquaintance of Jenny's niece, Claire.

"Two-Spot" Thomey, a confidence man, learns that Jenny has in her possession two hundred and fifty thousand dollars worth of bonds. While she is on her way to the butcher shop to do her own shopping, he kidnaps her in a taxi and takes her to a room in a tenement in Throgg's Neck. There he fails to force her to sign an order for the bonds, and determines to keep her a prisoner until she agrees to sign.

Worried over her aunt's failure to return from the butcher shop, Claire seeks the assistance of her friend, Tom Grant. He promises to look her aunt up, but the next day he has nothing but failure to report. He takes Claire out to lunch in the Shanghai Cafe. There Grant sees a man whom he recognizes as Phil Kelsey, who poses as a doctor, but who, in reality, is a confidence man.

Thomey enters and sits down at the table with Kelsey. Grant overhears him say: "—yes—old Jenny Dobbs—I've got her up at Throgg's Neck, but I can't get her to come across!" Kelsey says: "Take me to her; I think I can make her see things your way!" When they leave the cafe and jump into a taxi, Grant and Claire follow them.

Arrived at Throgg's Neck, Grant sees the two conspirators enter the house and lock the door after them. But he manages to gain a point of vantage by scaling fire-escapes to the roof of the next building; from here he sees Kelsey trying to force Jenny to sign the order by threatening her with a small sharp knife. Grant appropriates the flag-pole from the roof, winds the rope around it, stretches the pole across to the roof of the house in which Jenny is a prisoner and, by catching hold of the end of the rope and jumping off the roof, Grant is able to lower himself to Jenny's window and at the same time swing across to her building. He leaps through the window, just in time to save her. Claire has, meanwhile, gone for the police, who arrive and make Thomey and Kelsey prisoners. Jenny produces the bonds out of her old umbrella, awards Grant with fifty cents for his trouble, and is persuaded to consent to an interview.

ESSANAY.

THE FABLE OF WHAT TRANSPIRES AFTER THE WIND-UP (A George Ade Fable—Two Parts).—The cast: Ferdinand (Rodney LaRock); Adele (Hazelle Coates); Her Father (Julian Barton); Her Stepmother (Marion Skinner); Herbert (Donald Clayton); Her Friend (Marian Murray).

Once upon a time there was a Male Vampire named Ferdinand, who was in love with Adele, a sweet Thing fresh from an Eastern Reform School. When he spoke those three words which hold all records for Monosyllabic Trouble-Makers and was accepted, Ferdinand had a Hunch that somebody was about to drop Cyanide into his Cup of Joy, because, although Adele had no positive Proof Ferd had carried on with an Oriental Brunette working in a Musical Comedy—it was common talk that his Uncle had been a Regular at a Retreat where the Doc shoots a Precious Metal into the Arm. Ferdinand beat it to his Club to Spring the Glad News. A He-Hen named Herbert called him aside and planted a few Thistles in the Garden of Love. Adele and Ferd suffered, Miles apart, through many Dinners Decreed by Custom. Then came the Big Day. They propped Ferd up, told him his Name and begged him not to Weaken. He saw a Haggard Creature advancing toward him. They did not hear any of the service, but were afterward told it was a very Pretty Wedding.

Moral: Married men are not sent to war. They have suffered enough already.

THE FABLE OF WHAT THE BEST PEOPLE ARE NOT DOING (A George Ade Fable—Two Parts).—In one of the countless Honeycombs of an Office Building sat a General Manager. The Prosperous Plute should have been content with his lot, but he was not. He had a Past. He had come from a Tank Town via the Shorthand College. Elmer had an aching desire to be a Regular fellow. He wanted membership in a Club. He observed that the one chance for a Gink of the Floozey Species was to keep on doing the Correct Thing. But it was a hard job. He took an apartment in a highly

refrigerated hotel, peopled by X-Ray Notables, so-called because they could look through Mr. Floozey at something beyond. After twenty years of hard work he had acquired the poise that would qualify him to sit among the Hoopstares. He had a nodding acquaintance with at least eight Touch-Me-Nots whose undergarments were supposed to be Royal Purple, and was cheerfully figuring progress among the Elite when a Boyhood Friend, named Orlando, blew in. Mr. Floozey thought he was a Bounder, but did not like to pass up old and tried friends, so it came about that Orlando, who was in the Railway Supply Business, worked his drag on the Board of Governors and asked them to admit Mr. Floozey because he was so correct. Inasmuch as Orlando was the life of the card-room, the Governors stretched a point and admitted the Unknown.

Moral: A cultivated Gentleman may get Anywhere if he knows the right kind of a Rough-Neck.

THE FABLE OF THE SPEEDY SPRITE. (George Ade Fable)—Two Parts).—The cast: Loretta (Virginia Valli); Herbert (Rodney La Roque).

Loretta, a well-conditioned elfin of the young unmarried set, was a bit old-fashioned but could ring more iron men than any other village belle. This uncrowned princess was a she-progressive assaying 98 per cent. pure ginger. Herbert was a village lad just like the pictures in the magazine clothing ads. One evening Loretta prepared for four throbbing Roscoes, including Herbert, to curl up among the sofa pillows in the family parlor. Jealous, the love-mad village Romeo, Herbert, conceived a diabolical plot. Giving the three simpering rivals the go-by, he seized the apple of his eye and rolled out to his chug-chug wagon. Straight into the river, a la Annette Kellermann, drove our hero, refusing to back out until his proposal was accepted. Loretta then confessed that she always had been stuck on that cave-man stuff, and extended her finger for the sparkler.

Moral.—Rapid performers do not always get credit for their speed.

THE FABLE OF PRINCE FORTUNATUS, WHO MOVED AWAY FROM EASY STREET, AND SILAS, THE SAVER, WHO MOVED IN. (George Ade Fables—Two Parts).—The cast: Silas (R. Paul Harvey); Claude (U. K. Houpt); His Wife (Katherine Amos); The Statesman (John Cossar).

Once upon a time a boy named Claude was born with a plated-ware spoon in his mouth. When he was 21 the family plunder was pushed over to him. About this time an alfalfa product named Silas cast anchor in a two-bit boarding house. When his laundry failed to get back on time he was stuck. Meanwhile Claude was trying to bear up under a smother of one hundred thousand gleaming simoleons. One day Silas was passing Claude's mid-Victorian morgue he called home. Silas gazed with coagulated bitterness and determined to gather in some pesos. Silas became a putter-in while Claude was a taker-out. When Silas was 30 he was only five thou to the good, but he had spikes in his shoes, resin all over his dukes, and knew the ropes. Claude still had seventy thou and was dipping into the tin box every time he needed ready rhino. When Silas was 38 Claude still clung to twenty-five thou. Silas had forty thousand iron men and no longer hated Claude. Shortly after Claude hit the fortieth milestone he had to blow the whistle on the family.

Moral.—The only safe income is the one that is self-hatched.

SPARKLE COMEDY.

BANGS RENIGS (One Reel).—Bangs, a faithful employe in the office of Brewster, a rich merchant, is overjoyed one day to receive a note from the boss inviting him to his country home and stating that he is to be taken into the firm and likewise into the family. Bangs starts off in high spirits and is received with open arms. Next day he is introduced to Brewster's sister, Matilda, and it dawns upon him that he is expected to take Matilda off Brewster's hands. The next morning, in desperation, he tries to escape by the window. Matilda sees him and a wild chase starts through the country. He takes refuse in the river and Matilda follows. Hiding in a clump of bushes he is set upon by an escaped convict and made to exchange clothing. Matilda, mistaking the fleeing convict for Bangs, overtakes him after a long chase. The prison guards come upon them and proceed to drag the convict back to prison, followed by the angry spinster. They come upon poor Bangs and take him along too. At the prison Bangs discovers that the superintendent is a brother lodge member, and he prevails upon him to send him to jail to escape from the clutches of Matilda. Finally, Mr. Brewster's sympathy for Bangs induces him to call his sister off and Bangs remains in jail, a happy prisoner, safe from the pursuing female.

WHOSE HOSIERY? (One Reel).—Henry Brown, a traveling salesman, with sporty inclinations, buys a pair of gloves in a department store and gets instead a pair of silk hose, while Marie gets the gloves—the exchange being made by the cash girl. Mrs. Brown discovers the stockings in her husband's pocket, and, supposing they are for her, leaves them. Henry pleads a business engagement, and goes off for the night. He meets Marie and gives her her stockings.

Meanwhile, Mrs. Brown looks for the silk hose, and is surprised to find they have disappeared. Naturally suspicious, she at once decides that her husband is buying stockings for other girls. Her ire is aroused, and she manages to find out where her husband is dining and follows him to the restaurant. Meanwhile, Brown is having the time of his life with Marie and several boon companions. Mrs. Brown just misses them and returns home baffled. The next night she intercepts a note to Henry saying his gloves will be at the Royal Cafe that evening. She trails her husband to the cafe and is horrified to see a young lady wearing the identical silk stockings her husband had carried. Mrs. Brown pounces on her husband, a wild mix-up follows, but Henry manages to explain about the exchange of parcels, and his wife leads him from the cafe by the ear.

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NESTOR.

PETE THE PROWLER (One Reel—Rel. Week of Oct. 1).—The cast: Eddie (Eddie Lyons); Edith (Edith Roberts); The Prowler (Lee Moran); Father (Fred Gamble); Detective (Harry Nolan). Scenario by Tom Gibson. Produced by Louis W. Chaudet.

Papa hears Eddie make an appointment with Edith to elope at 11 o'clock that night. Papa hires a detective to prevent the elopement. Some one else had a date at the house that evening. It was Pete the Prowler. He found Eddie's ladder, and entered the house easily. He had ransacked the dining-room, and ascended to Edith's room, when Eddie arrived and threw a pebble at Edith's window. A suitcase came down the ladder and hit him in the head. He brings it to the machine, and returning to the ladder to wait for Edith.

Edith fainted when the burglar entered the room. When Pete heard Eddie outside the window he realized that an elopement was in progress, and grabbing Edith's hat, veil and motor coat, he put them on and climbed down the ladder. Eddie tenderly received him and escorted him to the car, and they were off down the road.

Papa and the detective, in the meantime, were on the job on the wrong side of the house. They hear a scuffle, and rush into Edith' room. The maid comes in, screaming that the house has been robbed. The two men make a dash for a machine and start in pursuit.

Edith, hidden in the closet by the burglar, revives and nearly scares the maid into a fit. She realizes what has happened, and jumping into the other machine, she gives chase. Eddie sees that the car is gaining on them. He tries to put on extra speed, but the engine refuses to work overtime. He is forced to halt beside the road. Pete jumps out, and beats it across a field. Edith, the maid, papa and the detective, arrive together. The two men chase and capture Pete, and Eddie digs out the suitcase from under the seat and finds that it contains the silver. Papa is so delighted to get the valuables back that he lets Eddie have his daughter, too.

HOT APPLICATIONS (One Reel—Rel. Week of Oct. 9).—The cast: Eddie (Eddie Lyons); Lee (Lee Moran); Hiram Quill (Fred Gamble); Kittie (Edith Roberts). Scenario by Fred Palmer. Produced by Roy Clements.

Lee, a salesman of women's wear, gets fired. He takes three trunks of samples with him. Eddie, his friend, receives word that he has inherited his aunt's store on condition that he run it with his wife. Eddie is not married, so Lee dresses up as a woman and poses as Eddie's wife. Asparagus Corners received the good-looking young manager of the store and his smart city wife with much acclaim. Hiram Quill, the village lawyer, and his daughter, Kittie, had been making a bluff at managing the store, but it was easy to see that it needed a change.

Eddie and Lee established a beauty parlor and did a rushing trade. Trouble started when the wives discovered their husbands' sudden interest in their physical appearance, while husbands, who found no supper on the table when they returned in the evening, began to suspect that their wives were growing altogether too interested in the art of beautifying themselves, under the manipulations of the fascinating Eddie.

At last, Mr. and Mrs. Dub chanced to arrive at the Beauty Parlors at the same time. Mrs. Dub was quickly smothered in hot towels by Eddie, and Mr. Dub was totally obliterated from view in the same manner by Lee. Then the two villains joined the hands of their victims, and both went out to flirt with Kittie. Mr. and Mrs. Dub grew tired of mere handholding, and snatched off the towels, discovering each other. Rushing into the front of the store, they attacked Eddie and Lee. Mrs. Dub won, and getting her hands firmly embedded in Lee's blonde wig, she tore it from his head. Hiram declared that as Eddie was not really married the store reverted to him.

"If I'm not married I soon will be," cried Eddie, leading forward Kittie, so all ended merrily as a marriage bell.

JOKER.

RAINSTORMS AND BRAINSTORMS (One-Reel Rel. Week of Oct. 9.—The cast: Props (Max Asher); The Strong Man (Kewpie Morgan); His Wife (Gladys Tennyson); The Heavy Legit (Wadsworth Harris. Written by R. A. Dillon. Produced by Craig Hutchinson.

Max is a versatile individual. He acts as cashier in the box office, as ticket taker, porter, orchestra leader, etc. The "artists" are arriving for the afternoon show. The strong man and his wife appear, and Max shows them to dressing room No. 13. Hubby leaves to test the floor of the stage, while Max, in the capacity of porter, brings in their trunk. The wife of the strong man is young and pretty. She is partly disrobed when Max arrives with the baggage, and she retires behind a curtain and begs Max to go before her jealous husband comes. Max is too late, and hearing the strong man coming, he gets into the trunk. The strong man sits down on top of it, and Max, nearly smothered, takes an augur and bit and starts boring for air. Unfortunately, he bores the husband instead, and Max is thrown out.

After Max has started the orchestra he runs around and hauls up the curtain. The two comedians ask him for a prop cane, but he hands them a window weight instead. The comedian "beans" his partner with it, and the curtain has to be rung down prematurely.

Then comes the strong man's act. He is a faker, and when he pretends to juggle the young man in the air by one hand, the boy is really supported by wires, which are manipulated by Max. A fly lights on Max's nose, which causes him to let go of the wires with disastrous consequences to the act. The Heavy from the Legit comes next, and Max has to work the Wind and Storm machine for him. The actor demands more and more wind, until Max starts the cyclone machine. Then everything is blown out of the theater, including the audience.

THE WART ON THE WIRE (One-Reel-Rel. Week of Oct. 9.—The cast: John Shirtless (William Franey); Polly Piffle (Gale Henry); Dr. Rainhole (Milburn Moranti); Crook One (Chas. Haefli); Crook Two (Milton Sims); Pete the Unfortunate (John Cook). Written by Tom Gibson and C. B. Hoadley. Produced by Allen Curtis.

Polly Piffle is sole owner and manager of the "Piffle Pickle Works," a concern which has made a lot of money out of the wartless pickle. She receives a message which threatens her life if she does not divulge the secret of her wart remover. It is signed, "The Wart." Polly, frightened, calls up John Shirtless, a famous criminologist, her fiancee, and tells him of the mysterious message.

In his den sits Doctor Rainhole. Though apparently a physician of not more than ordinary unintelligence, the Doctor, in reality, is a Man of Mystery. He is the inventor of the famous Wart Remover. It will remove warts from anything on earth, pickles included; and having seen the ads of the Piffle Pickle Works, he feels certain that his formula has been stolen. The Doctor is a person of ordinary appearance, except that one foot is much larger than the other. He calls his faithful henchmen. They, also, each have one foot larger than the other. By means of his wonderful psychic power, he can dematerialize his body all except the odd-sized foot, which is the only part of him that remains visible.

John Shirtless enters the Works, and trips over a human foot, as he does so. His great brain is occupied with the problem, and he thinks nothing of such a trifle as a detached foot. As soon as he leaves, the crooks enter the Pickle Works, and make the men prisoners. They torture from them the information that it is Polly who owns the secret formula. Polly hears them coming, and just manages to gasp "The Wart" over the wire to John before she is snatched away. The detective answers the phone, and by means of a simple attachment which he has invented he sees the entire occurrence at the factory. He sets out at once taking with him another little invention, the Magnetic Materialization Machine, with which to draw the recipe to him. First, he turns it on the "Wart," who cannot resist, and is drawn into view, proving to be none other, when materialized, than Doctor Rainhole. The gangsters and the Doctor are turned over to the police.

BISON.

THE LION'S LAIR (Two Parts—Rel Week of Oct. 1).—The cast: Jim Strong (T. D. Crittenden); Nettie Strong (Eileen Sedgwick);

Dick Price (Fred Church); Harry Reynolds (Albert MacQuarrie). Written and produced by W. B. Pearson.

Jim Strong, an English army officer, in charge of a British trading post in the jungle, lives with his daughter Nettie. Nettie and Dick Price, an official guide of the British army, are sweethearts. Dick goes into the interior with a party, and soon after his departure Strong is bitten by a poisonous snake and dies before help can reach him. Nettie sends word to Cape Town for relief, and Lieutenant Harry Reynolds hastens to the post.

Two days later, in the jungle, the party of investors, led by Dick, enjoy themselves trapping game. During this excitement, one man injures an elephant, and the huge animal, enraged by the bullet wound, attacks the camp, completely destroying it and thus causing the party to start for the post.

Meanwhile, Reynolds, who is an impostor, posing as an officer, has determined to take advantage of his being alone with Nettie. He tries to make love to her, but she repulses him, though unable to repress her fear of him. Finally he becomes angry. He grabs her and they struggle; she hits him with some heavy article, which staggers him, and gives her a chance to make her escape from the cabin into the jungle. Soon Harry loses track of Nettie, who has run up a path along the side of a hill. She enters a cave and confronts a wounded lion. Harry discovers her footprints and finds her. He pulls her out of the cave.

From a distance, Dick sees Reynolds and Nettie struggling on the edge of a precipice. Leaving the party, he rides rapidly toward them. He cannot ascend the side of the cliff that they are on. So he throws a rope over a stump on the other side, pulls it taut, and swings over, hand over hand, to Nettie's aid. Nettie is saved, while it is discovered that Reynolds is an impostor and he meets his deserts.

SAVING THE FAST MAIL (Two Parts—Rel. Week of October 9).—The cast: Helen (Helen Gibson); Dan, the engineer (Jack Dill); Jim Hardy (M. K. Wilson); President Hardy (Marc Fenton); Jack Day (Harry Timbrook). Written and reproduced by James D. Davis.

Jim Hardy, son of the President of the B. and Z. Railroad, went over to the window and looked out upon the busy yards. Then he came over to the desk where his father was sitting, returned the money that his father had given him, and asked for a job instead.

Jim went to work valiantly, no one in the yard except Jack Day, the dispatcher and a former friend, suspecting his identity. After many months of labor, he graduated from the roundhouse to the position of fireman, and was assigned to the train run by Dan Brown, an excellent engineer. Through Dan, he becomes acquainted with Helen, the operator at the station, who is imediately interested in him, and he in her. When Dan tries to force his suit and to kiss her, Jim interferes and a fight takes place. This is reported, and it causes the dismissal of both Dan and Helen. Dan learns that Jim is Hardy's son, and determines to "fix" him, thinking that it was he who "squealed." When Jim learns of Dan's suspicions he makes up his mind to acquaint Helen with the facts of the case, and then to give up his job.

Jim steps into the cab of the engine, and a fight is begun between him and Dan. The engineer knocks Jim unconscious and steps off the engine, pulling the throttle open as he does so. Jack sees the engine start off and the cause of it, but is too late to stop it. He rushes to inform Hardy of the affair. The only thing to be done is to derail the engine to avoid a head on collision with the fast mail. A message is sent along the line by the dispatcher and Helen thus hears of the trouble.

Riding to an overhead derrick, she catches the hook which is hanging from it and swings over the track on which the engine is coming. She drops onto the engine and enters the cab. The man at the yards throws the switch and Helen drives the engine into a siding as the limited passes. Jim has now recovered. Hardy arrives. Jim explains the trouble to both his father and Helen, and all ends happily.

GOLD SEAL.

THE NINTH DAY (Three Parts—Rel. Week of October 9).—The cast: Jerry Burke (Neal Hart); Luck Ashton (Janet Eastman); John Ashton (Richard La Reno); Manuel Cespedes (Joe Rickson); Col. Grayson (Howard Crampton); Lieut. Standing (Willard Wayne). Scenario by Karl R. Coolidge. Produced by George Marshall.

Lieutenant Standing is told by Lucy Ashton that while she likes him she does not love him. Standing takes his disappointment like a man, and invites Lucy to take a drive with him that afternoon. Lucy consented, and Standing left her just as Jerry Burke came up to the store. Jerry and Lucy were friends, and he was working hard for a commission. Lucy was the daughter of the proprietor of the general store.

That afternoon, as she was on her way to meet Standing, riding a new horse, something frightened the animal and it started to run away. Burke happened to see her, and dashed to her rescue. In the reaction from her fright, she found herself in his arms when Standing came upon them. Keenly disappointed as he was, he forced himself to congratulate them.

Manuel Cespedes, a Mexican loiterer, seems to have plenty of money, though no one knows where it comes from. He also is in love with Lucy. He discovers the state of affairs between Burke and Lucy, and taunts her with marrying a private. He then arranges with Jerry for a private meeting. His proposition is that Jerry shall assist him in getting ammunition into Mexico. Jerry consults with Standing, and when the meeting is to take place, Standing hides in the shrubbery, to bear witness to what is said by the Mexican. Manuel and three other Mexicans arrive and are talking with Jerry when Standing sneezes. One of the Mexicans shoots Standing, while the others overpower Jerry. Manuel tears a button from Jerry's coat and places it in the hand of the unconscious Standing. Then they carry Burke away.

According to the articles of war of the United States army, an enlisted man who absents himself without leave for ten days is a deserter. Jerry is locked in a hut in the hills and no trace of him has been found. Standing is taken to the hospital, where the button is discovered. He is able to say only "Burke." All conclude that Jerry has deserted after having assaulted Standing, but Lucy will not believe it.

On the ninth day, Jerry learns that the Mexicans intend that every gringo in the region shall die. The army post is to be blown up. Some Mexicans get past the guards with a large box which they claim is full of oranges that Colonel Grayson ordered. They carry the box to the post magazine where the sentry is killed; the box is put under the magazine and the fuse lighted.

Manuel and two Mexicans go to the store and ask Lucy to show them some shirts. She goes into the storeroom and sees her father slip to the floor, stabbed. Horrified, Lucy slams and locks the door, while the Mexicans try to force it.

Jerry has discovered an old knife in the straw on the floor of the hut, and cuts his feet free. When the guard comes to investigate, Jerry overpowers him and takes his uniform. Jerry jumps onto the guard's horse and dashes for the post, arriving in time to snatch the fuse from the magazine. Then he rushes to the store, fearing for Lucy. The door is broken in; Lucy fights with the Mexicans and then breaks away from them, running from the store. Jerry rides up and begins struggling with one of the men while Manuel tries to get a shot at Jerry as he rolls on the floor with the Mexican, but just as he takes aim, one of the troopers shoots him dead.

Lucy's father recovers; Jerry is promised a commission and Standing tells him and Lucy that the doctor says he is well enough at last to act as best man.

VICTOR.

A WALLOPING TIME (One Reel—Rel. Week of Oct. 9).—The cast: Mary Ann Kelly (Ruth Stonehouse); Tony (Harry Mann); Tony's Mother (Grace Marvin); Mrs. Kelly (Lydia Yeamans Titus); Denny Kelly (Mr. Titus). Scenario by Fred Myton. Produced by Ruth Stonehouse.

Mary Ann Kelly, who is unable to stand the odor of the corned beef and cabbage meal her mother is cooking, goes out. At the corner she meets Tony, who is playing his mouth organ. Tony, too, had gone out because his mother was cooking a meal with a plentiful supply of garlic. Mrs. Kelly finished the cabbage, and then she put her head out of the window to draw a breath of fresh air. Mrs. Carlotti, Tony's mother, had just done the same thing.

"You shutta da window," she now called to the Irishwoman. "Da smell maka me seek!"

"Makes you sick! Sure, I was just going to say the same of the smell coming from your house!" returned Mrs. Kelly. The two women then argued furiously.

Just as the Kellys were about to sit down to the corned beef and cabbage, the door opened, and Dennis, the sailor husband, appeared, unexpectedly home from his voyage, with presents for everybody, and all his back pay. Mrs. Kelly determined to give a party to all the neighbors, even the Carlottis.

The night of the celebration came, and the Irish and the Italians of the quarter were there in full force. There was a good deal of rivalry. Black-eyed Giulia did a tarantella, receiving vociferous applause from the Italians.

"Sure you're not going to let her get away with it, Ma," whispered Mary Ann in her mother's ear. The challenge was accepted, and Mrs. Kelly tucked up her skirts and began a real Irish jig, to the delight of her countrymen and women. Then Mary Ann and Tony did a foxtrot. The Irish boys were resentful that the hostess' daughter had chosen an Italian for the first dance, and as soon as it was over, they surrounded him. A fight was soon in progress. While Mary Ann, mounted on a chair, cheered the combatants to the echo.

STAR FEATURETTE.

A PRINCE FOR A DAY (Two Parts—Rel. Week of October 9).—The cast: Rose Marie and Prince Paul (Lena Baskette); The King (Fred Montague); The Princess (Martha Maddox); The Wicked Duke (Al. MacQuarrie); Dancing Master (Nigel Debrullier). Scenario by Nan Blair. Produced by Marshall Steadman.

His Royal Highness, Prince Paul, has never known the real joys of childhood, and is ignored by his father, the King. He is hated by his uncle, the Duke, for Paul stands between him and the throne, but his aunt, the Princess, is kind to him. One day when the Prince is riding with the Princess, they stop near the stand of a little flower girl, to have the shoe of one of the horses fixed. The Princess sees Rose Marie, the flower girl, and is startled by the resemblance of the little girl to Prince Paul. Paul also sees Rose Marie and catches the flower she throws to him. Some days later through the machinations of the Duke, Prince Paul is kidnappped and brought to a gypsy camp.

Upon discovering the Prince's disappearance, the King and the whole court are disturbed. News of the disappearance of Prince Paul reach the populace, and they storm the gates of the palace, demanding that the Prince be found. The Princess remembers the flower girl and tells the King of her. Men are sent to bring Rose Marie. She is dressed in Paul's clothes and taken before the people, who are now satisfied. The King soon comes to care for her as does the Princess, but the Duke is furious.

The King's messenger, returning from a distant city, passes by the gypsies' camp and sees Prince Paul, who is happy in his new environment. The messenger rides to the palace to inform the King of his discovery and men are sent for Paul, who pleads in vain with them to leave him with the gypsies. Rose Marie now feels that she is no longer needed and steals from the palace. The Duke sees that he has lost his chance to become King. Paul sits on the throne, a look of sorrow and longing in his eyes, while Rose Marie returns to her flowers.

L-KO.

THE NURSE OF AN ACHING HEART (Two Parts—Rel. Week of Oct. 9).—The cast: Mr. Winkledinkle (Eddie Barry); Doctor Bones (Bob Mackenzie); Nurse Eva (Eva Novak); The Cop (Chester Ryckman). Directed by Archie Mayo.

The patients of Doctor Bones' hospital are out airing in the park in charge of their nurses. Nurse Eva is in attendance on an old man. Mr. Winkledinkle is resting on the grass when he catches sight of Eva. He begins a flirtation with her. A cop observes their flirtation. Doctor Bones comes out into the park. He also sees the flirtation, and makes straight for the bench. He reprimands the nurse for her action, and threatens Winkledinkle.

Winkledinkle and the doctor start a scrap, in which the old man in the wheeled chair takes an active part, quite against his will. Finally his chair gets a push and starts off down the hill. The doctor steps on his bandage, which begins to unroll, and Winkledinkle, the old man and Doctor Bones all fall into the lake in one heap. Eva and the cop rushes to pull them out. They drag out the patient, and take him to the hospital, the doctor following, while Winkledinkle is left to shift for himself. He sees the nurse go into the hospital, and proceeds to throw a fit in front of the entrance, but the passersby take it for an entertainment and tip him for his efforts.

Then he climbs up the fire escape. The doctor and the cop see him through the window, and the doctor leans out and "beans" him with a large bottle. Winkledinkle falls, but is not hurt. A safe is being hoisted into the building. Winkledinkle goes and stands under it. His patience is rewarded, the rope breaks, and the safe falls on top of him, but his head goes right through it and he is not hurt. He is hit by a machine and injured. He is carried into the hospital, and Eva devotes her entire attention to him.

The doctor sees him, determines on revenge.

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Eva protects Winkledinkle, the doctor gets the cop instead, and beans him. Then Winkledinkle steals his uniform, in which to make his escape. The janitor, however, sees and tells on him. He revives the cop with "Feel Good" powder, and he runs out of the ward. He meets Winkledinkle and forces him to change with him. The doctor has been told that the man he wants is wearing the uniform of the cop, so he beans the unfortunate policeman once more.

Winkledinkle rushes into the ward, throws a patient out of his bed, and hides in it. He has chosen the bed of a man who is just about to be taken to the operating room. But he discovers it in time, and seizing Eva, he raises a sail on the operating table and sails off down the hill. The entire hospital force runs after him, all the nurses with their patients in wheeled chairs. Eva and Winkledinkle sail for the docks, and just managed to make a steamer as she is putting out to sea. From the rail they wave farewell to Doctor Bones and his establishment.

UNIVERSAL CURRENT EVENTS.

ISSUE NO. 20 (October 7).

Perry, Who Opened Up Japan to the World and the World to Japan Is Honored by Mission. Baron Ishii lays wreath on grave of American Commodore, who, sixty-three years ago introduced us to each other—Newport, R. I. Subtitles: Our New Ambassador to Japan—Mr. Roland F. Morris. Left to right, sitting: Consul General Yuda, Ambassador Morris and Mr. Hamilton Holt. Standing: Dr. Alcan Hirsh, Dr. Iyenaga, Dr. Gulick and Dr. Takoinine.

Blue Blood of Dogdom Gather for Annual Show. Western Specialty Club's exhibitors offer Government twenty prize Airedales for war uses—Chicago, Ill. Subtitles: Judging. Twenty like these were offered to Uncle Sam. French, English, American. Don't blame him! He can't help his nationality.

Eastern Farmers See Steel Farm Mules in Competition for Favor. Many firms demonstrate motor plows and other devices in an odd free-for-all—Plainsboro, N. J. Subtitle: When "Lizzie" Wants to—She Can Work!

Coast Defense League Shows Need for Canada-Mexico Military Highway. Official R. W. Emerson covers 1,800 miles in 84½ hours with letters from Vancouver and Seattle mayors. Subtitles: Looks in on Universal City. There are roads—And still more "roads" (?). Presents letters to Governor Cantu of Lower California.

Model Komfort Kit Devised by Western Woman Is a Marvel. Mrs. E. D. Fickett's design wins prize and becomes standard for Council of National Defense—Chicago, Ill. Subtitle: If a fellow needs MORE than this he needs a valet!

Sea Swans in Regatta Aid Red Cross Fund. 30 and 40 footers race on Long Island Sound so that medicinal needs of our boys will be helped—Greenwich, Conn.

Baseball Bows to Martial Affairs. Double-header between Cubs and Sox eclipsed by soldiers and sailors' maneuvers—Chicago, Ill. Subtitles: It was "Matty's Day"—but he let Uncle Sam in on it. Let's greet our old friends! Left to right: Vaughn, Toney, Mgr. Mitchell of the Cubs, and "The Old Master," Christy Mathewson—"Matty."

A Peep At The World's Greatest "Winged Victory." Guynemer, French flyer, who has downed sixty Prussian vultures, receives added honors—Paris, France. Subtitle: Again cited for bravery.

Say, Teddy, Here's A *Real* Anti-Race Suicide Sister. Mrs. Buttercup Jersey adds three New Jerseys to her owners' farm map—Mabbettsville, N. J. Subtitle: No dinner bells necessary!

Motorcycle Wizards Ready For Uncle Sam. Score of selected dare-devils show stunts that qualify them to out-figure death—Los Angeles, Cal. Subtitles: Trying out his steed. Flying "squirrels!" Relaying a message.

Girl Munitions Makers Greet General Pershing As He Visits Them At Work. In great plant, where France's women make shells and cartridges, Pershing is acclaimed—"Somewhere in France." Subtitle: Really American, he bows to France's loyal women workers.

A Dancing Story of America's Role. Subtitles: Mlle. Marie Gambarelli in a novel manner, shows how Miss America will lead Allies to victory—Houston, Texas. Subtitles: La Belle France and Miss Britain. Poor, exhausted Belgium. Enter, Miss America! Brings new life, hope and resources, and puts Belgium on her feet!

UNIVERSAL SCREEN MAGAZINE.

ISSUE NO. 40 (Released Oct. 12).

The Travels of a Check is the first subject of the Screen Magazine, Issue No. 40. These slips of paper play an important part in our daily economic and domestic life, and sometimes travel through dozens of hands and thousands of miles. Some of these are illustrated.

Making Maple Syrup is a subject which makes our mouths water. The real thing is made from the sap of the hard maple tree. We see the process from the tapping of the tree to the sampling of the syrup by a delighted small boy.

Scenes in the Cincinnati Museum of Art come next. Reproductions of some of the greatest masterpieces of sculpture, from the ancient Greek to the modern Italian, are shown.

American fashions have received a great impetus since the war. Some fashions created in our country are illustrated in the Screen Magazine. Madame Haverstick, one of the foremost dressmakers of the country, creates dresses before our eyes; Mme. Desiree Lubowska, the dancer, posing while morning, afternoon and evening gowns are draped upon her.

A Miracle in Mud by the Screen Magazine's sculptor, Willie Hopkins, completes the reel. It is called "His Pipe Dream."

Mutual Film Corp.

GAUMONT.

REEL LIFE NO. 76 (Oct. 11).

A Dam Across the Mississippi: At a cost of more than two million dollars the Government has completed a dam across the upper Mississippi River, which will make Minneapolis the head of navigation. The lock is 80 feet wide and 350 feet long, and a complete lockage can be made in 30 minutes. When the gates, which weigh 150 tons, are closed, a lake nearly five miles long is formed.

The Development of the Watch: The first watch, an evolution of the clock, was made about 1500. From that period the development of the watch was rapid. Many specimens of Swiss, Dutch, French, English, and even German manufacture are shown from the famous private collection of Willard H. Wheeler, of Maiden Lane, New York City. Some of these watches, made during the Empire period, are typical of the extravagance responsible for the French Revolution. One of them has a case embellished with nearly two thousand precious stones; another is in the form of a tulip, with dainty gold lace petals which open to display the time; others have dancers, singing birds, and even playing fountains.

Acrobatic Cyclists: A "turn" from the vaudeville stage, showing two clever bicycle riders.

Cantaloupes of the Imperial Valley: The Imperial Valley of California, below sea level, produces about $3,000,000 worth of cantaloupes yearly. These cantaloupes are created and shipped in iced cars all over the United States.

Coming Home from the Club in 1950: This animated drawing from "Life" tells what will happen to Mr. Clumban when he and his aircar reach the home-roof in the wee small hours years hence.

REEL LIFE NO. 77 (October 18).

A Colonial Church of South Carolina: Surrounded by mammoth oaks covered with trailing moss, Goose Creek Church enjoys the unique distinction of being used only once a year. The coat of arms of George II, which is mounted above the sounding board back of the pulpit, saved this church from destruction during the Revolutionary War.

When Dishwashing is a Pleasure: Not only does this new invention allow the sanitary washing of each dish in separate water, but it enables a woman to perform this most unpleasant of household tasks without injury to the most delicate hands.

The Banana Industry: Two expert photographers were sent to Panama and the Gulf coast to make this picture. Interesting scenes on a 30,000 acre banana plantation in Panama show the planting, cultivation, gathering and shipping of bananas. The great care which must be used in handling bananas is illustrated in the scenes showing the unloading in the United States.

A Primitive Jeweler: All races and tribes, from the most barbaric times, have been lovers of jewelry. This subject pictures the making of a bracelet by a negro.

An Optical Illusion: According to this animated drawing from "Life," it was not really the chorus lady who kicked off the parson's "lid."

MUTUAL WEEKLY.

ISSUE NO. 144 (Oct. 3).

San Francisco, Cal.—"Berlin or Bust." City bids farewell to the "Grizzlies," crack Western regiment, off on their way to France.

New York City.—What men will wear. (New creations for fall by Nat Lewis, haberdasher, New York.) Subtitles: French sport model of imported homespun. Double-breasted, extremely long model, false crease at waistline. New business model for fall.

Boston, Mass.—U. S. engineers receive instruction in sinking concrete piles for big gun foundations.

Los Angeles, Cal.—Home defenders. Farm tractor will do much to win the war.

Washington, D. C.—A mascot for General Pershing. Society girls deputize Captain Hudnut to take pet to France for presentation to America's commander in chief.

Seattle, Wash., bids good-bye to second quota of National Army. Bombarded with flowers, each man receives a basket filled with good cheer.

New York City.—A dental parlor on wheels for camp use. First dental ambulance is invented by Dr. D. W. Hollister. Subtitles: The old way. The new way.

Lexington, Mass.—1775-1917. National Army recruits are given farewells on same spot where Revolutionary patriots gathered 148 years ago to fight for freedom.

Ventura, Cal.—Southern California's bean crop estimated at $14,000,000. Government contracts assure plenty of bean soup for the boys at the front.

Boston, Mass.—City's dignity slips on ripe bananas. United Fruit Company gives away 15,000 bunches of over-ripe fruit.

Seattle, Wash.—Edward Hauck and family start trans-continental trip on motorcycle.

Camp Mills, N. Y.—Twenty-seven thousand "Rainbow Troopers" march past Secretary of War Baker in a great review. This division comes from all parts of the country.

Quebec, Canada.—World's largest cantilever bridge, costing $20,000,000, is completed. Five thousand ton central span is successfully put into place. Subtitles: The central span on pontoons—Is floated into position. Then the pontoons are removed—leaving the span suspended ready for hosting into place. The 1,000-ton hydraulic jacks.

Paris, France.—At the grave of Lafayette. American and French colors entwined at celebration of dead hero's birthday.

MUTUAL STAR PRODUCTION.

SOUTHERN PRIDE (Five Reels—American—Oct. 8).—The cast: Lucie De Montrond (Gail Kane); Tante Jeanne, her aunt (Cora Drew); Francois, her brother (Jack Vosburgh); Gaspar La Roche (Robert Klein); Father Moret

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(Spottiswoode Aitken); James Morgan (George Periolat); Robert Orme (Lewis J. Cody). Directed by Henry King.

Lucie De Montrond, with her aunt, Tante Jeanne, and her brother, Francois, are the only members of a proud and impoverished Creole family in New Orleans. Francois is in love with an unscrupulous woman, and in order to win favor with her, steals the family jewels, on which money had been lent to Lucie by Gaspar LaRoche, an avaricious old antique dealer.

Robert Orme, of as blue blood as herself and as impoverished, is the favored suitor of Lucie, but her aunt forbids his attention and orders her to receive only the attentions of James Morgan, a wealthy cotton planter.

Lucie is chosen as queen of a fete given by Morgan. Gaspar is present and notes that Lucie does not wear the jewels, and the next day demands their return. When Lucie confesses that she does not know where they are, he proposes that she marry him and retain the jewels.

Corinne, the cook, who has seen Francois take them, tells Lucie, who goes to Francois' sweetheart and demands their return. The vampire contemptuously returns them, and Lucie hurries home, shadowed by Gaspar, who has followed her and who insultingly insinuates that she has earned the money to get back the jewels by dubious ways.

Lucie resents the insult, Francois enters, an altercation ensues and Gaspar is killed by an accidental discharge of a revolver with which he had tried to kill Francois. The affair is hushed up, and Francois, sobered by the tragedy, assumes the responsibilities of the family. Through the good offices of Father Moret, Lucie and Robert's difficulties are smoothed away.

CUB.

JERRY AND THE BULLY (Oct. 11).—The cast: Jerry (George Ovey); Farmer Snaggs (Harry DeRoy); The Farmer's Daughter (Claire Alexander); The Bully (George Odell); Fatty (Lincoln Stedman). Written and produced by Milton H. Fahrney.

After a general mix-up with the cops Jerry makes his getaway in the back of an automobile and lands in the country. After impersonating the proprietor of a gasoline station, and nearly blowing the place up, Jerry sees a sign advertising for a school teacher, and meeting the "main squeeze" of the local board of education, he applies for the position.

Being accepted, he is taken to the farmer's home, where he meets the local bully, who is in love with the daughter. A bitter rivalry springs up between Jerry and the bully, and things grow lively. They grow livelier still when Jerry assumes his position as teacher of the country school, and Jerry certainly has his troubles.

Later, matters reach a climax when Jerry is forced into a mix-up with the bully and a fat boy, and is driven to cover in the farmer's house, where he invades the bedroom of a female member of the household. It ends by Jerry beating a hasty and successful retreat from the concentrated attack of all parties concerned.

SIGNAL.

THE LOST EXPRESS (Episode No. 5.—"In Deep Water"—Two Parts—Oct. 18).—The oil train demolished the building in which "Harelip" and Helen Thurston have had their struggle for possession of the blue print. Helen recovers consciousness and attempts to make her way from the wreckage, but is too weak to walk and collapses, protruding her hand through the window of her prison. Gypsies, passing at this moment, are attracted by the chance of salvage and they make an investigation. One of the women takes the rings from Helen's fingers and the gypsy band moves on.

The syndicate members plan to tap the Thurston oil fields.

Bonner, office assistant, attentive to the interests of his idol, Helen, and Murphy, the railroad detective, arrive at the Landport railroad station in their search for Helen. Finding no trace of her there, they go on. On the road they dash into the gypsy van and overturn it. In the explanations which follow, Bonner discovers Helen's rings on the hands of a gypsy girl. With her as a guide, the two searchers race their motor to the rescue of Helen.

Coincident with this dash to the Valquez grounds, the syndicate crooks are speeding to the Thurston property. When the rescuers find Helen, "The Baron" and his party are giving orders for tapping the forbidden trunk line of the neighboring oil fields.

At the Thurston residence, physicians are giving the injured General Thurston his final treatment. "Harelip," discarding his disguise, appears as Pitts, the private secretary. The invalid asks for Helen, and receives no satisfaction from Pitts.

Helen is apprised that the Thurston wells are out of commission owing to a leak in the main line. The Thurston men send a diver down into the bay to locate the leak. This inspires "The Baron" to send one of his own men, armed with a knife, to the water's edge, to await the immersion of the Thurston diver. When the diver goes below, the pipes supplying him with air are cut and he is left to his fate.

Miscellaneous Subjects

PATHE EXCHANGE, INC.

PATHE NEWS NO. 77 (Sept. 22).

San Diego, Cal.—The schooner, "Anvil," seized at sea by U. S. warships as a suspected embargo violator, is brought back for examination. Subtitles: Soldiers unload the cargo to search for any goods that may be intended for German use. Several draft slackers and alien enemies aboard are arrested.

Cambridge, Mass.—Members of the Japanese War Mission touring the country, pay a visit to the radio students of Harvard University. Subtitles: They review the embryo signal officers with Commandant Rush of the Boston Navy Yard. Miss Rush, daughter of the Commandant, presents colors to the class.

Mars Hill, Me.—Good news. The potato crop is being harvested and the erstwhile rare and precious spuds will soon be plentiful again. Subtitles: The latest digging machines are after these hidden treasures. Hoover's land army is already at work on the farms.

London, England.—This is not a water wagon. It is a coal gas motor tank for driving vehicles, Britain's solution of the gasoline shortage. Subtitles: Some pull! If U-boats hope to strip England of necessities, they have another guess coming. Busses now look like balloons.

Paris, France.—General Pershing presents Marshal Joffre with an album describing the French Mission's visit to America. Subtitles: The album was compiled by Mr. W. R. Hearst, and the Marshal warmly thanks his representative, M. Duval, who brought it. Ambassador Sharp, who has helped to cement the ties between America and France.

Spartanburg, S. C.—Uncle Sam is giving special attention to the kitchens in the army training camps, for good food makes good fighters. Subtitles: The soldier boys can do almost anything. Each field kitchen can bake twelve thousand loaves a day. America's army will be one of the best-fed forces in the world.

Chicago, Ill.—Bicycle racing, once the favorite pastime of the country, is rejuvenated by local enthusiasts with a national tourney. Subtitles: A falling star(t). They race 20 miles, but it is nip and tuck to the end, Hy Kokler winning by a wheel length.

On the Pacific.—A U. S. Monitor, mothership of the Pacific Coast Submarine flotilla, arrives at a western port to get supplies. Subtitles: Many new and powerful undersea boats are ready to help protect the nation's seaboards. Silent guardian of the deep.

To Liberty's Aid.—The mobilization of the National Army proceeds rapidly. From all parts of the country the thousands of drafted men pour into the sixteen cantonments. Subtitles: The arrival of New York's second contingent at Camp Upton. Each man is vaccinated and his health will be carefully guarded. The "vets" of the first contingent are already hard at work as full-fledged soldiers. In their new homes.

HEARST-PATHE NEWS NO. 78 (Sept. 26).

Boston, Mass.—The army engineers who will soon construct American defenses abroad are getting practical building experience. Subtitles: Preparing the long, tapering steel piles, which are later filled with cement. The great drive to lay the foundation for the gun platforms. In hot quarters.

Quebec, Canada.—The second attempt to raise the great Quebec Bridge span across the St. Lawrence River is crowned with success. Subtitles: In the first effort several were killed, but this time the hydraulic jacks lift the span into space without accident. The first steamer passing under the new bridge.

Sacramento, Cal.—Extra! Two engines in head-on collision with no casualties. It is only the annual spectacular feature of the State Fair. Subtitles: This is what happens in a smash-up. One of the locomotives catches fire.

First to France.—Secretary of War Baker visits Camp Mills to review America's Rainbow Division—the vanguard of the new army. Subtitles: The Secretary (left), General Bliss, new Chief-of-Staff, and General Mann, Commander of the Division. Over the seas and "over there"—into the darkness of autocracy the Rainbow will shed new light.

Sheepshead Bay, N. Y.—Thrill after thrill greets the 60,000 people present at the world's famous speed demons race for the Harkness trophy. Subtitles: All records are shattered by this hair-raising spin around the track at 110 miles an hour. Louis Chevrolet wins the auto classic and the Harkness trophy.

San Francisco, Cal.—Three hundred more student officers will soon finish their training at the Presidio camp and join Uncle Sam's forces. Subtitles: Getting accustomed to the trenches of modern warfare. Over the top.

Rosemary's Dream.—A Fashion Fantasy. (Courtesy of Blanck & Co., New York.) Subtitles: Rosemary sketches an evening gown of metal pallete featuring the latest bustle effect. The dream realized. The corselet and collar are striking innovations of this new fall style.

On the Carso.—The Italian Army, which has heroically driven Austrians from their Alpine strongholds, prepares to renew the attacks. Subtitles: Trenchant mechanical diggers are used to build the roads. General Cadorna, idol of Italy and hope of the Allies.

The Hague, Holland.—With grand ceremony, Queen Wilhelmina opens what may be the most momentous session of the Dutch Parliament. Subtitles: But a stone's throw from the scene of battle, the difficulties of the little nation increase. This capital of world peace may itself be engulfed in the mealstrom of Humanity's struggle.

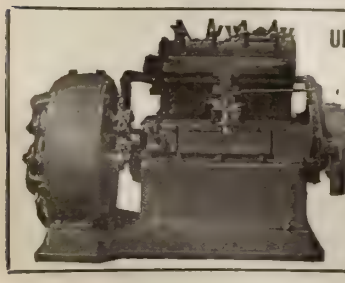
THE HEART OF EZRA GREER (Thanhouser—5 Parts—Oct. 7). The cast: Ezra Greer (Frederick Warde); Ezra's Daughter, Mary (Leila Frost); John Denbeigh (Geo. Forth); Amy Le Vere (Lillian Mueller). Directed by Emile Chautard.

Ezra Greer worked hard ever since his boyhood days, and now in middle age had a well paid position as valet, some money saved up, and a motherless daughter to whom he poured out all his love. Mary Greer was a student in a co-educational college.

At the annual commencement, Ezra was unable to attend, but he purchased a beautiful bracelet and sent it to Mary. He waited for her arrival home, but was disappointed, as romance stepped into Mary's life, and she left college with Jack Denbeigh, with the expectations of being married. However, Denbeigh did not fulfill his promise. He would be wealthy when he was of age, but in the meantime was dependent for support upon the money doled out by his guardian.

Ezra, not hearing from his daughter, made inquiries at the school, where he learned the truth. He resigned his position, and went to the city determined to find his child. In his wanderings, which were unsuccessful, Ezra found a poor, motherless child. His money exhausted, Ezra was forced to seek employment. In his hunt for work, fate led him to Denbeigh, who was seeking a valet. Ezra called to see Denbeigh, accompanied by Marie, the child he befriended, and the old man and the child won the sympathy of Denbeigh.

Some time later, Mary reads of the engagement of Denbeigh to some cabaret flyer known as "The Baby Vamp." She also read of Jack's wealth, which filled her heart with bitterness. The thought of her baby doomed to grow up a hungry dweller of the tenements, while his father lived in luxury, caused Mary to take the child to Jack's home during his absence. She leaves a note explaining her motive and de-



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mands that the child be taken care of. Jack found and concealed the note, but ordered Ezra to take the baby to a foundling asylum. Marie saw the baby and begged Ezra to keep him. Thus the kindly old man befriended his own grand-child.

Continually seeing the child, filled Jack's soul with remorse. Unable to bear it any longer, he confides in Ezra. Ezra freely gave Jack the advice he asked, not knowing he was pleading the case of his own daughter. Listening to Ezra, Jack devoted all his time searching for Mary, forgetting all about the Baby Vamp. Unable to understand his actions, she calls for an explanation. Instead of Jack, she met Ezra. Pleading with her, Ezra finally won the heart of the Baby Vamp, who promised him that she would relinquish all claims upon Jack.

Later, Jack's son was injured in a street accident. Notified, Jack and Ezra rush to the hospital. Entering the room they found a nurse crying over the child. It was Mary. Ezra realized that it was his own daughter Jack wronged. He moved forward threateningly, but Mary stepped between them, and Jack said, "Remember your words!" "Let me marry Mary, and after that you can kill me if you like." Realizing that Jack's repentance was sincere, Ezra yielded to the tears of Mary. Married, Ezra never regretted once that the ceremony was performed.

THE FATAL RING (Episode No. 15—"The Dagger Duel"—Two Parts—Oct. 14).

Tom Carleton rescues Pearl, who is lying unconscious in a motor car as it hangs over a cliff just before a boulder dislodged by Carslake and his henchmen crashes into the car. Tom revives Pearl and tries to make her promise to give up her search for the Violet Diamond. He proposes to her, and while she accepts, she will not give up the search and persuades him to postpone the marriage until after they recover the Violet Diamond.

To announce their engagement, a masquerade ball is given, and Carslake manages to be present. Cicely Lloyd, a friend of Carslake's also attends the ball. She is jealous of him, and by chance wears a Juliet costume the same as Pearl's. Carslake, dressed as a Chinese mandarin, receives a note from Pearl's maid, telling him that the setting of the Violet Diamond is on the hilt of a scimitar in the armory room. The High Priestess and her followers of the sacred order of the Violet God attend the masquerade ball, trailing Carslake, who they know has the Violet Diamond, and is seeking to recover the setting from Pearl. They follow him into the room in which the setting is hidden.

Carslake secures the setting and is attacked by the Priestess and her followers. Pearl hears the fracas, and calls to Tom, who dressed as Romeo, has been making love to her from beneath the balcony. After a fight, Carslake breaks away with his adherents. As they look back at the house, they see the figure of Pearl rushing out of the side entrance. Carslake's adherents shoot, and the figure falls. The High Priestess investigating, turns the face of the figure to the light, and it proves to be that of Cicley. As Carslake with the setting is about to pay the adherents who helped him, Pearl holds them up at the point of her gun and demands the setting. The High Priestess takes from Cicely's body the Violet Diamond which Carslake had given her earlier. Pearl reaches out her hand for the setting from Carslake. Instead of handing it to her, he grabs her gun. As he does so, his adherents jump forward to seize Pearl.

STRANDED IN ARCADY (Five Parts—Astra —Oct. 14).—The cast: Lucy Millington (Mrs. Vernon Castle); Donald Prime (Elliott Dexter). Directed by Frank Crane.

Lucy Millington, a well-known dancing instructress, hears a noise, wakes up and sees a man concealed in the bushes. He comes over to her and asks how she got there. Rubbing her head in an effort to think, she finally answers that she does not know. All that she remembered was that a Mrs. Wells called to see her in the city, and begged her to attend a big reception which she was giving. Outside of that she could not recall anything.

Donald Prime, the man to whom Lucy was speaking, was a writer. He had left his home with the intention of taking an automobile trip with a friend of his, named Mr. Girder. Like Lucy, he woke, and instead of being on a trip, found himself in a thick woods. He mentioned that perhaps his friend was playing a trick on him, because in his latest novel he wrote that ninety-eight percent of the woman today are brainless. Then he recalled that Girder said he should be marooned with one for a few days in some isolated spot, and then he might change his opinion.

In New York, Girder calls at Prime's apartment. Learning that Prime went to Quebec, he and Prime's valet leave for Quebec. While Prime locates a camping ground, Lucy manages to catch some fish. While investigating, Prime discovers a camp and finds two men lying dead. Alongside the men Prime finds a bunch of money and judges that death was caused by an argument.

The next day Lucy discovered that they were watched by a gang. Searching for means in which to escape from the woods, they soon found a canoe. By steady paddling they manage to leave the lake, but unfortunately found themselves in a river rushing down a narrow gorge. There was no way out. They must take their chance. Over went the canoe. Prime being unable to swim had to be helped ashore by Lucy. They found their upturned canoe on the bank lower down the river. As they were turning away they found themselves looking into rifles and were captives of the gang. Lucy, being wet to the skin, was given an old pair of trousers to wear, and soon appeared dressed as a man.

That night she saw her chance to escape. In the morning the gang was close behind them and, looking around, they discovered that there was only one means of escape. They must jump from a ninety-foot cliff. Over the edge they went, but when they reached shore again they were recaptured. Girder at this point showed up in his attempt to find Prime. Then began a race between them and the gang to reach Quebec. What was it all about? Reaching Quebec they rushed, dressed as they were, to the lawyer's office. There they found the gang leader and Mrs. Wells. The two were trying to impersonate Lucy and Prime as the heirs to a will. Their purpose was defeated and Prime was forced to change his ideas about one woman at least.

THE SEVEN PEARLS (Episode 5—"Between Fire and Water"—Two Parts—Oct. 14).—Having fallen into a lake from the balloon Harry and Ilma conceal themselves from the villain in his hydroplane by hiding under the stern of a fisherman's boat. The dirigible has sunk to the earth and has been smashed. As Perry glides away in his hydroplane, Harry and Ilma attract the attention of the fishermen and are taken aboard the boat and reach the shore. The executioner, Kismet, returns to Ilma's apartment in time to separate Harry and Ilma, as the impetuous youth is about to declare his love to her.

Undaunted by their dangers, Harry and Ilma decide to return to search the Mason house for the pearls. They search in vain and then decide to terrify Perry's negro servant into opening a safe for them. As they are about to secure the pearls, Perry returns and traps them in a water-tight cellar, which he constructed for experiments on models of submarines. Perry turns on the water and leaves Harry and Ilma to drown. To cover his crime he decides to burn down the house. The episode closes with the conflagration raging above their heads, while they are about to sink in the water which almost touches the roof of the cellar.

IVAN FILM PRODUCTIONS, INC.

MARRIED IN NAME ONLY (Six Parts).—Madeline Francis' wedding day has arrived. The last touches to the wedding dress are being made and the usual excitement pervades the house. Suddenly Robert Worthing, the bridegroom, arrives and with great perturbation depicted upon his face, demands a private interview with his wife-to-be. Alarmed, she rushes to his side, and all present are discharged from the room. Robert announces to Madeline that the wedding cannot take place. As his reason he gives the fact that he has just learned that inherent insanity for several generations has been the curse of his mother's people, and he feels it incumbent upon him to save the woman he loves from becoming the wife, possibly the mother, of those tainted with lunacy.

Just then the first guests arrive. Madeline pleads with Worthing to spare her from the scandal and disgrace of a cancelled wedding at the eleventh hour, and convinces Worthing that it is his duty to abide by the arrangements as made, yet recognizing the justice of Robert's view from the eugenic standpoint. They vow to live as brother and sister. The wedding takes place as scheduled.

Little did they figure the tremendous struggle they engaged in. A great mutual love flaming in their hearts, a love sanctified in the eyes of God and man; yet, like a stern black wall, the terrific ogre of fear separates them. The situation grows unbearable and Robert Worthing considers suicide as the only solution of the problem.

Just then Dr. West, a friend of the Worthing family, who has returned from an extended travel abroad, comes upon the scene. It does not take him long to sense the sinister trouble enveloping Madeline and her husband. He is in the position to shed light into the darkened souls. The curse resting upon the two loving hearts is lifted by the unraveling of an intense secret.

The wall of separation crumbles into dust. The ogre of fear is vanquished, and at last Madeline and Robert are in each other's arms with no clouds upon the horizon to throw shadows on a blissful happiness.

HANOVER FILM CO.

CAMILLE (Six Parts).—Camille (Helen Hesperia).

The incomparable drama of Camille, the woman who loved, opens at the Paris opera, where Armand Duval sees the reigning beauty, Camille, in an opposite box and falls in love at first sight. Armand is a brilliant son of a provincial family, having just completed his law studies, and is to begin the practice of his profession in Paris, but in his infatuation for Camille he drops his work. He secures an introduction and lives openly with Camille until their affair becomes the scandal of Paris and reaches the ears of his father. The latter, in a dramatic interview with Camille, obtains from her a promise to renounce all claims on his son.

Armand, who has gone to meet his father, tires of waiting and hurries to Camille's apartment. She has gone, but has left a note in which she tells him she has found another love and must give him up. Stunned, Armand returns home with his father, who arranges a hunting party as a means of diverting Armand. However, Armand broods over Camille's rejection and deserts the party, hurrying back to Paris, where he is met by his friend, Gustave. The latter tells him of Camille's return to her old admirer, DeVaville.

That evening he meets her at a brilliant social function and offers her his winnings in the card game as the wealth for lack of which he believed Camille has thrown him over. She declines to return to him and Armand, enraged, throws the money at her face, earning thereby a challenge from DeVaville. They meet the next morning and DeVaville falls. Grief-stricken and weary of Paris, Armand turns to travel as relief from the tragedy of his love. Camille becomes ill. Armand's father, hearing the cause of her illness, writes Armand, urging him to return. He hurries back to Paris and finds Camille lying in a stupor on her couch. She revives on seeing her lover and in another powerful display of emotional love-making falls dead at his feet.

BUTTERFLY PICTURE.

THE SECRET MAN (Five Parts—Oct. 1).—The cast: Cheyenne Harry (Harry Carey); Molly (Edith Sterling); Henry Beaufort (Morris Foster); Bill, Molly's Brother (Vester Pegg); The Foreman (Bill Gettinger); Pedro (Steve Clemente); Elizabeth (Elizabeth Janes); Chuck Fadden (Hoot Gibson). Scenario and production by Jack Ford.

Molly, the sheriff's sister, breaks away from Chuck, her cowboy lover, as she sees the Mexican, Pedro, coming toward her with a note. The note reads: "Come with more money or won't keep child any longer. She sick. Come." Throwing a shawl over her head, Molly runs as fast as she can go, leaving Chuck, and Bill, her brother, at a loss to account for her ac-

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tions. Cheyenne Harry escapes from the Florence Penitentiary. He climbs into a train, stopping at the station, and goes into an empty stateroom. An open bag lies on the seat. He picks up a letter and photograph, and sees that it is from some one who signs herself, "Your distracted wife, Molly." Then the owner of the stateroom comes back from dinner.

The men talk together, and the stranger, Henry Beaufort, gives Harry some clothes, and allows him to spend the night in the stateroom. In the morning, before it is quite light, Beaufort suddenly pulls the emergency cord, and in the confusion, Cheyenne makes his escape. He gets a job on a ranch. All went well until the sheriff, meeting the outfit, looked a little too hard in Cheyenne's direction. That night the man beat it, and took to the wilds again.

Beaufort, arrived at his ranch, sends his foreman to Pedro, who has the custody of his and Molly's child, telling him that he is to take the little girl to another town. Pedro, who is drinking heavily on Molly's money, drives off with her, loses control of the team, and is thrown out and killed. The child lies unconscious among the debris of the wagon. Molly is told that her child is dead, and her mind, weakened by the long strain of waiting for the recognition of her secret marriage to Beaufort, leaves her.

Cheyenne happens to come upon the wreck of the wagon, and finds a living child under the broken mass. She is hungry, and he promises her food the next day. He sets out at dawn, but catches sight of the posse on his track. They see him and shoot his horse. Harry and the child fall together down the side of a steep cliff, and Elizabeth is hurt. Harry picks himself up and looks for water for the child. He wanders all day, and, at last, seeing the posse in the distance, fires three shoes to attract their attention. He surrenders in order that the injured child might receive medical attention.

With Cheyenne behind the bars, Elizabeth finds herself the idol of the town. There is a church bazaar, and it is decided to raffle her off to the highest bidder, as every one wants her. Chuck has persuaded Molly to attend with him, and Elizabeth recognizes her mother. Molly will give no explanation, and Bill determines to get the man he thinks has ruined his sister. Molly's first idea, when restored to herself, is gratitude to Cheyenne, whom she visits in prison. He at once recognizes the woman of the photograph. Molly tells Cheyenne that her brother has learned of her plight and has decided to get Henry.

"If I could only get out, I'd see what I could do," answers Cheyenne. Molly determines to enlist the aid of Chuck, the deputy, and persuades him to arrange Harry's escape. Cheyenne goes straight to the Beaufort ranch and is just in time to prevent Bill's shooting Beaufort. Molly arrives, and Beaufort explains that their marriage had to be kept a secret on account of the will of his uncle. He has just received a message telling of the old man's death. Molly forgives her husband, and Elizabeth is accepted as a niece by Bill.

THE GIRL WHO WON OUT (Five Parts—Oct. 8).—The cast: Nancy Grimm (Violet MacMillan); Ellen (Barbara Conley); Chester Noble (P. L. Pembroke); Mrs. Harvey (A. E. Witting); Mr. Wicks (Charles Hill Mailes); Mrs. Walsh (Gertrude Aster); Mr. Noble (L. H. Wells); Jake Beal (Sherman Bainbridge). Story by Judge Willis Brown. Produced by Eugene Moore.

"But you can't support the baby. It's absurd to think that you can. I must send both of you to the home. There is nothing else to be done, so there is no use in your crying about it."

Protests on Nancy's part did not change the decision of the representative of the Children's Aid Society to send the two forlorn little orphans to the home, where Nancy was separated from her baby sister, and life looked bitter.

One day the baby is adopted by a wealthy Mrs. Walsh, who soon tires of the child, but her husband comes to love Ellen. The matron refuses to tell Nancy where the baby is.

When the judge of the Children's Court says she cannot see her sister unless those adopting the child give permission, Nancy throws herself onto a bench and Chester Noble, a law student, sympathizes with her.

Later Nancy is adopted by Mrs. Wicks, a slovenly, ill-tempered woman, the mother of several children. While looking through some old magazines, Nancy sees a picture of Mrs. Walsh and Ellen. That night Nancy cuts off her hair and, clothed in a boy's ragged suit, slips away.

The matron is immediately notified of Nancy's disappearance; her description is given in the newspaper advertisement. Nancy finds her way to the Walsh home, takes Ellen and hurries down the road in a wagon. Stopping near a stream, she sees the camp of Bill Harley. The baby cries; Nancy staggers into the camp where Mrs. Harley cares for the child. The next day Harley's son and Nancy go fishing and see some hoboes steal an auto. While the boy rushes to tell the owners Nancy punctures the tire. The rescuers receive ten dollars as a reward, but the boy gives his money to Nancy.

Near the city, Nancy leaves her friends and rents a room, saying their sister is coming. To avert suspicion, Nancy fixes up a dummy in boy's clothes, and dresses in her own girl's clothes. The landlady becomes suspicious when she reads of the kidnapping of Millionaire Walsh's adopted child and informs the matron. Nancy gets a glimpse of the matron and her agent; she rushes wildly to the room, and, changing into the boy's garb again, escapes through the window. The baby is taken to the Home. Mrs. Walsh refuses to adopt her again and another couple takes her; the woman is a timid creature and her husband a great bully; they are very poor.

Nancy runs into Chester Noble, who takes her to the office of his uncle, a prominent lawyer, and there they plan to help her and Ellen. The case is taken to court after Nancy has been sent to the home of Chester's parents in the South, where she wins her way into their hearts. Later she returns to the city with them. Chester has borrowed a thousand dollars, and in order to find Ellen sends for Jake Beal, whom he instructs to tell the court that a thousand-dollar legacy has been left to Mrs. Grimm.

Mrs. Noble adopts Nancy, but the bully refuses to give Ellen up. But when Ellen holds out her arms to Nancy and cries, the timid wife insists that the baby be given up. So the children are reunited.

GOLDWYN PICTURES.

FIGHTING ODDS (6 Parts—Oct. 7).—The cast: Mrs. Copley (Maxine Elliott); Mr. Copley (Henry Clive); John W. Blake (Charles Dalton); Egan (George Odell); Jewett (Regan Hughston); District Attorney (William T. Carleton); Detective Butler (Eric Hudson).

James Copley is a young and successful automobile manufacturer in a middle western city. He believes with Henry Ford that well-paid labor is productive labor and strives to keep his men contented. His splendid success, which he owes in a large measure to his wife, excites the greedy envy of the unscrupulous John W. Blake, a crooked financier of Wall Street.

Blake persuades Copley to become head of a fake motor merger, and, then by a switching of figures in important account books, wrecks the company and has Copley sent to Sing Sing.

Mrs. Copley, left alone to fight to redeem her husband's honor, pretends she is a wealthy English widow, and manages to get an introduction to Blake. He, unsuspecting, becomes enamored of her. Working with the district attorney, she learns that the documents she needs to clear her husband are in a vault in Blake's home. She is on the verge of getting them when Blake discovers her identity, locks her in the vault and prepares to flee. He is interrupted by his butler, who is really a detective, and eventually goes off to prison to take the place of the man he unjustly accused.

GREATER VITAGRAPH.

JUST WHAT BOBBY WANTED (One Reel).—The cast: Bobby (Bobby Connelly); His Mother (Mabel Ballin); His Playmate (Helen Connelly); His Adopted Sister (Aida Horton).

Bobby hasn't any regular playmate until the woman next door adopts a girl about seven years old, and then she and Bobby become pals. They are fishing one day in a brook where there isn't enough water to keep a fish alive, when they come across an old shack, and seated in the door is a mite of a girl, who is hungry and ragged. She is the motherless child of Jim, the village drunkard, but Bobby doesn't know that, but is sorry and brings food to the child.

Then Bobby and his palymate have a great scheme. They take the child to his father's barn and fix up a "home" there for her, with a bed, tables, chairs and everything. Bobby's playmate is to be its mother and he the father, and nobody is to know.

A night or two later, Jim comes home drunk and sets his shack afire. He is rescued badly burned and the shack is destroyed. Of course the child is safe in Bobby's father's barn but

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nobody knows that and the village believes the girl perished in the fire.

The home in the barn is getting along finely when Bobby's playmate tells her foster-mother all about it as a great secret. Jim is sobered by the supposed death of his child and has a good job and he lets Bobby's parents adopt the little girl as Bobby's own sister; so, you see, Bobby got just what he wanted.

BOBBY'S SECRET (One Reel).—The cast: Bobby (Bobby Connelly); Gladys, His Cousin (Helen Connelly); Bunny (Aida Horton).

Bobby's parents go out a great deal in society and he is left in the care of servants, who won't let him play with other boys and girls. Bobby does not like this and is cross and irritable, so they put him on a "diet." His father and mother go away on a visit and Bobby's nurse, who has a sweetheart, does not pay much attention to Bobby.

It isn't very long before Bobby gets a chance to run away from the nurse and he meets "Ginger Cake," who is a "regular fellow." Bobby has a few pennies which they spend, and then Ginger takes Bobby to his own home where he meets his little sister, Bunny, who cannot run or play because she has infantile paralysis.

Bobby is sorry for Bunny and takes her everywhere he and Ginger go in a rude little push-cart they make. He learns she can be cured if only Mrs. Ginger had $120. Now, Bobby has just that amount in bright $10 gold pieces, his various relatives have given him. He gets this money and he and Ginger take Bunny to a hospital where she is cured.

Meanwhile Bobby's parents return home and miss Bobby's $120 from his toy bank. They learn about the nurse being away so much of the time and accuse her of taking the money. Bobby says the nurse did not take it; that it was his money and he spent it and it is all a secret. So, there is a mystery in Bobby's home until his little cousin Gladys comes to visit him and his mother overhears him telling her all about Bunny.

Bobby's father and mother visit the Gingers and are very proud of Bobby when they find out what he has done, and Ginger Cakes says Bobby is a real "regular fellow."

WHEN BOBBY BROKE HIS ARM (One Reel).—The cast: Bobby (Bobby Connelly); His Mother (Mabel Ballin); Little Jones Girl (Helen Connelly).

Bobby falls off the front porch and breaks his arm a day or two before his mother is to leave to visit relatives, so he is packed away to stay with his grandmother in the country. He has a fine time for a few days until grandma makes him do lots of chores, which Bobby doesn't like.

He forms the acquaintance of Stutts, the grocer boy, who takes him about on his wagon and lets him drive. Passing the Jones' farm, Bobby sees a calf, with which he makes friends. He also makes a playmate of the little Jones girl and they drag the calf along wherever they go in the woods or along the country road.

One day the calf is missing from the Jones' barn and Bobby and the girl find it tied to the butcher's wagon in front of the shop. They know the calf is going to be slaughtered, so, when nobody is looking, they untie the animal and hurry away from the village. They walk until it becomes dark and then all three curl up by the roadside and fall asleep.

Bobby's mother reaches grandma's that same afternoon and there is consternation when Bobby is not there. Mrs. Jones also misses her daughter and the butcher is looking for the persons who stole his calf, for he had bought the animal from Mrs. Jones, who had to have the money to pay the rent.

Bobby, the girl and the calf finally are found asleep by the two mothers and everything is all right. Bobby's mother pays the butcher, so Bobby can keep the calf and Mrs. Jones does not lose her home.

BOBBY AND THE HELPING HAND (One Reel).—Bobby is in the woods with a sleepy nurse when he runs across Bill, the tramp. He leaves the nurse asleep and induces Bill to tell him fairy tales until found by the nurse who recognizes in Bill her sister's vagabond husband. A few days later, Bobby finds the tramp locked in the village jail for begging. He pleads with the judge, assuring him the tramp has six children, and finally obtains his release, the judge saying he will investigate Bobby's story.

Bobby and the tramp hunt up a shack which the tramp sets about fixing up as a temporary home. Bobby realizes the judge is likely to come any time and investigate and that Bill is supposed to have six children. So he gets three of his boy playmates and two little girls to play they are Bill's children and to make up the six he picks up the judge's baby.

The youngsters hardly reach the shack before the judge arrives. He counts five children and demands the sixth. The baby has got his face all smeared with blacking which Bobby is vainly trying to rub off when the judge's wife, having missed the baby, rushes up, also Bill's wife and her sister.

By this time Bill's "children" have tired of the game, which is apparent to the judge. He gets very angry, but no more so than his wife, who has found her baby all blackened up. Things look dark for Bobby and the tramp, but the former wins the judge by a manly little confession of it all, asking that he be given all the blame. Bill's wife forgives him and everything ends happily, as they always do where Bobby is concerned.

THE PRINCESS OF PARK ROW (Five Parts—Oct. 1).—The cast: Margot (Mildred Manning); Tom Kearney (Wallace MacDonald); Kronski (William Dunn); Nicols (John Costello); Berta (Anne Brody). Diretced by Ashley Miller.

The opening scenes of the picture are laid in the palace grounds of the king of Bellaria where is revealed a plot in which the baron has succeeded in stealing from the people mining properties of a vast value. The accomplice of the baron has fled to America and is hiding in New York City. The king determines to restore the lands to his subjects, and believing the baron lost his fortune in the deal, an innocent victim of the accomplice, sends Prince Nicols to New York to raise gold on his personal collateral. The prince is accompanied by Count Kronski, who is in league with the baron, and by his daughter, Princess Margot, and maid, Berta.

Settled safely in New York, the Prince negotiates the loan without trouble, while the count secretly meets the exiled accomplice and the princess falls in love with a reporter "covering" the hotel. The count and the baron, balked in their effort to delay the consummation of the loan, kidnap the prince in a taxicab and make him a prisoner in a deserted house on the outskirts of the city. Alarmed by his absence, the princess goes alone to another rendezvous of the conspirators, whose address she accidentally learned. Her suspicions that harm has befallen her father are confirmed by seeing Count Kronski there, and she forces her way into the place.

The reporter, also on the trail of the count, enters the place but is seized by the conspirators as he tries to go to the rescue of the princess, whom he has met at the hotel and with whom he is in love. He is made a prisoner and the count, realizing the game is up, rushes away to the desterted house to extort money from the prince to kill him.

Escaping from the house, the princess summons the police, who release and capture the baron. He tells where the prince is held prisoner, and the police, the princess and the reporter reaches there just in time to prevent the count from killing the prince. There is a pretty ending when the king, apprised by cable of the plot and its defeat, makes the reporter a prince so he may marry the princess, whose love he won at Coney Island, thinking her only a maid.

THE CANDY KID (Two Parts—Oct. 15).—Tony and Hugo are the proprietors of rival candy shops. Hugo's homely wife acts as cashier in his place, while Dolly, a peach, is cashier for Tony. Dolly draws all the trade to Tony's shop and Hugo's shop is deserted. Tony tries to make love to Dolly and she leaves him. Hugo's wife has left and Hugo engages Dolly to work for him. She soon draws all the trade from Tony and Hugo does a rushing business.

Tony swears revenge. He runs a bomb factory in the rear of the candy shop, and has a huge bomb made to destroy his rival. As none of his men have the nerve to throw it, they advertise for a brave man. Among the applicants is Billy, who needs a job badly and who makes

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FLIRTING WITH DEATH (Five Parts—Sept. 24)—The story: Duke Kingsbottom (Edwards Vroom); Sky High Billy Wardwell (Herbert Rawlinson); Captain Dominick (Frank McQuarrie); Lieut. Hirschbaum (Mont Fleming); Sir Warrington (H. F. Cooper); Murphy (Red Cooper); Jennings (Jay Dwiggins).

Sky High Billy Wardwell and his pal, Duke Kingsbottom, are amused by the town constables when a local magician has unsuccessfully endeavored with them. Sky High manipulates a piece of wire, outwits the cops and the two adventurers make their way out of town on a freight train. They find themselves stranded in the small town of Wentworth.

There Kingsbottom, an inventor of a tremendous amount of Wentworth and the two worthies ride from the depot on a load of goods-boxes, filled with machinery for Kingsbottom's workshop. Sky High, known as Commander Jack Hyde-Chatham, the inventor's daughter, and she informs them he must have breakfast in order of her family's absent guest. Wentworth and Jane have gone to the city and he promises to arrive soon. To that end he secures a job as the local fire-chief.

The presence of warfare on an aeroplane which he discovers will make the progress of aviation absolutely safe, Sky High and Kingsbottom start to the latter's shop, and decide to frame a plan necessary to persuade the government to appropriate funds to New York to interest capitalists, while Sky High promotes the invisible shield the Bradfords of Wentworth.

While awaiting Kingsbottom's return to Jane, Sky High, during the absence of Jane's aunt, who had gone to visit some friends at Chester, has a chance for love-making with Jane. He does so and Sky High's sweet girl confesses that he is a figure to her fancy. When the news spread the townsfolk were greatly alarmed at Sky High's attempt to introduce Kingsbottom's aeroplane. Jane leaves the city and is overjoyed on the mail and has planned to spend "Sunday" returning from New York with a big band of stock subscribers—but the newspaper people is discouraging. Sky High's downcast heart.

Just at the moment when matters look darkest Sky High perfects Kingsbottom that he will succeed test and the capitalists to prove the worthiness of Wentworth will agree to have the concern in the event of "Sky High" making good. In his hurry from an interview it is agreed and "Sky High" makes the ascent and descent with flawless success. Jane Bradford-business manager proud the soundness of such a brave man as Sky High—and expects to be true. Lieut. Hirschbaum is happy in the success of his invention.

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THE SILENT SAILOR—(5 Parts—Sept. 24)—The cast: Laura Sutphen, Mae Fulton; Donald Loring (Mahlon Hamilton); Sue Schuyler (Ogden Crane); Von Kolnitz (Charles Eldridge); Walter Schuyler (Miss Mackay); Herr Von Kolnitz (Wyndham Standing); Hartman (Henry Leone); Butler (Edward James). Adapted by Wallace C. Clifton from the story by Blair Hall, in "Snappy Stories." Directed by Burton L. King.

Laura Sutphen, daughter of wealthy John Sutphen, because of her engagement with Donald Loring, the son of her employer, Loring is visited by Reyburt, the district attorney who warns him against Laura.

Laura's friend Sue Schuyler has aroused the comments of the gossips by her flirtation with Von Kolnitz. Previous to Von Kolnitz Laura's attentions were centered in those of the Grandin's home, while the Grandins are away, and a storm forces her to remain overnight. Von Kolnitz calls to see Mr. Grandin. The last train has gone, so Laura is the sole witness for the night. Donald Loring also calls and after explanations, he suggests that he had better escort her home.

At her home next day, Laura is threatened by the newspaper in the subject of the "Tattle Tale," who says a full account of her adventure will be published if she does not meet his terms. As she leaves the office she sees Donald Loring leave by another door, showing that it was he who gave the information. The editor agrees to suppress the story if she will invite Herr Von Kolnitz and Sue Schuyler to her next house party. Laura intends to represent the "Tattle Tale" herself.

Sue Schuyler and Von Kolnitz are unduly friendly at the house party. That evening Laura overhears them, each under the impression that the other is absent, kissing in the summer-house and vowing love at midnight. She sees Donald entering, conceals herself behind the curtains, and to punish him for spying, Laura dons a peignoir and meets Von Kolnitz herself. She begins Von Kolnitz's courtship and soon Laura succeeds in drawing him to her, while he reciprocates her advances. Donald is puzzled, but keeps in hiding and soon retires without being seen. The next morning Von Kolnitz requests an explanation of Von Kolnitz, he replies that since she [illegible] is needed, and begs her to meet him that night. Laura suggests that Donald leave. He is hurt, but refuses [illegible] and will send him. At midnight, Laura is shocked to see Sue in Von Kolnitz's embrace, and Donald prepares to take a flashlight of them. She tries to stop him but too late, and Donald takes the picture. Sue and Von Kolnitz are startled, and Laura, [illegible] motive, urges Von Kolnitz to take the camera away from him.

Donald explains that he is a secret service agent and that he has caught Von Kolnitz about to take a photograph of his compromising position with Sue for the purpose of levying blackmail. Von Kolnitz, quickly regaining his composure, declares that despite all their efforts, Sue's name will be mentioned. Laura [illegible] by saying that Miss Schuyler has been assuming her and Donald will thus use her for the purpose of exposing Von Kolnitz. Donald gives a signal and plain-clothes men seize the distinguished foreigner. After [illegible] Donald makes [illegible] to [illegible] the engagement ring again on Laura's finger, and realizing that her lover has now [illegible] a man of himself she consents.

WORLD PICTURES.

THE CORNER GROCER (Five Parts—Oct. 1)—The cast: Chester Wendel (Lew Fields); Mary Brown (Madge Evans); Mary (Lillian Cook); Ralph Wendel (Noah Lang, Jr.); Ralph (20) (William Sherwood); Lena Wendel (Irene Cumins); Oscar Leuning (George Cowl); Stella (Pinna Nesbit); Old Maid (Vera Ogden); William (Stanhope Wheatcroft). Scenario by Lawrence McGorkey. Directed by George Cowl.

Mary's widowed mother dies and leaves her

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penniless at the tender age of eight. Charles Wendel, the kindly old corner grocer, after consultation with Mrs. Wendel, adopts Mary and she soon becomes the dominating spirit in the Wendel household, even inducing rather tough little Ralph Wendel, ten years old, to stop smoking cigarettes.

Wendel opens a new store in honor of his son, Ralph's, return from college. It is his idea to take Ralph into partnership. Mary is delighted with the prospect of Ralph's return, for she loves him, but there is a disappointment in store for the Wendel household, for Ralph has changed from a likable, unassuming boy to a supercilious, high and mighty man.

Wendel shows Ralph his new store and proposes the partnership, which is rejected by Ralph, on the grounds that he would much prefer something more genteel—say a position in a bank. Wendel's pride is hurt, but still loving his son, he takes Ralph to the president of the bank with which he has done business for years and secures a position for him.

Ralph neglects Mary and takes up with Stella, who poses as a society girl, but who in reality is an adventuress. Urged on by Stella, Ralph introduces her and her friend, Oscar Leaming, to his father. Leaming proposes to Wendel that they incorporate his grocery for a big sum and sell the stock around to everyone and make a great profit, but Wendel scents that all is not well and rejects the proposition.

Anxious to retain the good will of Stella, Ralph goes to her and proposes that she let him in on a good proposition, promising to get all the money she wants. Ralph forges his father's name to a check for $100,000 and gets the money, which he gives to Stella, who hands him a bit of paper as a receipt, and she assures him that he will get it back in a few days. Leaming tries to get away with the money without dividing with Stella.

Several days later the bank president calls on Wendel with the forged check and Ralph confesses. At first Wendel is of a mind to let Ralph go to jail, but after listening to the plea of Mrs. Wendel and Mary, he decides to make the check good, thereby being compelled to sell all he owns and start over again with a little push cart carrying a little load of fruit and vegetables from house to house. He tells Ralph he must leave his house and not return until he has redeemed himself.

Wendel suggests to Mary that she leave them and let them shift for themselves, as he does not believe it right that she give them some of her hard earned money, but Mary is firm in her resolve to stay with them in their trouble, as they stood by her in her trouble. The days and months roll by until a year or more pass. Then to the farm where the family make their home Ralph comes on day, bronzed with hard work, his head held high through a consciousness that he was fighting to redeem himself and succeeding.

Ralph's father is glad to see him, and when Ralph asks his father where Mary is, he is told she is out under the trees in the garden. Ralph goes to her, for he has come to a realization of his true love for her. And as the young people kiss, Wendel and his wife, watching them from the cover of nearby bushes, kiss too. And happiness comes to the Wendel family again.

FOX FILM CORPORATION.

CONSCIENCE (Five Parts—Sept. 30).—The cast: Serama and Ruth Somers (Gladys Brockwell); Madge (Marjorie Daw); Her Mother (Eugenie Forde); Alice Marsh (Eve Southern); Mrs. Marsh (Genevieve Blinn); Cecil Brooke (Douglas Gerrard); Alan Mackay (Edward Cecil); Rupert Cowdray (Harry C. Lonsdale); Ned Langley (Colin Chase); Dr. Norton, The Devil (Bertram Grassby). Directed by Bertram Bracken.

Conscience comes to Ruth Somers after she gets a message from a man whose sweetheart killed herself when Ruth stole the man's love. At the moment of receiving the message, Ruth is in her room preparing for her wedding to another.

Conscience takes Ruth into its court and on the screen Ruth's thoughts of her past evil deeds are shown. In these scenes Ruth sees herself going through those shameful acts of deception, the majority of which take place on board a yacht which had been loaned to Ruth by the man she was engaged to marry.

However, Ruth brushes conscience aside and appears for the marriage ceremony. This is interrupted by the appearance of the man who wrote the message. By her scorn of this man she breaks his heart and he goes into a room and kills himself. Cecil Brooks, the bridegroom, then turns against Ruth and departs. During the entire picture, the devil, personified by Dr. Norton, is at Ruth's side, grinning at her evil. When Cecil leaves her Ruth falls to her knees and asks forgiveness of heaven.

FOX STANDARD PICTURE.

THE CONQUEROR (Ten Parts, September 16).—The cast: Sam Houston (William Farnum); Eliza Allen (Jewel Carmen); Sidney Stokes (Charles Clary); Jumbo (J. A. Marcus); Mammy (Carrie Clarke Ward); Dr. Spencer (William Chisholm); Judge Allen (Robert Dunbar); James Houston (Owen Jones). Written by Henry Christeen Warnack. Directed by R. A. Walsh.

Because Sam Houston had been raised in the mountains he had little or no education. When his father died Sam felt as if he had lost the last friend he had in the world. He still had the Indians, among whom he lived since the earliest dawn of consciousness. The city was not far from where Sam lived. He made frequent trips to it, and that was how he came to meet Eliza Allen. When she discovered that he was so ignorant that he could neither read nor write it meant for her the end of their acquaintanceship. Sam thereupon began his education.

One day soon after Eliza had learned this awful truth Sam went to see her. She could not bear the thought of receiving such a person, so she told her negro mammy to tell Sam that she could not see him because she was "constrainedly unable." The negro mammy did not tell Sam this. She told him that her mistress had said she could not see him until he "strained to be constable."

Sam decided to become constable. He asked a friend how to attain this valued position, and the friend replied, "Drinks and votes." Whiskey was dear in the Tennessee of 1825. When Sam bagged a silver fox and sold its skin for a handful of silver he found that he had money enough for only a few votes. But his despair was short-lived. Teddy, his dog, seemed to sense that his master needed money, so he quietly slipped the fox skin from the shop of the dealer who had bought it, and brought it back to Sam. Sam sold it again. He bought more whiskey and more votes.

When the skin was returned once more in the faithful teeth of Teddy Sam bought more whiskey and more votes. So he kept it up until finally he had sold that one fox skin often enough to elect him constable. Then he went to see Eliza. The mammy answered the door again.

"Tell your mistress I am a constable now," said Sam, "and I am ready to wait upon her."

But Eliza only laughed at mammy, sent down a message that she would not receive Mr. Houston until he was sheriff, and returned to her knitting. When Sam became sheriff he finally gained admittance into the sacred quarters. When he asked Eliza to marry him, she replied, "I will when you become governor."

Sam became governor.

Then Eliza married him. But he had become incensed by her repeated refusals, and when she finally became his wife he threw her aside and joined the settlers in Texas. Eliza followed him and took refuge in a convent.

Sidney Stokes had for many years been an aspirant to the hand of Eliza. There was something about his eyes which the girl did not like, and though she had been kind to him she had steadily refused him. When his insistence became nothing short of insulting and he was forced to defend himself with a pistol, Sidney fled into the night, outlawed. He took with him an undying hatred against Sam Houston, his successful rival.

When Houston was elected governor Sidney was busy inciting the Mexicans against Texas. Soon after Sam came to Texas the invaders crossed the boundary. Houston led the Americans in their resistance to the Mexicans. A great battle took place.

Sam found the Indians to be his allies once more. Stokes and his men were repulsed. The crisis of the border warfare was reached when the Mexicans, incited by Stokes, attacked the convent in which a helpless handful of nuns was living. Sam Houston rushed to the rescue. The Mexicans and Indians battled hand to hand.

In Eliza's room Sam met Stokes. The fight that ensued was terrific. It was not a battle of soldier against soldier, but of man against man for the possession of a girl. Sam won, and took Eliza back to his home.

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EXILE (Lasky—Five Parts—Sept. 17).—The cast: Claudie Perez (Madame Petrova); Vincento Perez (Wyndham Standing); Richmond Hervey (Mahlon Hamilton); The Governor of Exile (Warren Cook); Manuel D'Alfrache (Charles Martin); His Wife (Violet Reed). Director, Maurice Tourneur.

In faraway "Exile," a Portugese colony, Richmond Hervey, an American engineer, has made great changes in the desolate colony, making it habitable for the white people by systems of electric lighting and water supply.

Hervey is working for the Government and another servant of the Government is the Lord Chief Justice of the colony, Vincento Perez, who holds the power of life and death over many thousands of Arabs. Perez is unscrupulous and brutal in his dealings with the natives, and at the opening of the story is trying to force the local silk dealers out of business to further his own ends. Several times he has sentenced innocent men to death or imprisonment for this purpose.

As he needs more money to carry out his plans, Perez writes to Hervey, thinking that he will have no more scruples about his dealings with the Arabs than himself, and exposes his whole treacherous dealings with the silk merchants.

Hervey has never quite trusted Perez and has disliked Claudia, Perez's beautiful wife, for her seeming coldness. He realizes then, that with this letter he has the power to ruin Perez and crush Claudia at a single blow, by exposing Perez's infamy. He therefore writes Perez that he is not that sort of a scoundrel and threatens to expose the plot.

The threat completely overwhelms Perez, who sees the end of his office as well as nnancial ruin staring him in the face. Perez creeps back home that night, fearing the vengeance of the natives, and informs Claudia, telling her that she must go to Hervey and offer him anything in her power to get the letter. When Claudia makes the offer to Hervey, he sees that at last his moment of triumph over her has arrived, and tells her that in her gift there lies the only bribe he will accept, giving her twenty-four hours to think it over.

The following day passes and Claudia goes to Hervey's bungalow. A sumptuous dinner is served and Hervey is struck by her entire absence of fear, and believes that she plans to shoot him. At the end of the dinner she goes to her room, but gives him its key.

It is then only that Hervey's eyes are opened to the fact that although the woman was only carrying out her bargain, she was very genuinely in love with him, and he tells her that he will not take advantage of the situation.

He gives her her husband's incriminating letter, which she returns next day to Perez, telling him that of course he has forfeited all right to her respect and that she intends leaving him. The man tries to make her submit by a humiliating scene before the servants, but she makes good her escape.

The next day the Arabs rise against Perez and he is lynched by the furious natives. Hervey arrives only barely in time to save Claudia's life, for at the last moment she has rushed to the help of her husband. The last scene shows them listening together to the diminishing sounds of the Arabs as the angry mob disperses, safe in the knowledge of their further inseparable happiness.

SUNSET TRAIL—Lasky—5 Parts—Sept. 17).—The cast: Bess Aiken (Vivian Martin); Vernon Treloar (Henry A. Barrows); Kirke Levington (Harrison Ford); Judd Aiken (Charles Ogle); Camilla Aiken (Carmen Phillips); Price Lovel (Billy Elmer). Directed by George H. Melford.

Bess Aiken lives in the mountains of California with only her father and mother for company, although she craves young companionship and the normal pleasures of girlhood. Her mother also, is dissatisfied, for she is much younger than her husband, who is of the slow, plodding type, and she yearns for the stage, on which she was a star before her marriage. Vernon Treloar and his nephew, Kirke Levington, are camping near the Aiken homestead. He is a wealthy banker, and has taken a fancy to his young nephew, whom he has decided upon to be his heir.

Treloar meets Bess' mother one day, and the two become friends. Treloar is later seen making love to Mrs. Aiken by Price Lovel, her husband's old friend, who loses no time in reporting the affair to Mr. Aiken. The latter orders his wife out of his house, and she and Treloar go to New York, where they are married. While this affair has been going on, the two young people have become friends, but when his uncle departs for the East, he also leaves.

Living alone with her father and Price grows irksome for the girl, who longs for pretty clothes and good times like the girls she reads about. Camilla, her mother, grows tired of New York, and longing to see her daughter, returns to Treloar's camp. Bess is given permission to spend a month with her, and to her delight she meets Kirke again, and their friendship develops into a love affair.

Camilla, however, wishes to break this up as she has formed a desperate flirtation with another man. In order to accomplish this, she plans to have Bess disgust and repulse Kirke at a masked ball which she plans and for which she designs a brazen costume for the girl, and while Bess is the sensation of the evening, Camilla and the man with whom she is infatuated creep off by themselves.

They are followed by Bess, who has always believed her mother to be a wonderful woman. Bess is heartbroken at her mother's infidelity. Treloar unexpectedly appears and Bess, to save her mother, says that she is the one who came there to meet the other man.

By some mischance, Kirke is also there and hears the confession from her own lips. Bess starts back to her father through the dense woods of the mountains which separate the two houses, and is lost. Searching parties are organized and the woods are scoured.

The anxiety unnerves Camilla, who confesses all to Treloar. Judd Aiken, her former husband, and Kirke, then start out to find the girl and their new love for her leads them straight to her at the old tree, at the foot of which she has fallen, exhausted, and at last are made happy.

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THE FIBBERS (Essanay—Four Parts—Oct. 15).—The cast: Peter Cort (Bryant Washburn); Barbara (Virginia Valli); Phillip Allen (John Cossar).

Kindness to fellow man seldom fails to reap its own reward, as is proven by the strange adventures of Peter Cort and his wife, Barbara. Cort is a young architect whose struggles have netted him a bank-roll of hardly more than $300. His financial straits are rendered more desperate when a hobo, injured in a nearby railroad wreck, is brought to his home for treatment. Despite the doctors' bills, John and Barbara nurse the outcast back to health. In an attempt to raise some money, Barbara decides to try and sell a play she wrote at school. The hobo suggests she send it to Phillip Allen, a big producer. She does and to her amazement it is accepted.

Simultaneously, John gets a commission from Mrs. Stoddard, a wealthy society woman. In attempting to conceal good fortune from each other for the surprise of their glorious fulfillments, many misunderstandings arise between Bab and John. She sees him with Mrs. Stoddard and believes the worst. He sees her with Allen and suspects her perfidy. The breaking point is almost reached when Bab's play comes out a tremendous success. John reads of it and his wife's authorship in the newspapers, then reveals to her his success. The two are brought to a happy reconciliation with the hobo as their fairy god-father, for it develops that it was through his former friendship with Allen that Bab's play was accepted; and also that Mrs. Stoddard, in reality, is his daughter.

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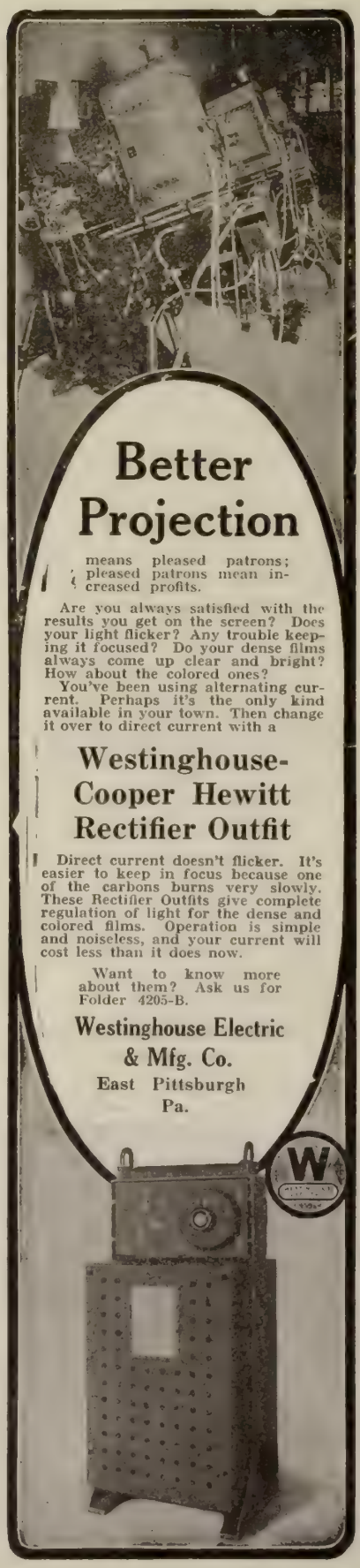
THE LAMB (Five Parts—Reissued on Sept. 2).—Gerald, a sprig of an old family, has won a beautiful girl as a fiancee, and everything seems merry as a wedding bell, when the girl, Mary, discovers a yellow streak in her lamb. Mary gives the man the mitten. Later he goes out to Arizona, where the girl and her friends are enjoying a visit at a ranch. The lamb leaves the transcontinental train to buy some Indian trinkets. The train speeds off without him. Crooks offer to take him to the train by a short route, then pack him, and he is left for dead on the desert. Later, both Gerald and an aviator, whom he meets on the desert, are captured by Yaqui Indians, taken across the Mexican border and held prisoners. A thrilling fight ensues between the Yaquis and Mexican soldiers, in which the Indians are victorious. Gerald's sweetheart, in an automobile party that ventures across the line, is captured by the Indians, too. Gerald and Mary are left alone together. Then the real qualities of the lamb assert themselves.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HELL'S HINGES (Five Parts—Reissued on Sept. 16).—A lawless tough town of the West is "Hell's Hinges." The Rev. Robert Henley and his sister, Faith Henley, come to this town from the East. A band of tough men and women from the saloon and dance hall kept by Silk Miller disturb the meeting held by the Rev. Henley. Blaze Tracy drives the bunch out, when one of them offers to insult Faith. Silk Miller, with the aid of one of the inmates of his dance hall, gets the minister intoxicated. While Blaze is away they burn the church. On his return he is shocked to find the girl mourning over her dead brother and the destruction of the sacred edifice. He shoots Miller, and sets the saloon and dance hall on fire. The town is wined out by the spreading of the flames by a high wind. Blaze takes the girl away from the town with the hope of a happy future for them.

THE BOND OF FEAR (Five Parts—Sept. 23).—The cast: Cal Nelson (Roy Stewart); Mar Jackson (Belle Bennett); Judge Camden McClure (Melborne McDowell); John McClure (George Webb); Hotel Proprietor (John Lince). Directed by Jack Conway.

Camden McClure, Judge of the Circuit Court, was an advocate of the theory that the law should be enforced to the last letter without regard for sentiment or circumstances. This attitude he maintained in regard to the affair of his brother, for whom he was legal guardian. The brother needed more money than the court allowed. Judge McClure rejected his plea for funds.

A fight followed. The brother drew a revolver. The Judge wrenched it from the boy and, while holding it the trigger was pulled. His brother fell, apparently dead. The Judge became a fugitive. He went back and secured Cal Nelson, a westerner, as a guide through the bad lands. While they were crossing the desert a woman came upon them. She had fled from the shanty where a man lay dead.

Judge McClure became delirious from the heat, and told his secret tragedy to the woman, Mary. When sanity returned he suspected he had confessed. Mary admitted he had. Then she said she, too, was a killer, a woman who had killed her husband. The two decided to marry. They went to a settlement for a minister. The guide was in love with Mary but renounced his love so the woman could be happy.

At the hotel he read in the paper his brother was alive. Instantly he became the strong enforcer of the law. Believing himself safe he denounced Mary as a murderess and notified the authorities. When the sheriff came for her Cal Nelson carried her away into the desert on his horse, outfooting the posse. Mary told Cal she only pretented she was a killer so that the Judge would not feel alone in his guilt.

The Judge learned the newspaper was more than a year old. Again he became a fugitive and started into the desert after Cal and Mary. He was followed by two men. He rode into a sandstorm and there was caught in a landslide resulting in his death. The men following wired his brother their search was fruitless.

Mary and Cal survived the storm. Cal begged her to wed him, but she said her faith was forever broken. They journeyed together to a distant stage terminus. As she was about to board the stage her faith in him returned and she rested in Cal's arm.

THE DEVIL DODGER (Five Parts—Sept. 23).—The cast: Roger Ingraham (Jack Gilbert); Fluffy (Carolyn Wagner); Silent Scott (Roy Stewart); Ricketts (John Lince); Mrs. Ricketts (Apna Dodge); Bowie (George Willis). Directed by Cliff Smith.

Snowstorm, Arizona, was Silent Scott's town, and among the activities of his dance-hall was Fluffy, a little dancer from waifdom, whom he favored and protected. Morals were not discussed in Snowstorm—before the "Devil Dodger" came.

The Rev. Roger Ingraham, an ascetic, sought health in the west, and after a few spiritual observations, decided to check the downward speed of the town. His sign announcing Sunday services was shot down.

But Fluffy was curious, and church was a novelty demanding inspection. Silent Scott resented her interest in religion, broke into the services, and ordered her home. The young minister walked into his glare of hatred and seized his arm. The die was cast.

When Scott warned the people to "Keep away from that devil dodger," the minister realized the odds against him and became reckless in his discouragement. He provoked a quarrel with Scott (noted for his quick gunplay), but as the latter drew, Fluffy stepped between them. A game of cards decided that the "Devil Dodger" should live.

Fluffy took him to her cabin and nursed him back to health. Love grew naturally. Jealous of his treasure, Scott came to kill, but hearing a prayer for Fluffy's salvation, surrendered to his better self and departed. Hearing that his bitterest enemy was in town, looking for trouble, he went after him, true to his reputation. Fluffy was torn by two loves. The minister realized that his claim was secondary, and that she could not stand the test of Scott's death. So he interfered with the feudists and was killed. The man and girl started across the mountains seeking a new and better life.

ASHES OF HOPE (Five Parts—Oct. 7).—The cast: Gonda (Belle Bennett); Jim Gordon (Jack Livingston); "Ace High" Lawton (Jack Richardson); "Flat Foot" (Percy Challenger); Belle (Josie Sedgwick). Directed by Walter Edwards.

The western mining camp numbers among its citizens one Gordon, a mysterious fugitive who proves callous to the wiles of Gonda, queen of the dance-hall. Resenting Gordon's scorn, she wagers with the gambler, Lawton, that she can conquer the stranger.

Gordon defends her one night when one of her dupes, a drunken miner, threatens her, but he resists her cunning efforts to make him drink, knocking the proffered glass from her hand. A fight follows the insult, in which Gordon knocks his man out but is himself struck down from behind with a bottle. Gonda saves his life, and they go to her cabin to live.

With the awakening in her of the motherhood instinct, Gordon receives a letter from his wife, enclosing a baby's shoe and telling him that he had been cleared of the murder charge back east. He leaves Gonda a farewell note and half his gold, is pursued and assaulted by Lawton, robbed while unconscious, and without money, returns to hold up the dance hall to which Gonda had returned. Finding the letter from his wife and the shoe, the fires of her revenge burn to ashes and she tricks his captors and trades herself to Lawton to save Gordon's life.

A PHANTOM HUSBAND (Five Parts—Oct. 7).—The cast: Jessie Wilcox (Ruth Stonehouse); Abel Wilcox (J. P. Wild); Allan Avery (Chas. Gunn); Mrs. Manners (Estelle Lasheur); Marie Manners (Evelyn Driskell); Jimmy (Don Likes); Filing Clerk (Mary McIvor). Scenario by Geo. D. Proctor. Directed by Ferris Hartman.

A timid little girl in a gossipy little Kentucky village reaches the climax of yearning when St. Valentine's Day brings her no tribute of affection. When the young people around the post-office make sarcastic comments, Jessie resolves to produce a beau, even if he must be a mythical one. The daily mail becomes the big thing in her life, and next day a letter from city relatives is held before the post-office group as a missive from her fiance.

She arranges with her cousin to mail letters from the city, and soon the daily "love" letters turn village scorn to envy. When questioned about her engagement ring, she buys herself one, and when the town girls get curious about her wedding day, she rashly names a date. Then she goes to visit her relatives and find a way out of all these complications.

While in the city, Jessie reads of an unclaimed body at the morgue which she claims as her husband, intending to take it home to substantiate her story. Wealthy young Avery identifies the man as his brother, hastens to the funeral, and meets Jessie, who has to confess her deception. They fall in love and marry, much to the chagrin of the mercenary city aunt who had picked Avery for her daughter.

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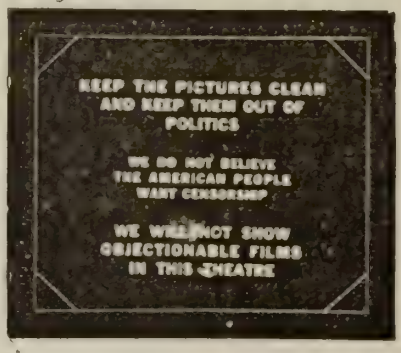

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BASS CAMERA COMPANY, AMERICA'S MOTION PICTURE CAMERA HEADQUARTERS. IF VALUE AND QUALITY COUNT, THEN WRITE AT ONCE FOR OUR LATEST AUTHENTIC BARGAIN LIST OF HIGHEST QUALITY MOTION PICTURE CAMERAS AT LOWEST PRICES. EXCLUSIVE SALES DISTRIBUTORS OF THE NEW K. B. CAMERA AND PROJECTOR, A STANDARD 200-FT. MACHINE, FITTED WITH TESSAR SERIES 1C F:3.5 LENS FOR $117.50. PROJECTOR ATTACHMENT, $37.50. WRITE AT ONCE FOR BOOKLET DESCRIBING THIS NEW EFFICIENT MACHINE. LARGEST DISTRIBUTORS OF THE UNIVERSAL IN THE COUNTRY. SPECIAL PROPOSITION ON NEW UNIVERSALS. THE FOLLOWING BARGAINS ON HAND FOR IMMEDIATE SALE: 1917 Model Universal, very slightly used, 50 M. M. Tessar F:3.5 lens, two extra magazines, our price complete, $250.00. 1917 Model Universal, fitted with 50 M. M. Tessar Series 1C F:3.5 lens, condition perfect, $220.00. 200 ft. Capacity Kinograph, side focusing device, fitted with Tessar Series 1C F:3.5 lens, an excellent bargain at $65.00. 200 ft. Capacity U. S. Cub, Professional model, fitted with Tessar Series 1C F:3.5 lens, weight only 10½ lbs. Regular and trick crank forward and reverse, mm punch, list price $150.00. Special bargain at $100.00. Suitable panoram and tilting top tripod for same, $15.00. 200 ft. Capacity Prestwich, regular and trick crank, tube focusing, Tessar Series 1C F:3.5 lens. A beautiful finished machine, capable of producing first-class pictures, our price $120.00. Heavy panoram and tilting top tripods, specially priced at $25.00, $35.00 and $45.00 each. Slightly used Universal panoram and tilting top tripods, list price, $90.00; our price $55.00. WRITE OR WIRE TODAY, OUR SERVICE WILL PLEASE YOU. THE FOLLOWING ARE PURCHASERS OF BASS BARGAINS DURING THE PAST WEEK: A. H. READING, VALPARAISO, IND.; WALTER M. CLINE, CHATTANOOGA, TENN; NORMAN A. HOWIE, TORONTO, CAN.; J. A. McKENZIE, ELY, NEVADA, ETC. OUR CUSTOOMERS ARE OUR BEST REFERENCES. SEE OUR DISPLAY AD. ELSEWHERE IN THIS ISSUE. WRITE TO CAMERA HEAD QUARTERS TODAY. BASS CAMERA COMPANY, 109 DEARBORN ST., NORTH CHICAGO, U. S. A.

FILMS, ETC., WANTED.

WANTED—Motion picture negative pertaining to outdoor and athletic sports of all descriptions. No current events. Magazine subjects. Pathe frame line. Physical Culture Photo Plays, Flatiron Bldg., New York City.

WANTED—One and two reelers, no paper required. Must be in first class condition. Federal Film Co., 145 West 45th St., N. Y. City.

FILMS FOR SALE OR RENT.

FOR SALE—Fifteen new films, "Yellow Menace," $125, including posters; also "Tillie's Punctured Romance," five reels, with posters, $85. Box 646, Portland, Ore.

UNCLE TOM'S CABIN, five reels, like new, for sale or rent, and many others. Federal Feature Film, 145 West 45th St., N. Y. City.

MUSICAL INSTRUMENTS FOR SALE

NEW SEEBURG photo player with $150.00 worth of music rolls, $450.00 cash. Pitts Pipe Organ Co., Omaha, Neb.

FOR SALE—Two manual symphony organ. Almost new, Original price $3,000.00, will sell for less than half. Will install same when sold. Discontinuing picture business reason for selling. Apply Walter Martin, care Havlin Hotel, Cincinnati, Ohio.

MISCELLANEOUS.

TOM BRET—Title and scenarios. Rm. 616, 220 West 42d St., N. Y. City. Phone Bryant 8419.

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the *LITTLE ADS* in the Classified Department

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Decorators' Supply Co.....300

Given a good scenario,

a capable cast and a *clear picture,* the result is bound to be capacity houses.

Our part in your success is the manufacture of film that assures the clearest pictures.

The *right* film is easily identifiable by the stencil

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in the margin.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

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Then to make certain of getting the most out of your investment see that the projector is equipped with a

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lens which combines the highest perfection of optical corrections with a mechanically perfect focusing construction.

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CROWN OPTICAL COMPANY
Rochester, N. Y.

No Matter What You Pay for a Film

it cannot be satisfactory to your patrons unless you put it on the screen right. That means the best projection.

Your operator may be an expert but he cannot give the best projection with alternating current or inferior direct current apparatus.

The Wagner WHITE LIGHT Converter

When you have installed a Wagner White Light Converter you have invested in a paying proposition. Projection with a White Light Converter means pleased patrons, building a better business every day.

Send for Bulletin 10923.

Wagner Electric
Manufacturing Company, St. Louis, Mo.

478

STUDIO FOR RENT

Daylight and Artificial Lighting

SPACIOUS glass enclosed and open-air studios. Fully equipped. Comfortable dressing-rooms for large company of artists. Executive offices. Projecting and Editing rooms. Carpenter and Property shops. Paint rooms, etc., in separate buildings. Staff lunch-room, kitchen, etc. Perfect heating plant.

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To co-operate address
"Information Dept."
Moving Picture World
17 Madison Ave., N. Y. C.

List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

(For Daily Calendar of Program Releases See Page 286.)

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

John Tom Little Bear (One of the O. Henry Series—Two parts—Drama).
Blind Man's Holiday (One of the O. Henry Series—Four parts—Drama).
The Last of the Troubadours (One of the O. Henry Series—two parts—Drama).
The Duplicity of the Hargraves (One of the O. Henry Series—Two parts—Drama).
The Lonesome Road (One of the O. Henry Series—Two parts—Drama).
Dry Valley Johnson (One of the O. Henry Series—Four Parts—Drama).
The Enchanted Kiss (One of the O. Henry Series—Two Parts—Drama).
A Night in Arabia (One of the O. Henry Series—Two Parts—Drama).

CHAPLIN COMEDIES.

The Champion (Two Parts—Comedy).
A Jitney Romance (Two Parts—Comedy).

ESSANAY.

Don't Lose Your Coat (Black Cat Feature—Two parts—Comedy).
Star Dust—Black Cat Feature—Two parts—Comedy-Drama).
Twelve Cylinder Speed of the Leisure Class (George Ade Fables—Two parts—Comedy).
The Wandering Boy and the Wayward Parents (George Ade Fable—Two parts—Comedy).
What Transpires After the Wind-Up (George Ade Fable—Two parts—Comedy).
What the Best People Are Not Doing (George Ade Fable—Two parts—Comedy).
The Fable of the Speedy Sprite (eGorge Ade Fable—Two Parts—Comedy).
Prince Fortunatus Who Moved Away from Easy Street and Silas, the Saver, Who Moved in (George Ade Fable—Two Parts—Comedy).
The Fable of All that Triangle Stuff as Sized Up by the Meal Ticket (George Ade Fable—Two Parts—Comedy).

FALCON FEATURES.

The Phantom Shotgun (Four parts—Drama).
His Unpolished Self (Four parts—Drama).
A Man of His Word (Four parts—Drama).
The Secret of Black Mountain (Four parts—Drama).
The Climber (Four Parts—Drama).
The Understudy (Four Parts—Drama).
The Best Man (Four Parts—Drama).
The Lady in the Library (Four Parts—Drama).

HANOVER FILM COMPANY.

Camille (Helen Hesperia—Six Parts—Drama).

KALEM.

The Stranger at Dumcrieff (Episode of "The Further Adventures of Stingaree"—Two parts—Drama).
A Champion of the Law (Episode of "The Further Adventures of Stingaree"—Two parts—Drama).
Politics in Pumpkin Center (Ham Comedy).
A Boot and the Loot (Ham Comedy).
A Whirlwind of Whiskers (Ham Comedy).
The Onion Magnate's Revenge (Ham Comedy).
The Bath Tub Bandit (Ham Comedy).
The Mystery of Room 242 (Grant, Police Reporter Series—One Part—Drama).
A Deal in Bonds (Grant, Police Reporter, Series—One Part—Drama).
The Sign of the Scarf (Grant, Police Reporter Series—One Part—Drama).
The Man With the Limp (Grant, Police Reporter Series—One Part—Drama).

JAXON COMEDIES.

(Third Series.)

Jolly Tars.
Wild Injuns.
Deviled Crabs.
The Triple Cross.

(Fourth Series.)

From Bad to Worse.
A Day Off.
How It Happened.
Too Much Alike.
Barnyard Frolics.
Breaking In.

SELIG.

The House of Mystery (Two parts—Drama).
Selig World Library No. 17 (Educational).
The Convert of the North (One part—Drama).
The Victor of the Plot (Two parts—Drama).
The Voice That Led Him (One part—Drama).
Selig World Library No. 18 (Educational).
The Law North of '65 (Two Parts—Drama).
Vengeance vs. Mercy (One Part—Drama).
Training Our Khaki-Clad Heroes (Two Parts—Military).
Selig-World Library No. 19 (Edu.).
The Angel of Poverty Row (One Part—Drama).
Selig World Library No. 20 (Educational).
The Rustler's Vindication (Two Parts—Drama).
The Witness for the State (One Part—Drama).
Selig-World Library No. 21 (Educational).

RAY COMEDIES.

A Peaceful Flat.
Cheating His Wife.
A Bathtub Marriage.

SPARKLE COMEDIES.

(Third Series.)

Hearts and Harpoons.
Toodles.
Bangs Renigs.
Triple Entente.
Whose Hosiery.
Wrong Wrights.

((Fourth Series.)

Week-End Shopping (Kate Price & Billy Ruge).
Pals.
Ambition.
In High Speed.
A Bargain, $37.50.
Monkey—Maid—Man.

THREE C COMEDIES.

His Watery Waterloo.
A Harem Romance.
His Winning Way.
Fat and Foolish.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF SEPT. 16.

The Angel Factory (Astra—Five parts—Drama).
The Fatal Ring (Episode No. 11, "The Short Circuit"—Astra—Two parts—Drama).
The Seven Pearls (Episode No. 1, "The Sultan's Necklace"—Astra—Three parts—Drama).
Triple Divide Mountains (Glacier Park) (Scenic Half Reel) and Japan, the Floral (colored) (Pathe-Educational) (Pathe split reel).
Lonesome Luke Loses Patients (Rolin—Two parts—Comedy).
Hearst-Pathe News No. 76 (Topical).
Hearst-Pathe News No. 77 (Topical).
Happy Hooligan—"The Tanks" (Cartoon Comedy—Half Reel), and Embroidery Making (Educational) (International Split Reel).

RELEASES FOR WEEK OF SEPT. 23.

Under False Colors (Thanhouser—Five Parts—Drama).
The Fatal Ring (Episode No. 12, "The Desperate Chance"—Two parts—Drama—Astra).
The Seven Pearls (Episode No. 2, "The Bowstring"—Two parts—Drama—Astra).
Pinched One-Reel Rolin Comedy).
In the Wake of the Huns (War Film—Three parts—Pathe).
Hearst-Pathe News No. 78 (Topical).
Hearst-Pathe News No. 79 (Topical).
Abe Kabibble—Outwitting His Rival (Half-Reel Cartoon Comedy), and Making Steel Rails for the Allies (Half-Reel—Educational) (International Split Reel).

RELEASES FOR WEEK OF SEPT. 30.

A Crooked Romance (Five Parts—Comedy-Drama—Astra).
The Fatal Ring (Episode No. 13, "A Dash for Arabia"—Two Parts—Drama—Astra).
The Seven Pearls (Episode No. 3, "The Air Peril"—Two Parts—Drama—Astra).
The American Switzerland—Glacier National Park (Scenic—One Reel).
By the Sad Sea Waves (One Reel—Comedy—Rolin).
Hearst-Pathe News No. 80 (Topical).
Hearst-Pathe News No. 81 (Topical).
Katzenjammer Kids—By the Sad Sea Waves (Cartoon Comedy) and Feeding an Army (Educational) (International Split Reel).

RELEASES FOR WEEK OF OCTOBER 7.

The Heart of Ezra Greer (Thanhouser—Five Parts—Drama).
That Fatal Ring (Episode No. 14, "The Painted Safe"—Astra—Two Parts—Drama).
The Seven Pearls (Episode No. 4, "Amid the Clouds—Astra—Two Parts—Drama).
St. Mary's Lake—Glacier Park (Scenic), and Big Bear Lake (Educational) (Split Reel).
Lonesome Luke in Birds of a Feather (Two Parts—Comedy—Rolin).
Happy Hooligan—"In Soft" (Cartoon Comedy), and From Tree to Mill (Educational) (International Split Reel).
Hearst-Pathe News No. 82 (Topical).
Hearst-Pathe News No. 83 (Topical).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Aug. 6—Susie, the Sleepwalker.
Sept. 17—Susie's Scheme.
Oct. 7—Susie Slips One Over.

KLEVER KOMEDY.

Sept. 3—Seeing Things.
Sept. 10—Camping.
Sept. 24—In Bed—In Bad.
Oct. 14—The Cow Jumped Over the Moon.

PARAMOUNT-MACK SENNETT COMEDIES.

Oct. 7—A Bedroom Blunder.
Oct. 21—Roping Her Romeo.

PARAMOUNT-ARBUCKLE COMEDY.

Aug. 20—His Wedding Night (Two parts).
Sept. 30—Oh, Doctor! (Two parts).

PARAMOUNT FEATURES.

Sept. 3.—Lost in Transit (Five parts—Drama).
Sept .10.—The Hostage (Five parts—Drama).
Sept. 10—On the Level (Five parts—Drama).
Sept. 17—Her Double Cross (Five parts—Dr.).
Sept. 17—Exile (Five parts—Drama).
Sept. 17—The Sunset Trail (Five parts—Dr.).
Sept. 24—The Countess Charming (Five parts—Drama).
Sept. 24—Bab's Diary (Five parts)—Drama.
Oct. 1—The Ghost House (Five Parts—Drama).
Oct. 8—Arms and the Girl (Five Parts—Drama).
Oct. 8—The Trouble Buster (Five Parts—Drama).
Oct. 15—The Call of the East (Five Parts—Drama).

PARAMOUNT-BURTON HOLMES.

Sept. 3—Norway (Scenic).
Sept. 10.—Hong Kong and the Pearl River (Scenic).
Sept. 17—Canton and Shanghai (Scenic).
Sept. 24—Picturesque Peking (Scenic).
Oct. 1—Across Manchuria to Korea (Scenic).
Oct. 8—The Singular City of Seoul (Scenic).

PARAMOUNT-BRAY PICTOGRAPHS.

Sept. 3—No. 83—Subjects on Reel: Goodrich Dirt Among the Beach Nuts; Goat Ranching in America; Art in Bookbinding.
Sept. 10—No. 84—Subjects on Reel: Quacky Doodles Signs the Pledge; A Quail Hunt in Ole Virginny; How the Cowboy Makes His Lariat; A Scenic Gem from South America.
Sept. 17—Subjects on Reel: In a Sculptor's Studio; De-Indianizing the Red Man; Bobby Bumps Starts for School.
Sept. 24—Subjects on Reel: After Mallards on the Carolina Coast; Unmasking the Mediums; In Camp with the U. S. Ambulance Corps; A Submarine Destroyer.
Oct. 4—Subjects on Reel: Higher Education for Army Cooks; A Denishawn Entertainment; Goodrich Dirt, Lunch Detective.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

List of Current Film Release Dates

ON UNIVERSAL, METRO AND TRIANGLE PROGRAMS

(For Daily Calendar of Program Releases See Page 286.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Sept. 6—Number 88 (Topical).
Sept. 13.—Number 89 (Topical).
Sept. 20—Number 90 (Topical).
Sept. 27—Number 91 (Topical).
Oct. 4—Number 92—(Topical).
Oct. 11—Number 93 (Topical).
Oct. 18—Number 94 (Topical).

BISON.

Sept. 3—The Lure of the Circus (Two parts—Comedy—Drama), and Sierra Winter Sports (Scenic).
Sept. 10.—The Texas Sphinx (Two parts—Western Drama).
Sept. 17—The Last of the Night Riders (Two parts—Drama).
Sept. 24—The Dynamite Special (Two parts—Drama).
Oct. 1—The Lion's Lair (Two parts—Drama).
Oct. 8—Saving the Fast Mail (Two Parts—Drama).
Oct. 15—The Temple of Terror (Two Parts—Drama).

GOLD SEAL.

Aug. 27—The Winning Pair (Three parts—Dr.).
Sept. 3—The Empty Gun (Three parts—Dr.).
Sept. 10.—The Perilous Leap (Three parts—Railroad Drama).
Sept. 17—The Pullman Mystery (Three parts—Drama).
Sept. 24—The Master Spy (An episode of "The Perils of the Secret Service"—Three parts—Drama).
Oct. 1—The Storm Woman (Three parts—Drama).
Oct. 8—The Ninth Day (Three Parts—Drama).
Oct. 15—The Taming of Lucy (Three Parts—Drama).

JOKER.

Aug. 27—Why They Left Home (Comedy).
Aug. 27—Busting Into Society (Comedy).
Sept. 3—Officer, Call a Cop (Comedy).
Sept. 3—A Gale of Verse (Comedy).
Sept. 10.—Short Skirts and Deep Water (Comedy).
Sept. 10.—Nearly a Queen (Comedy).
Sept. 17—Hawaiian Nuts (Comedy).
Sept. 17—Circus Sarah (Comedy).
Sept. 24—Marble Heads (Comedy).
Sept. 24—The Fountain of Trouble (Comedy).
Oct. 1—Her Naughty Choice (Comedy).
Oct. 1—The Masked Marvels (Comedy).
Oct. 8—The Wart on the Wire (Comedy).
Oct. 8—Rainstorms and Brainstorms (Comedy).
Oct. 15—The Magic Jazz-Bo (Comedy).
Oct. 15—Who Done It? (Comedy).

L-KO.

Aug. 20—Street Cars and Carbunkles (Two parts—Comedy).
Aug. 27—Props, Drops and Flops (Two parts—Comedy).
Sept. 3—Backward Sons and Forward Daughters (Two parts—Comedy).
Sept. 10.—From Cactus to Kale (Two parts—Comedy).
Sept. 17—A Prairie Chicken (Two parts—Com.).
Sept. 24—Soapsuds and Sirens.
Oct. 1—Counting Out the Count (Two parts—Comedy).
Oct. 8—The Nurse of An Aching Heart (Two Parts—Comedy).
Oct. 15—Vamping Reuben's Millions (Two Parts—Comedy).

NESTOR.

Aug. 13—The Rushin' Dancers (Comedy).
Aug. 20—Move Over (Comedy).
Aug. 27—The Night Cap (Comedy).
Sept. 3—Looking 'Em Over (Comedy).
Sept. 10.—The Boulevard Speed Hounds (Comedy).
Sept. 17—Welcome Home (Comedy).
Sept. 24—Taking Their Medicine (Comedy).
Oct. 1—Pete the Prowler (Comedy).
Oct. 1—A Prairie Romeo (Two parts—Drama).
Oct. 8—Hot Applications (Comedy).
Oct. 15—Wild and Wooly Women (Comedy).

POWERS.

Aug. 6—Seeing Ceylon with Hy Mayer (Travelaugh).
Aug. 13—Doing His Bit (Cartoon Comedy), and Algieria, Old and New) (Scenic) (Split reel).
Aug. 20—Colonel Pepper's Mobilized Farm (Cartoon Comedy), and "The Home Life of the Spider (Ditmar's Edu.) (Split Reel).

STAR FEATURETTE.

Aug. 6—The Untamed (Two parts—Drama).
Aug. 13—Cheyenne's Pal (Two parts—Drama).
Aug. 20—The Golden Heart (Two parts—Dr.).
Aug. 27—Hands in the Dark (Two parts—Dr.), and Old French Towns (Short Scenic on Same Reel).
Sept. 3—A Dream of Egypt (Two parts—Dr.).
Sept. 10.—To the Highest Bidder (Two parts—Society Drama).
Sept. 17—The Right Man (Two parts—Drama).
Sept. 24—A Romany Rose (Two parts—Drama).
Oct. 8—A Prince for a Day (Two Parts—Drama).
Oct. 15—The Cross-Eyed Submarine (Two Parts—Comedy).

VICTOR.

Aug. 6—Like Babes in the Wood (Two parts—Juvenile Comedy).
Aug. 13—The Brass Girl (Two parts—Comedy-Drama).
Aug. 20—A Five Foot Ruler (Two parts—Comedy-Drama).
Aug. 27—Scandal Everywhere (Comedy).
Sept. 3—The Curse of a Flirting Heart (Com.).
Sept. 10.—In the Clutches of Milk (Comedy).
Sept. 17—Marathon Maniacs (Comedy).
Sept. 24—Your Boy and Mine (Comedy).
Oct. 1—Kicked in the Kitchen (Comedy).
Oct. 8—A Walloping Time (Comedy).
Oct. 15—When Liz Lets Loose (Comedy).

UNIVERSAL SCREEN MAGAZINE.

Aug. 20—Issue No. 33 (Educational).
Aug. 27—Issue No. 34 (Educational).
Sept. 3—Issue No. 35 (Educational).
Sept. 10.—Issue No. 36 (Educational).
Sept. 17—Issue No. 37 (Educational).
Sept. 24—Issue No. 38 (Educational).
Oct. 1—Issued No. 39 (Educational).
Oct. 8—Issue No. 40 (Educational).
Oct. 15—Issue No. 41 (Educational).

UNIVERSAL SPECIAL FEATURE.

Aug. 27—The Gray Ghost (Episode No. 9—Title Not Reported—Two parts—Drama).
Sept. 3—The Gray Ghost (Episode No. 10—Shadows—Two parts—Drama).
Sept. 10.—The Gray Ghost (Episode No. 11—"The Flaming Meteor"—Two parts—Drama).
Sept. 17—The Gray Ghost (Episode No. 12—The Poisoned Ring—Two parts—Drama).
Sept. 24—The Gray Ghost (Episode No. 13—"The Tightening Snare."—Two parts—Dr.).
Oct. 1—The Gray Ghost (Episode No. 14, "At Bay"—Two parts—Drama).
Oct. 8—The Gray Ghost (Episode No. 15, "The Duel"—Two Parts—Drama).
Oct. 15—The Gray Ghost (Episode No. 16, "From Out of the Past"—Two Parts—Drama).
Oct. 22—The Red Ace Episode No. 1, "The Silent Terror" — Two Parts—Drama).
Oct. 22—Seeing New York With Hy Mayer (One-Reel Travelaugh).

UNIVERSAL CURRENT EVENTS.

Aug. 17—Issue No. 14 (Topical).
Aug. 24—Issue No. 15 (Topical).
Aug. 31—Issue No. 16 (Topical).
Sept. 7.—Issue No. 17 (Topical).
Sept. 14—Issue No. 18 (Topical).
Sept. 21—Issue No. 19 (Topical).
Sept. 28—Issue No. 20 (Topical).
Oct. 5—Issue No. 21 (Topical).
Oct. 12—Issue No. 22 (Topical).

Metro Pictures Corporation.

METRO PICTURES CORP.

July 30—Miss Robinson Crusoe (Five parts—Drama).
Special—The Slacker (Seven parts—Drama).
Aug. 6—The Jury of Fate (Rolfe—Five parts—Drama).
Aug. 13—The Girl Without a Soul (Five parts—Drama).
Aug. 27.—To the Death (Five parts—Drama).
Sept. 10—The Lifted Veil (Five parts—Drama).
Sept. 17—Their Compact (Seven parts—Drama).
Sept. 24—The Silence Sellers (Five parts—Dr.).
Oct. 8—Life's Whirlpool (Five Parts—Drama).

YORKE FILM CORP.

July 16—The Hidden Spring (Five parts—Dr.)
Sept. 3.—Under Handicap (Seven parts—Drama).
Oct. 1—Paradise Garden (Five Parts—Drama).

METRO COMEDIES.

Aug. 6—His Ear for Music (Drew).
Aug. 13—Her Economic Independence (Drew).
Aug. 20—Her First Game (Drew).
Aug. 27—The Patriot (Drew).
Sept. 3—Music Hath Charms (Drew).
Sept. 10—Rubbing It In (Drew).
Sept. 17—Henry's Ancestors (Drew).
Sept. 24—His Curiosity (Drew).
Oct. 1—The Joy of Freedom (Drew).
Oct. 8—His Double Life (Drew).

Triangle Film Corporation.

TRIANGLE PRODUCTIONS.

Aug. 12—Golden Rule Kate (Five parts—Dr.).
Aug. 19—Wee Lady Betty (Five parts—Drama).
Aug. 19—They're Off (Five parts—Drama).
Aug. 26—Wooden Shoes (Five parts—Drama).
Aug. 26—Grafters (Five parts—Drama).
Sept. 2—Ten of Diamonds (Five Parts—Drama).
Sept. 2—Idolators (Five Parts—Drama).
Sept. 9—The Haunted House (Five Parts—Drama).
Sept. 9—Polly Ann (Five Parts—Drama).
Sept. 16—Mountain Dew (Five Parts—Drama).
Sept. 16—Flying Colors (Five Parts—Drama).
Sept. 23—The Bond of Fear (Five Parts—Drama).
Sept. 23—Devil Dodger (Five Parts—Drama).
Sept. 30—Broadway, Arizona (Five Parts—Drama).
Sept. 30—The Tar Heel Warrior (Five Parts—Drama).
Oct. 7—Ashes of Hope (Five Parts—Drama).
Oct. 7—A Phantom Husband (Five Parts—Drama).

TRIANGLE KOMEDY.

Sept. 9—A Dark Room Secret.
Sept. 9—A Warm Reception.
Sept. 16—His Baby Doll.
Sept. 16—His Unconscious Conscience.
Sept. 23—His Taking Ways.
Sept. 23—Her Fickle Fortune.
Sept. 30—His Saving Grace.
Sept. 30—Caught In the End.

KEYSTONE.

July 29—Thirst (Two parts).
Aug. 5—His Uncle Dudley (Two parts).
Aug. 12—Lost—A Cook (Two parts).
Aug. 19—The Pawnbroker's Heart (Two parts).
Aug. 26—Two Crooks (Two parts).
Sept. 2.—A Shanghaied Jonah (Two parts Comedy).
Sept. 9—His Precious Life (Two parts—Com.).
Sept. 16—Hula Hula Land (Two parts—Com.).
Sept. 23—The Late Lamented (Two parts—Comedy).
Sept. 30—The Sultan's Wife (Two parts—Comedy).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

List of Current Film Release Dates

MUTUAL PROGRAM AND MISCELLANEOUS FEATURES

(For Daily Calendar of Program Releases See Page 286.)

Mutual Film Corp.

CUB.

Sept. 6.—Jerry Tries Again (Comedy).
Sept. 13—Jerry's Whirlwind Finish (Comedy).
Sept. 20—Officer Jerry (Comedy).
Sept. 27—Jerry's Big Deal (Comedy).
Oct. 4—Jerry in Yodel Land (Comedy).
Oct. 11—Jerry and the Bully (Comedy).

GAUMONT.

Sept. 20—Reel Life No. 73 (Subjects on Reel: Weaving the President's Portrait; Running an Aeroplane Without Danger; The Principle of the Gyroscope; When a Big Car Goes By (Animated Drawing from "Life").
Sept. 27—Reel Life No. 74 (Subjects on reel: The Soldier's Staff of Life; The Correct Time—as Determined by the U. S. Naval Observatory; Beans and Lady Bugs; The Lamprey—a Blood-Sucking Fish; Making Eyeglasses; So Easy (An Animated Drawing from "Life").
Oct. 4—Reel Life No. 75 (Subjects on Reel: Dogs of War; The Sign of a City; Making Army Rifles; Japanese Dwarf Plants; Animated Drawings from "Life"—Who Hesitates is Lost; The Chorus Girl).
Oct. 11—Reel Life No. 76 (Subjects on Reel: A Dam Across the Mississippi; The Development of the Watch; Acrobatic Cyclists; Cantaloupes of the Imperial Valley; Animated Drawings from "Life"—Coming Home from the Club in 1950.

MUTUAL WEEKLY.

Sept. 12—Number 141 (Topical).
Sept. 19—Number 142 (Topical).
Sept. 26—Number 143 (Topical).
Oct. 3—Number 144 (Topical).
Oct. 10—Number 145 (Topical).

STRAND COMEDY.

Oct. 2—Some Nurse (One Reel).
Oct. 9—Firing Father.

MUTUAL STAR PRODUCTION.

Sept. 10—Outcast (Empire—Six parts—Drama).
Sept. 10—The Bride's Silence (American—Five parts—Drama).
Sept. 17—The Rainbow Girl (Five parts—Dr.).
Sept. 17—The Girl Who Couldn't Grow Up (Five parts—Drama).
Sept. 24—Sands of Sacrifice (Five parts—Dr.).
Sept. 24—The Runaway (Five parts—Drama).
Oct. 1—Her Country's Call (American—Five Parts—Drama).
Oct. 1—Queen X (Goodrich—Five Parts—Drama).
Oct. 8—Southern Pride (American—Five Parts—Drama).
Oct. 8—The Girl Angel (Horkheimer—Five Parts—Drama).

SIGNAL.

Sept. 17—The Lost Express (Episode No. 1, "The Lost Express"—Two parts—Dr.).
Sept. 24—The Lost Express (Episode No. 2, "The Destroyed Documents"—Two parts—Drama).
Oct. 1—The Lost Express (Episode No. 3, "The Wreck at the Crossing"—Two parts—Drama).
Oct. 11—The Lost Express (Episode No .4, "The Oil-Well Conspiracy"—Two Parts—Drama).

Feature Releases

ARTCRAFT PICTURES CORPORATION.

Sept. 10—Barbary Sheep (Five parts—Drama).
Oct. 1—The Man from Painted Post (Five Parts—Comedy-Drama).
Oct. 15—The Narrow Trail (Five Parts—Drama).
Oct. 22—The Woman God Forgot (Five Parts—Drama).

ART DRAMAS, INC.

Sept. 3.—Behind the Mask (U. S. Amusement Co.—Five parts—Drama).
Sept. 10—Blood of His Fathers (Horsley—Five parts—Drama).
Sept. 17—Peg o' the Sea (Van Dyke—Five parts—Drama).

BLUEBIRD PHOTOPLAYS, INC.

Sept. 10—A Stormy Knight (Five parts—Comedy-Drama).
Sept. 17—The Mysterious Mr. Tiller (Five parts—Drama).
Sept. 24—Flirting With Death (Five parts—Dr.).
Oct. 1—The Spotted Lily (Five Parts—Drama).
Oct. 8—Anything Once (Five Parts—Drama).
Oct. 15—Bondage (Five Parts—Drama).

BUTTERFLY PICTURES.

Sept. 10.—The Little Pirate (Five parts—Drama).
Sept. 17—The Spindle of Life (Five parts—Dr.).
Sept. 24—The Edge of the Law (Five parts—Drama).
Oct. 1—The Secret Man (Five parts—Drama).
Oct. 8—The Girl Who Won Out (Five Parts—Drama).
Oct 15—'49-'17 (Five Parts—Drama).

CINEMA WAR NEWS SYNDICATE.

Sept. 29—American War News Weekly No. 22 (Topical).
Oct. 6—American War News Weekly No. 23 (Topical).
Oct. 13—American War News Weekly No. 24 (Topical).

EDUCATIONAL FILMS CORP.

Sept. 19—Fading of Local Color (Scenic and Educational).
Sept. 24—Enemies of the Garden (Ditmars' Living Book of Nature).
Sept. 26—Tinklebottom's Finish (Scenic and Educational).
Oct. 1—Our Vanishing Game (Ditmar's "Living Book of Nature").
Oct. 8—Life of the Spider (Ditmar's "Living Book of Nature").
Oct. 15—Nature's Songsters (Ditmar's "Living Book of Nature").
Oct. 22—The Animals in Mid-Summer (Ditmar's "Living Book of Nature").

FOX SPECIAL FEATURES.

Sept. 16—The Yankee Way (Five parts—Dr.).
Sept. 23—North of Fifty-Three (Five parts—Drama).
Sept. 30—Conscience (Five parts—Drama).
Oct. 7—Thou Shalt Not Steal (Five Parts—Drama).
Oct. 14—Miss U. S. A. (Five Parts—Drama).

FOX STANDARD PICTURES.

Aug. 19—The Spy (Ten parts).
Aug. 26—The Honor System (Ten parts).
Sept. 2—Jack and the Beanstalk (Ten parts).
Sept. 16—The Conqueror (Ten parts).
Sept. 30—Camille.
Oct. 7—When a Man Sees Red.
Oct. 14—Aladdin and the Wonderful Lamp.

FOXFILM COMEDIES.

July 23—A Soft Tenderfoot (Two parts).
Aug. 6—A Domestic Hound (Two parts).
Sept. 3—Tom and Jerry Mix (Two parts).

GOLDWYN PICTURES CORP.

Sept. 9—Polly of the Circus (Eight parts—Drama).
Sept. 23—Baby Mine (Six parts—Drama).
Oct. 7—Fighting Odds (Six Parts—Drama).
Oct. 14—The Spreading Dawn (Six Parts—Drama).

GREATER VITAGRAPH (V-L-S-E).

Sept. 17—For France (Five parts—Drama).
Sept. 17—Favorite Film Features: "Winning the Stepchildren" (One Reel Drama); "Goodness Gracious" (Two Reel Comedy).
Sept. 24—Sunlight's Last Raid (Five parts—Drama).
Sept. 24—Favorite Film Features, "The Reincarnation of Karma" (Two parts—Drama) and "A Lesson in Jealousy" (One Reel Comedy).
Oct. 1—The Princess of Park Row (Five Parts—Drama).

GEORGE KLEIN SYSTEM.

Sept. 8—Conquest Program No. 9 (Edison-Perfection Pictures). Subjects: "Quaint Provincetown, Cape Cod, Mass. (Scenic), 500 feet; "Little Red Riding Hood" (Animated Silhouette), 500 feet; "Kidnapped" Drama), 4,650 feet; "Microscopic "Pond Life" (Scientific), 350 feet; "Friends, Romans, and Leo" (Comedy), 1,000 feet.
Sept. 10—Pants (Five parts—Drama—Essanay-Perfection Pictures).
Sept. 15—Conquest Program No. 10 (Edison-Perfection Pictures). Subjects: "The Pied Piper of Hamelin" (Legend), 1,000 feet; "Angling for Trout (Sport), 500 feet; "America's Greatest Wonder" (Scenic), 500 feet; "Your Obedient Servant" (Drama), 2,658 feet; "Raising Ostriches in South Africa" (Industrial), 350 feet; "A Duke for a Day" (Comedy), 2,000 feet.
Sept. 17—The Awakening of Ruth (Five parts—Drama—Edison-Perfection Pictures).
Sept. 17—A Contented Woman (Hoyt Comedy—Two parts—Drama).
Sept. 22—Conquest Program No. 11 (Edison-Perfection Pictures). Subjects: "Man's Triumph Over the Mighty Forest" (Industrial), 1,000 feet; "Getting Acquainted With Bees" (Nature Studies), 800 feet; "An Ocean Recluse" (Nature)—The Hermit Crab, New York Aquarium, 200 feet; "The Story that the Keg Told Me" (Drama), 3,000 feet; "Curious Scenes in Far-Off India" (Scenic), 400 feet; "Wild Arnika" (Comedy), 1,600 feet.
Sept. 24—Men of the Desert (Five parts—Drama—Essanay-Perfection Pictures).
Sept. 29—Conquest Program No. 12 (Edison-Perfection Pictures). Subjects: Paul Revere's Ride (Historical Drama), 1,000 feet; One Kind of Wireless (Drama), 1,000 feet; Putting the Bee in Herbert (Comedy-Drama), 4,000 feet; The Healthiest Spot in India (Scenic), Cashmere, the Summer Resort, 550 feet; The Champion Baby (Comedy), 431 feet).
Oct. 1—The Apple-Tree Girl (Edison-Perfection Picture—Five Parts—Drama).
Oct. 1—A Bear Fact (Selig—Two Parts—Comedy).
Oct. 8—A Fool for Luck (Essanay-Perfection Picture—Five Parts—Drama).
Oct. 15—The Fibbers (Essanay-Perfection Picture—Five Parts—Drama).

SELECT PICTURES CORP.

Magda (C. K. Y. Corp.).

SELZNICK PICTURES.

The Lash of Jealousy (Drama).
The Lesson (Drama).
The Moth (Drama).
The Wild Girl.

WHOLESOME FILMS CORPORATION.

Sept. 3—The Penny Philanthropist (Five parts—Drama).
Sept. 3—Cinderella and the Magic Slipper (Four parts—Drama).

WORLD PICTURES.

Sept. 10—The Marriage Market (Five pafts—Drama).
Sept. 17—Betsy Ross (Five parts—Drama).
Sept. 24—The Woman Beneath (Five parts—Drama).
Oct. 1—The Corner Grocer (Five parts—Drama).
Oct. 8—Rasputin, the Black Monk (Eight Parts—Drama).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

List of State Rights Pictures

(For Daily Calendar of Program Releases See Page 286.)

Note—For further information regarding pictures listed on this page, address State Rights Department, Moving Picture World, and same will be gladly furnished.

BERNSTEIN FILM PRODUCTION.
Humility (First of "Seven Cardinal Virtues"—Drama).
June—Who Knows? (Six parts—Drama).

J. FRANK BROCKLISS, INC.
U. S. Navy (Five parts).
Terry Human Interest Reels (900 Feet Every Other Week).
Russian Revolution (Three parts).
Land of the Rising Sun (10,000 feet—Issued complete or in series of 2,000 feet or 5,000 feet).

BRENON PRODUCTIONS.
Lone Wolf (Seven Parts).
Fall of the Romanoffs (Eight Parts).
Empty Pockets (Seven Parts).

BUD FISHER FILMS CORP.
Mutt and Jeff Animated Cartoons.

CAMERAGRAPH FILM MFG. CO.
June.—What of Your Boy? (Three parts—Patriotic).
June.—The Automobile Owner Gets Acquainted With His Automobile (Educational).

CARONA CINEMA CO.
May—The Curse of Eve (Seven parts—Dr.).

CENTURY COMEDIES.
Sept. 1—Balloonatics (Two parts—Comedy).

BENJAMIN CHAPIN PRODUCTIONS.
(*The Lincoln Cycle Pictures.*)
My Mother (Two parts).
My Father (Two parts).
Myself (Two parts).
The Call to Arms (Two parts).

CHRISTIE FILM CO.
July 9—The Fourteenth Man (Comedy).
July 16—Down By the Sea (Comedy).
July 23—Skirts (Comedy).
July 30—Won in a Cabaret (Comedy).
Aug. 7—His Merry Mix-Up (Comedy).
Aug. 14—A Smokey Love Affair (Comedy).

CINEMA DISTRIBUTING CORP.
June—The 13th Labor of Hercules (Twelve single parts).

CORONET FILM CORP.
Living Studies in Natural History.
Animal World—Issue No. 1.
Animal World—Issue No. 2.
Birdland Studies.
Horticultural Phenomena.

COSMOFOTOFILM, INC.
June—I Believe (Seven parts—Drama).

E. L. S. MOTION PICTURES CORP.
Trooper 44 (Five parts—Drama).

EXPORT AND IMPORT FILM CO.
June—Robespierre.
June—Ivan, the Terrible.

FAIRMOUNT FILM CORP.
June—Hate (Seven parts—Drama).

FLORA FINCH FILM CO.
"War Prides" (Two parts—Comedy).

FORT PITT CORPORATION.
The Italian Battlefront.

FRATERNITY FILMS, INC.
May—Devil's Playground (Nine parts—Drama).

FRIEDMAN ENTERPRISES.
A Mormon Maid (Six parts—Drama).

FRIEDER FILM CORP.
June—A Bit o' Heaven (Five parts—Drama).

FROHMAN AMUSEMENT CORP.
April—God's Man (Nine parts—Drama).

JOSEPH M. GAITES.
August—The Italian Battlefront.

GENERAL ENTERPRISES, INC.
The Warrior (Seven parts—Comedy-Drama).

GOLDIN FEATURES.
A Bit of Life (One Reel Comedy-Drama).

F. G. HALL PRODUCTIONS, INC.
May—Her Fighting Chance (Seven parts—Dr.). (Mr. Hall has world rights to this picture.)
May—The Bar Sinister (Drama). (Mr. Hall has world rights to this picture.)

HILLER & WILK, INC.
Alma, Where Do You Live (6 Parts—Drama).

HISTORIC FEATURES.
June—Christus (Eight parts—Drama).

M. H. HOFFMAN.
September—Silent Witness (Seven parts—Drama).
One Hour (Six parts—Drama).

ILIDOR PICTURES CORP.
June.—The Fall of the Romanoffs (Drama).

IVAN FILM PRODUCTIONS.
August—Babbling Tongues (Six parts—Dr.).

JEWEL PRODUCTIONS, INC.
Pay Me (Drama).
Sirens of the Sea.
The Man Without a Country (Drama).

KING BEE FILMS CORP.
July 1—Cupid's Rival (Two parts—Comedy).
July 15—The Villain (Two parts—Comedy).
Aug. 1—The Millionaire (Two parts—Com.).
Aug. 15—The Goat (Two parts—Comedy).
Sept. 1—The Fly Cop (Two parts—Comedy).
Sept. 15—The Chief Cook (Two parts—Com.).
Oct. 1—The Chief Cook (Two parts—Com.).
Oct. 15—The Candy Kid (Two Parts—Comedy).

A KAY CO.
Some Barrier (Terry Cartoon Burlesque).
His Trial (Terry Cartoon Burlesque).
Terry Human Interest Reel No. 1 (Character As Revealed in the Face).
Terry Human Interest Reel No. 2 (Character As Revealed in the Eyes).

KLOTZ & STREIMER.
June.—Whither Thou Goest (Five parts—Drama).
June—The Secret Trap (Five parts—Drama).

MANX-MAN COMPANY.
The Manx-Man (Eight parts—Drama).

MARINE FILM CORP.
August—Lorelei of the Sea (Drama).

MAYFAIR FILM CORP.
Persuasive Peggy (Drama).

MOE STREIMER.
June—A Daughter of the Don (Ten parts—Drama).

NEVADA MOTION PICTURE CORP.
June—The Planter (Drama).

OGDEN PICTURES CORP.
August—The Lust of the Ages (Drama).

OVERLAND FILM CO.
The Russian Revolution.

PARAGON FILMS, INC.
The Whip (Eight parts—Drama).

PETER PAN FILM CORP.
Mo-Toy Troupe (Release No. 9, "Golden Locks and the Three Bears").
Mo-Toy Troupe (Release No 10, "Dolly Doings").
Mo-Toy Troupe (Release No. 11 "School Days").
Moy-toy Troupe (Release No. 12, "Little Red Riding Hood").
Moy-toy Troupe (Release No. 13, "Puss in Boots").
Mo-Toy Troupe (Release No. 14—"Jimmie the Soldier Boy").
Mo-Toy Troupe (Release No. 15—"Jimmie and Jam").
Mo-Toy Troupe (Release No. 16—"In Japaland").

PURKALL FILM CO.
July—The Liar (Six parts—Drama).

HARRY RAVER.
The Public Defender (Drama).

RENOWNED PICTURES CORP.
June—In Treason's Grasp (Five parts—Drama)

SELECT PHOTOPLAY CO.
May—Humanity (Six parts—Drama).

SELECT PICTURES CORP.
The Public Be Damned.

WILLIAM N. SELIG.
April—The Garden of Allah.
May—Beware of Strangers (Eight parts—Dr.).

FRANK J. SENG.
May—Parentage (Drama).

SHERMAN PICTURE CORP.
July—Corruption (Six parts—Drama).
August—I Believe.

SKOBELOFF COMMITTEE.
The Great Russian Revolution.
Behind the Battle Line in Russia.

JULIUS STEGER.
May—Redemption (Six parts—Drama).

SUPREME FEATURE FILMS, INC.
May—Trip Through China (Ten parts).

ULTRA FILMS, INC.
A Day at West Point (Educational).
West Is West.
Rustlers' Frame-Up at Big Horn.

UNIVERSAL (STATE RIGHTS).
May—The Hand that Rocks the Cradle (Six parts—Drama).
June—The Cross-Eyed Submarine (Three parts—Comedy).
June—Come Through (Seven parts—Drama).

VICTORIA FEATURE FILMS.
Sept.—The Fated Hour (Six Parts—Drama).
Sept.—The Slave Mart (Six Parts—Drama).

E. WARREN PRODUCTION.
April—The Warfare of the Flesh (Drama)

WHARTON, INC.
June—The Great White Trail (Seven parts) (Drama).

Producers.—Kindly Furnish Titles and D ates of All New Releases Before Saturday.

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W74.

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Title	Reels	Star	Price
Shore Acres	5	Jas. Herne	$125
The Little Girl That He Forgot	5	Beulah Poynter	125
Littlest Rebel	6	E. K. Lincoln	150
Unwritten Law	7	Beatrice Michelena	200
The Lure	5	Claire Whitney	100
America	6	All Star	60
Little Miss Brown	4	Vivian Martin	50
What Happened to Jones	5	Fred Mace	60
Prisoner of Zenda	4	James Hackett	100

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17 MADISON AVENUE, NEW YORK CITY

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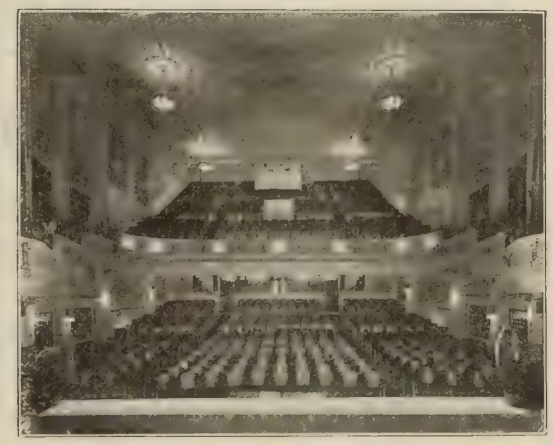
New Theatre Catalog

Eighty full-page illustrations—many in colors—of theatres we have ornamented.



EMPRESS THEATRE, LANSING, MICH.
Geo. J. Bockmann, Architect, Flint, Mich.

Our new catalog will give you many valuable ideas of theatre design and arrangement.

Send Plans for Special Designs of
Ornamental Plaster Decorations

THE DECORATORS SUPPLY CO.
Archer Ave. and Leo St., CHICAGO, ILL.

In answering advertisements, please mention The Moving Picture World

MOVING PICTURE WORLD
The New Cover of the Old Reliable EXHIBITOR'S and THEATRE MANAGER'S Trade Weekly.
Are You a Subscriber?
Chalmers Pub. Co., 17 Madison Ave., New York City.

Semi-Annual Convention of the M.P.E. LEAGUE of KANSAS

MANHATTAN, KAN.

OCT. 15-16 MONDAY TUESDAY

At the business sessions matters of unusual importance to Exhibitors in the State of Kansas will be taken up. Of interest to Exhibitors, Supply Men, and all others connected with the moving picture industry in any part of the country will be addresses to be made by prominent men who have been invited.

The entertainment will include a big "Movie Ball," a trip to Fort Riley and Camp Huston nearby, and an auto trip over Manhattan and vicinity with the Manhattan Motor Club as hosts. Owing to the crowded condition of Manhattan because of the proximity of Camp Huston with its thousands of soldiers in training, it is imperative that hotel reservations be made as soon as possible.

Write J. J. MARSHALL, Marshall Theatre, Manhattan, If You Plan to Attend.

Join Us—You're Welcome!

26 DAYS BY STEAMER—

is the length of time from New York to the principal point in South America—

BUENOS AIRES

It is a long trip, but one worthy of a sales message each month regarding your products. American films are in demand and accessories find a ready market

LOOK INTO THIS MATTER NOW

Full Information

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5,000 EXHIBITORS IN ARGENTINE BRAZIL URUGUAY CUBA MEXICO SPAIN PORTUGAL and CENTRAL AMERICA

Are reached each month by

CINE MUNDIAL!

Simplex

Last week we had it the other way, but now we say:

"When You Know the Tree, You Know the Fruit"

When you know a master mind, trained in every detail of a certain art or craft, you're willing to gamble on the product of his brain—

—you know that anything in his line into which he has put his very best, his utmost, is bound to be superlatively good.

Take, for instance, the men who designed and are building the Simplex. Some readers of the Moving Picture World have not (yet) become acquainted with the Machine; but it will help them decide to secure the Permanently Perfect Projection which only the Simplex can give, when they know more of the Experts whose masterpiece it is.

On the other hand, those to whom we spoke last week (who know the machine but not the men), will be glad to make the acquaintance of the men who gave the World of Projection the Machine that is serving them so excellently.

So next week we will begin to tell you something of these men.

However, if you have the slightest desire to learn more of the Simplex, don't wait for that advertisement, but "Obey that impulse," and ask for Catalog "A."

With the Simplex in the Booth, the Screen will take care of itself.

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

SATISFACTION

Furnish it to your Patrons. They will advertise your house AND COME BACK.

YOUR BEST PRESS AGENT

POWER'S
PERFECT PROJECTION

GIVES THE KIND OF
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PIONEERS OF PROJECTION

NINETY GOLD STREET NEW YORK, N. Y.

34, No. 3 October 20, 1917 Price 15 Cents

MOVING PICTURE WORLD

Founded By J. P. Chalmers in 1907

Goldwyn Pictures

ART GRATIA ARTIS

"The mere announcement of a Goldwyn Picture is assurance of the utmost in screen entertainment"

Paid public advertisement of A. H. Blank, the powerful mid-western exhibitor.

Chalmers Pub. Co., 17 Madison Ave., New York City.

JEWEL

"K"

Soon to be released—was written by Mary Roberts Rinehart, who is our widest read American Novelist. "K" appeared serially in McClure's Magazine and was published in book form by Houghton-Mifflin Co.

If you insist on appraising —— what Value on a Story that lives in two Million Memories?

See and Book this Play at any of the JEWEL Offices, or at the Home Office.

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Consolidated Film & Supply Co., Super Features Dept.
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TORONTO, CANADA	106 Richmond Street	WINNIPEG, MANT., CANADA	40 Atkins Building
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JEWEL PRODUCTIONS INC.

Essanay has set a new standard in motion pictures. It leads where others follow. Its plays are individual and distinct. That's why photoplay patrons universally demand them; that's why progressive exhibitors everywhere are featuring them. Ask for Essanay Perfection Pictures at any Kleine office.

Geo. K. Spoor.

BUTTERFLY STARS

BUTTERFLY PICTURES

Present

FRANCIS FORD

in the Vivid Western Drama

"John Ermine of the Yellowstone"

From the Novel by Frederic Remington

Directed by Francis Ford

Book them any Butterfly Exchange or Universal Film Mfg. Co. Carl Laemmle, Pres., 1600 Broadway, New York

It Puts the Move in "Movies"

"THE RED ACE" gives the very maximum of action, power, pep, mystery, adventure, romance, love, patriotism, smiles and tears. This great Universal Serial will grip your patrons as no other has the power to do. Every episode ends with a suspense punch that will bring them back to see the next. The profit tip for today is BOOK

"The RED ACE"

featuring

Dashing, Daring, Fascinating

Marie Walcamp

The same marvelous heroine that coined the money for you in "Liberty" will enthuse your audiences and show what serial success really means. The same director, Jacques Jaccard, assures you that there is the keenest sustained interest in every episode from the first to the last. Book now thru your nearest Universal Exchange, or UNIVERSAL FILM MANUFACTURING CO., Carl Laemmle, Pres., "The Largest Film Manufacturing Concern in the Universe," 1600 Bway., New York.

Goldwyn Pictures

We Admit That There Are Reasons—

WHY eighty odd first run exhibitors are playing Goldwyn Pictures from our first release and telegraphing or writing their increasing approval of each new Goldwyn release.

Why each Goldwyn Picture and each of the Goldwyn stars, in their order of public presentation, have registered remarkable successes and attracted capacity audiences in every section of North America.

Why hundreds of smaller exhibitors have followed the lead of the big and successful showmen of the country and booked Goldwyn Pictures for their theatres.

Of course there are reasons for these significant indorsements. First of all, **Goldwyn Pictures make money for exhibitors.**

And they play at a profit because they have extraordinary and unrivalled stars, with remarkable stories by the ablest brains of our nation, directed and presented by artistic and skilled men who have always made money in tremendous amusement enterprises in which their own fortunes were invested.

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ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE

Goldwyn Pictures Corporation
16 East 42d St., New York City

Goldwyn Pictures

Goldwyn's Great National Advertising Campaign

NEXT WEDNESDAY—October 10—Goldwyn Pictures, the Goldwyn stars and the Goldwyn standards of production will be introduced to millions of friends of the screen in *the first of a series of advertisements in The Saturday Evening Post.*

Goldwyn has booked its pictures all over North America on their merits; on their drawing power; on their novelties and refinements.

In succession we have backed these productions up with a national billboard campaign and unparalleled publicity.

And now Goldwyn places behind its stars and its productions as its greatest step—and without advance promises—*the tremendous force of the greatest advertising medium in the world.*

Our one comment to exhibitors on this campaign is: Goldwyn considers it much better to give them this co-operation that was never promised than to promise *more* in advance and give them *less* afterward.

America's millions are eager to see Goldwyn Pictures. The progressive exhibitor will book them now.

Goldwyn Pictures Corporation

16 East 42d St., New York City

Goldwyn Pictures

Maxine Elliott's Appeal Is Greater Than Ever Before

IN presenting this star to their audiences exhibitors are offering a personality with an almost unparalleled record.

On the screen Maxine Elliott has the beauty of youth—the beauty that carried her fame around the world. She acts with vigor and distinction and undisputed power.

The fourteen daily newspapers of Greater New York, without a single exception, say of her at her screen debut for Goldwyn: "She is lovelier than ever before. She is still the glorious, popular and irresistible Maxine."

Goldwyn presents:

MAXINE ELLIOTT

in

Fighting Odds

By Roi Cooper Megrue and Irvin S. Cobb

knowing that her reputation and popularity will bring audiences flocking in to see her, and that these audiences will be delighted over the return of this great favorite from theatrical retirement.

Advisory Board:

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Goldwyn Pictures Corporation

16 East 42nd Street, New York City

Goldwyn Pictures

What Goldwyn Tells You About "The Spreading Dawn"

DISCARD all the boasts and the time-worn ways of announcing and exploiting pictures.

Does a picture hold and grip you tight? Will an audience be unable to tell what is going to happen until the very last minute? Is the star not only beautiful, but dramatically powerful?

Has the picture the elements in story value, star value, production value and audience value that will make it a drawing and profitable attraction for the exhibitor who pays the rental for it?

Goldwyn
presents:
JANE COWL
in
The Spreading Dawn
By Basil King

with the affirmative assurance that this unusual and wholly novel production contains all of the elements that audiences everywhere associate with the Goldwyn name and standard.

Goldwyn Pictures Corporation
16 East 42nd Street, New York City

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CROSBY GAIGE
PORTER EMERSON BROWNE

FOR THE FREEDOM OF THE WORLD

THE most brilliant, spine-thrilling patriotic drama ever made into a motion picture—a picture to challenge the pride and the conscience of all humanity.

Thousands of men organizing and drilling to fight the battle of civilization. Thousands of men marching away to the front and into the jaws of death.

Before your very eyes nations banding together in a blood brothership against a common enemy.

Heroes and cowards transformed into supermen of gigantic courage walking and scurrying into a living hell of shells and fumes to bring in the wounded from artillery-raked plains.

Women showing their bravery in the home and at the camps; women living through the Inferno of battle to nurse and stimulate their men to victory; women risking certain death to be near the men they love.

And the arrival of the Stars and Stripes on the battlefront in France in a climax that brings audiences up to their feet with cheers—

Those are the exciting things you see in Captain Edwin Bower Hesser's photo-panorama, "FOR THE FREEDOM OF THE WORLD," which will be distributed exclusively throughout all lands by Goldwyn Distributing Corporation under an arrangement made with Ira M. Lowry and his associates, the producers of this great picture.

This completed picture is being made ready for quick release and trade showings are now being arranged for all Goldwyn offices. Write or telegraph at once for bookings and information.

GOLDWYN DISTRIBUTING CORPORATION
16 East 42d Street New York City

HERE are the reasons why exhibitors throughout the world will instantly discover that "FOR THE FREEDOM OF THE WORLD" will pack their theatres to the holding capacity of their buildings:

"FOR THE FREEDOM OF THE WORLD" is the pictured story of a million American men going or about to go into battle—a story great in its appeal because it is a story of *now,* of the moment and the hour.

Because it pictures the actual soldiers of the Canadian Foreign Legion and the courageous Americans who rushed over the border with the smoke of battle in their nostrils.

Because throughout its eight remarkable reels you hear the tread of thundering feet marching along the Roads to Glory in defense of their blood brothers' honor and the rights of civilization.

This great screen production will stimulate recruiting and strike at the conscience of all nations as no motion picture has ever done before and the thrill and actuality of it is so great that *audiences will feel like standing at attention as the pictured hosts swing by.*

Magnificent lithographs, still pictures, photo-gelatin enlargements in colors and splendid publicity aids are fully prepared and ready to enable exhibitors to undertake tremendous exploitation of "FOR THE FREEDOM OF THE WORLD" in their cities and towns.

Trade prints available for screening for all interested exhibitors will at once reveal the great money-making possibilities of this production, ready for rental under the policy of wide-open bookings.

GOLDWYN DISTRIBUTING CORPORATION

16 East 42d Street New York City

Hall Caine's Name Is Your Big Asset with the Public

THE great Manx author "pulls like a star" when his name goes up in your signs and your advertising.

Sixty millions of America's hundred million population know and love all of his works. They bought 2,000,000 copies of "The Bondman." And 1,000,000 copies of "The Deemster." And his "Woman Thou Gavest Me" was a sensation.

You never have to introduce or explain who Hall Caine is. He is *popularity plus.* His most powerful novel, now made into a screen production, is now ready for release.

THE MANX-MAN CO
PRESENTS

GEORGE LOANE TUCKER'S
Picturization of
Hall Caine's Greatest Story
THE MANX-MAN
with
Elisabeth Risdon Henry Ainley
Fred Groves

Prints of this remarkable production that played to capacity business for a month at the Criterion Theatre, New York, are now in all Goldwyn offices throughout North America and bookings can be made only through

Goldwyn Distributing Corporation
16 East 42d Street New York City

HARVEST TIME

For the Exhibitor

BILLY WEST

Gather —Yours

"KING BEE" COMEDIES

MONEY GETTERS

Directed by ARVID E. GILLSTROM

KING-BEE FILM CORPORATION

LOUIS BURSTEIN
PRESIDENT & GEN'L. MGR.
L.L. HILLER
TREASURER

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LONGACRE BUILDING - NEW YORK

SOLE FOREIGN REPRESENTATIVE
J. FRANK BROCKLISS
729 SEVENTH AVE. N.Y.C.

Mr. Foreign Buyer

You are not gambling - or taking any chances with our productions for your particular territory

Our Productions are Winners

WE
CONTROL EXCLUSIVELY FOR EXPORT

WORLD-BRADY-MADE PICTURES

52 OF 'EM A YEAR - EACH ONE IN A CLASS BY ITSELF - 52

OTHER - DRAMAS-COMEDIES-SERIALS-EDUCATIONALS-CARTOONS

"WE OPERATE EVERYWHERE"

SQUARE DEALING-EFFICIENCY-ORGANIZATION

EXCLUSIVE EXPORTERS OF SPEER CARBON

INTER-OCEAN FILM CORPORATION

PAUL H. CROMELIN
Pres. & Genl. Mgr.

220 W. 42 nd St.
New York City.

"WE OPERATE EVERYWHERE"

LARGEST DISTRIBUTORS OF FILM IN FOREIGN FIELDS

SCHLES

"KERENSKY IN THE RUSSIAN REVOLUTION of 1917"

AUTHORIZED BY THE EXECUTIVE COMMITTEE
OF THE SOLDIERS' AND WORKMEN'S DEPUTIES-PETROGRAD

STATE RIGHTS NOW SELLING

THE MAN OF THE HOUR-KERENSKY IN ACTION

THIS SUBJECT CONTAINS PLENTY OF

ACTION
PATHOS
THRILLS

FOUR REELS

PREMIER KERENSKY
REPRODUCED FROM THE FILM

GET BUSY FOR YOUR TERRITORY

NOW IS THE PSYCHOLOGICAL MOMENT

STRIKE WHILE THE IRON IS HOT

THE FRONT PAGES OF DAILY PAPERS THROUGH OUT THE COUNTRY TELL YOUR PATRONS ABOUT KERENSKY EVERY DAY

WE HAVE HIM IN ACTION-LET THEM SEE HIM

FOREIGN RIGHTS CONTROLLED BY
INTER-OCEAN FILM CORPORATION

TERRITORIES SOLD
GLOBE FEATURE FILM EXCHANGE, BOSTON-FOR NEW ENGLAND STATES
SUPERFEATURES, LTD-TORONTO-FOR DOMINION OF CANADA

BOOK NOW
BUY NOW
WIRE NOW
TO
M. S. EPSTIN
SUITE 1005
220 W. 42ND ST.
NEW YORK CITY

SCHLES

ELSIE FERGUSON

From the novel of the same title
by ROBERT HICHENS

Directed by
MAURICE TOURNEUR

Marcus Loew has opened his newest and greatest house, the Victoria. He chose "Barbary Sheep" as the feature for the opening night. Do you get the *significance* of his selection?

Read Zit's Review on opposite page

AN ARTCRAFT PICTURE

"in BARBARY SHEEP"

Proves one of screens greatest Successes

The photograph above was taken during the week Elsie Ferguson in "Barbary Sheep" was shown at the Rialto, New York

—Evening Journal (New York), Oct. 2.

"And then came the beautiful feature film, 'Barbary Sheep,' in which Miss Ferguson acted the leading role.

"As scene after scene of this remarkable photographic spectacle was unreeled murmurs of approbation and frequent bursts of spontaneous applause mingled with the strains of orchestral accompaniment arranged by the 'Aladdin of Vaudeville.'

"There was scarcely a move on the part of the audience until, just before midnight, the big show came to a glorious finale.

"Both sides of One Hundred and Twenty-fifth street were lined with automobiles. It was like a night at Grand Opera, with the great array of evening clothes through the audience."

No other film in the history of the motion picture has evoked such spontaneous, unbiased and glowing reviews as this masterpiece.

It is more than a picture; it is an opportunity, for YOU!

ARTCRAFT PICTURES CORPORATION

729 SEVENTH AVE. NEW YORK CITY

Controlled by FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR, *Pres.* JESSE L. LASKY, *Vice-Pres.* CECIL B. DEMILLE, *Director General*

ARTCRAFT PICTURES

VICTOR MOORE

in

"The Cow Jumped over the Moon"

Vic. Outhoovers Hoover

Get on the band wagon! Vic's got a recipe for canning the Beef Trust. Roast sirloin of cow, a la Moore.

Shown at the Strand, New York

The comedies with a story—Open booking—All exchanges.

By THOMAS J. GRAY Directed by CHESTER M. DeVONDE

Released October 8th

Paramount Pictures

Klever Pictures, Inc.

220 WEST 42d ST., NEW YORK CITY

Released in Canada by REGAL FILMS, LIMITED, 37 Yonge St., Toronto, Canada

KK

JESSE L. LASKY

PRESENTS

CECIL B. DE MILLE'S PRODUCTION

GERALDINE FARRAR

IN

"THE WOMAN GOD FORGOT"

BY JEANIE MACPHERSON

A burning love story of the land of Montezuma

—a spectacle of extravagant splendor—

—a drama of great power and intensity—

Advertised properly, it wil empty the fireside arm chair and make them leave their evening papers.

AN ARTCRAFT PICTURE

ARTCRAFT PICTURES

GERALDINE

Staged in the magnificently beautiful valley of the Yosemite National Park — Nature's grandest amphitheatre — a fitting background for this tremendous production.

It will "pull out" the folks that have't been around for weeks—but be sure they know about it.

"THE WOMAN"

AN ARTCRAFT PICTURE

FARRAR

THIS great photoplay of Aztec days, released in October, has an unusual cast—headed by

GERALDINE FARRAR,
with Wallace Reid, Hobart Bosworth,
Raymond Hatton, Theodore Kosloff,
Walter Long, Charles B. Rogers and
Olga Grey :-: :-: :-: :-: :-:

The rainiest night won't hold them back!

GOD FORGOT"

AN ARTCRAFT PICTURE

A Trump Card

A triple headline attraction — biggest star in the line — biggest director of spectacular drama — most popular supporting star.

Jesse L. Lasky

presents

Cecil B. De Mille's Production

Geraldine Farrar

..... IN .....

"The Woman God Forgot"

By Jeanie Macpherson

With Wallace Reid
and a strong cast of
famous players

Play and plug it, for the sake of your "box office"

Cecil B. DeMille

Wallace Reid

ARTCRAFT PICTURES CORPORATION

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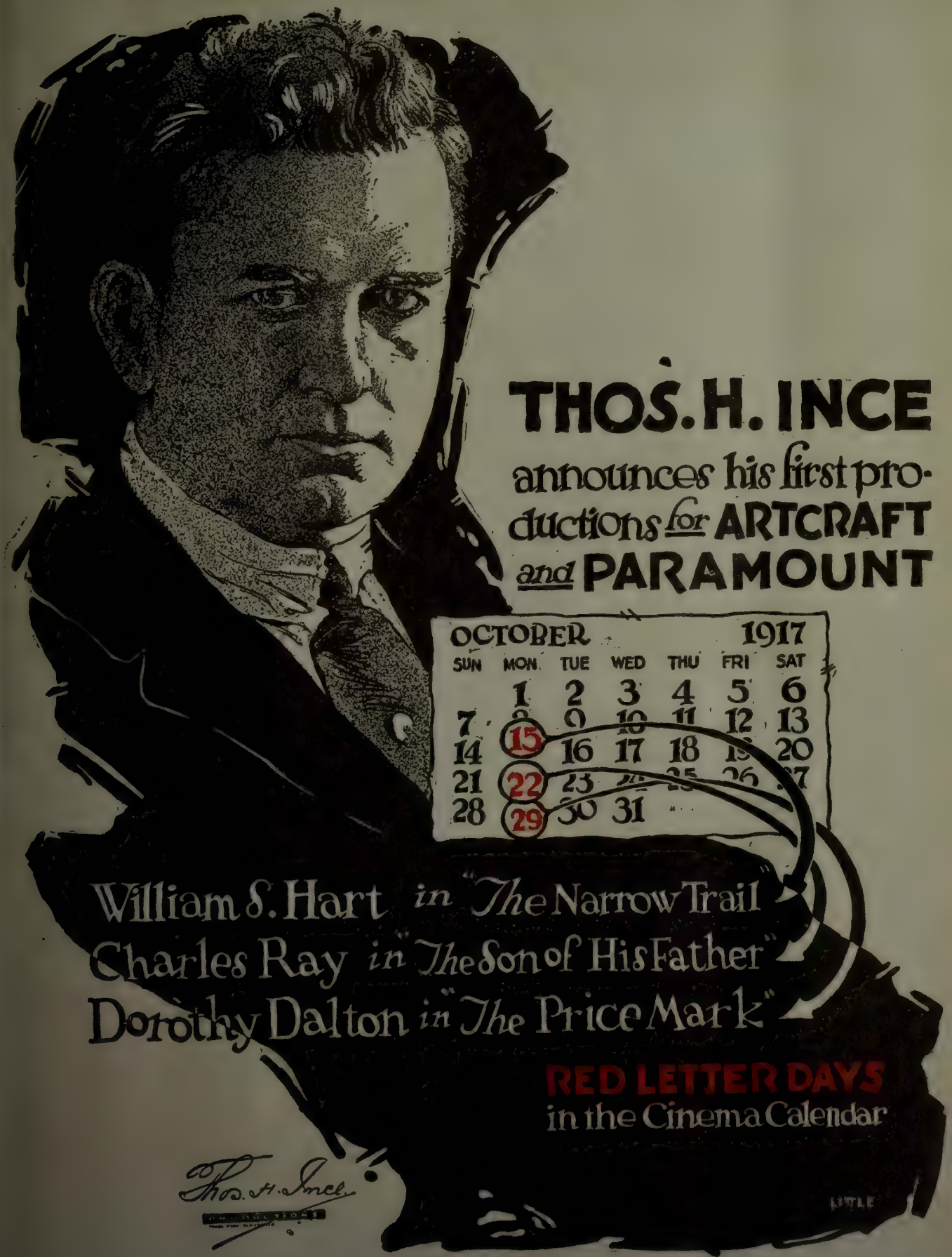

THOS. H. INCE
announces his first productions for ARTCRAFT and PARAMOUNT
OCTOBER 1917
SUN MON TUE WED THU FRI SAT
1 2 3 4 5 6
7 8 9 10 11 12 13
14 15 16 17 18 19 20
21 22 23 24 25 26 27
28 29 30 31
William S. Hart in "The Narrow Trail"
Charles Ray in "The Son of His Father"
Dorothy Dalton in "The Price Mark"
RED LETTER DAYS
in the Cinema Calendar
Thos. H. Ince
PRODUCTIONS

for his premiere
ARTCRAFT offering

Thos. H. Ince
presents

William S. Hart
in

"The Narrow Trail"

A virile drama of the West—stirring in action, new in theme. A "leap in the saddle and away" sort of story, that carries you swiftly from a stage hold-up to a terrific fight in a 'Frisco "honky-tonk"; from a spectacular cowboy race to romance in the wilds of the Nevada mountains. And, incidentally, you see Bill's famous Pinto pony, Fritz, who, cast for an important role in this production, moves faster than the wheels of justice to outwit "Judge Lynch" and help his master win a girl.

Thos. H. Ince

PADUCTYPE

LITTLE

To patrons of ..... Paramount pictures

THOS. H. INCE

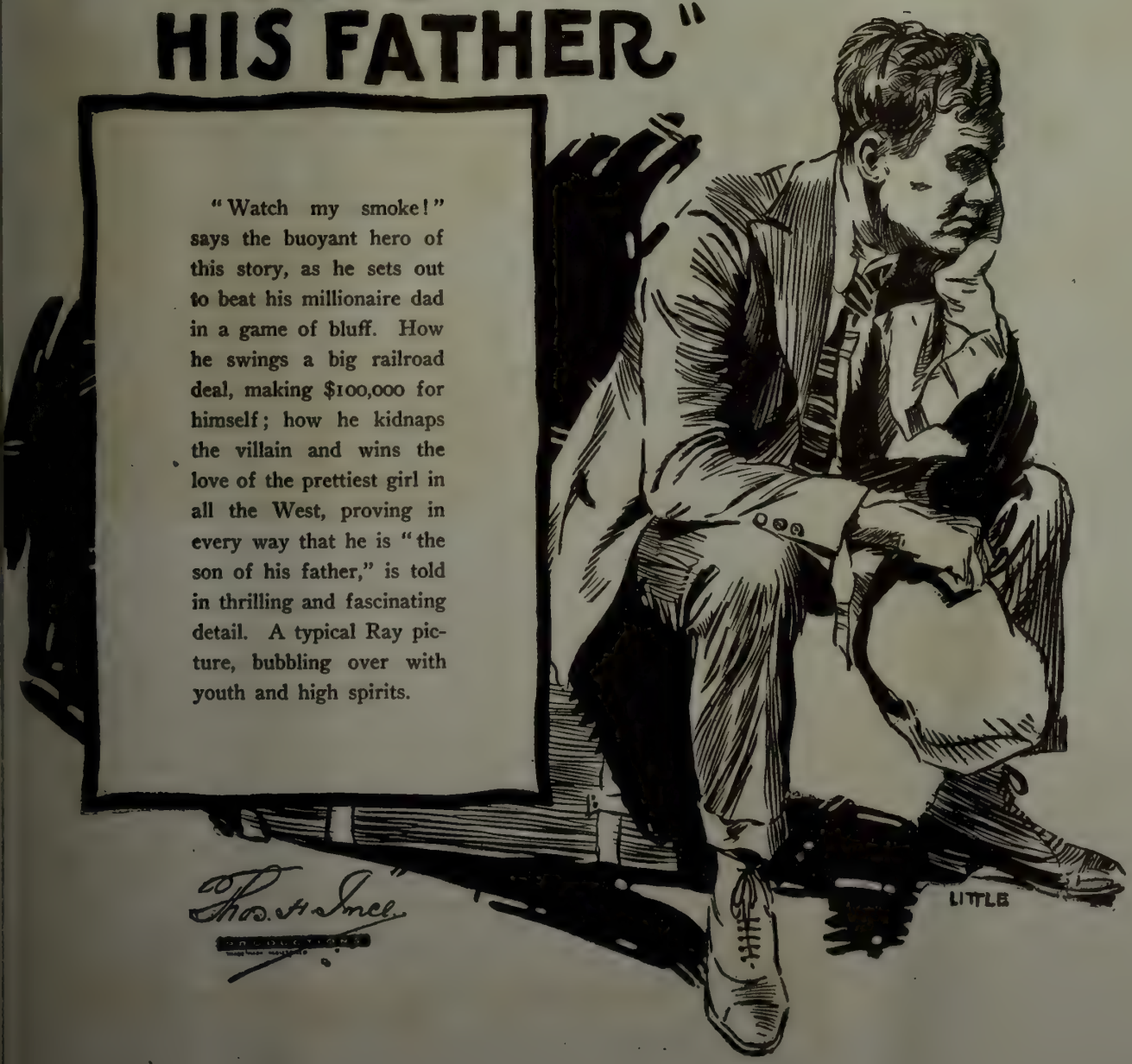
offers

CHARLES RAY

in

"THE SON OF HIS FATHER"

"Watch my smoke!" says the buoyant hero of this story, as he sets out to beat his millionaire dad in a game of bluff. How he swings a big railroad deal, making $100,000 for himself; how he kidnaps the villain and wins the love of the prettiest girl in all the West, proving in every way that he is "the son of his father," is told in thrilling and fascinating detail. A typical Ray picture, bubbling over with youth and high spirits.



Thos. H. Ince

ANOTHER STELLAR *Paramount* FEATURE

THOS. H. INCE
ANNOUNCES
DOROTHY DALTON
IN
"THE PRICE MARK"

There is the lazy lure of Egypt, romantic, mysterious, wherein is enacted a tragedy of love. Suddenly, the story shifts to the vivid atmosphere of a New York studio, revealing a young girl's fight for life and happiness. Radiantly beautiful, youthfully appealing, Miss Dalton gives to the role of Paula Lee the rich, rare talents of a gifted actress. A greater picture than "The Flame of the Yukon," in which Miss Dalton achieved such a remarkable triumph.

Thos. H. Ince

LITTLE

To Exhibitors who have run The Slacker

METRO has beaten its own record with

Draft 258

and Metro invites Exhibitors to prove this statement by attending trade showings throughout the United States –

NO BATTLE SCENES

Wm. Christy Cabanne, author and director of the only other sensational box office success of the year, directed this production –

MABEL TALIAFERRO

is the Star – *Story by Mr. Cabanne and June Mathis*

METRO

releases this attraction in October

Surpassing her previous dramatic triumphs

Wonderful

EMILY STEVENS

in her most astonishing contribution to the drama of the screen.

Directed by George D. Baker.

E. Phillips Oppenheim's
Best Seller

SLEEPING MEMORY

ACTS — Released by

METRO

OCTOBER 15th

COMING

VIOLA DANA

in a mammoth production of

BLUE JEANS

KATHLEEN CLIFFORD

starring in

WHO IS "NUMBER ONE"?

Paramount Pictures

Why

you should book Paramount's first serial

WHO IS "NUMBER ONE"?

Because the story is by the world's most famous writer of mystery —

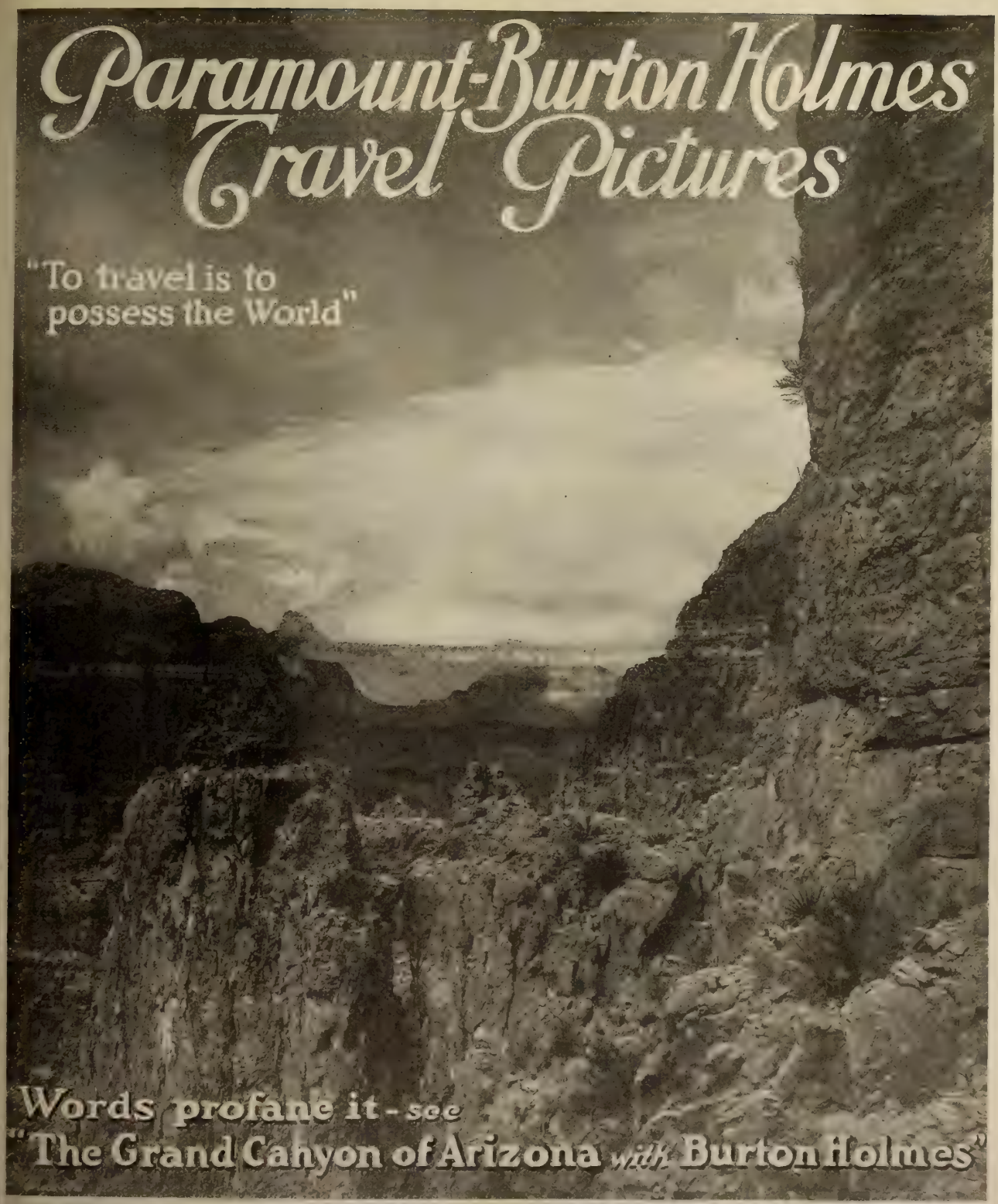
ANNA KATHARINE GREEN

Because it features the daintiest little star in serial pictures —

KATHLEEN CLIFFORD

Because it has more and better advertising and promotion support than any other serial ever had —

Because it is a *Paramount* production and therefore right for your box office and your screen


Paramount-Burton Holmes
Travel Pictures
"To travel is to
possess the World"
Words profane it - see
"The Grand Canyon of Arizona with Burton Holmes"

Paramount Pictures

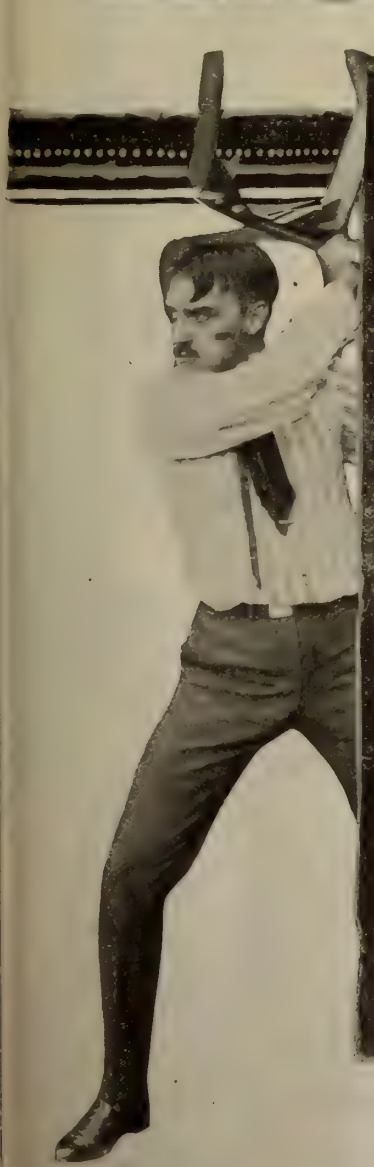
Paramount Pictures

Thos. H. Ince presents

Charles RAY

A Paramount Picture

"In The Son of His Father"



—Daring adventure
—rapid fire action
—tingling romance

Thomas H. Ince Production

Will make the "old clay jimmy pipe" and "Sister Susie's Sewing" occupy a back seat for at least one night.

Picturized from the famous story by Ridgwell Cullum

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK

Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *Pres.*, JESSE L. LASKY, *Vice-Pres.*, CECIL B. DEMILLE, *Director General*

Paramount Pictures

J. STUART
Series

A Paramount Picture

Paramount Pictures

BLACKTON

"The Judgment House"

A story of a woman's part in the fate of nations.

From the novel by Sir Gilbert Parker, picturized and personally directed by J. Stuart Blackton

Wilfred Lucas as Rudyard Byng, and Violet Heming as Jasmine Greufel, are representative of the notable cast Mr. Blackton has selected for his first Paramount Picture.

Mr. Lucas as the financier and diplomat, a man of elemental desires, and Miss Heming as the scheming and dainty girl who holds the fate of the British Empire in her grasp, exemplify the care and discrimination that Mr. Blackton considers vital to his artistic productions.

You are serving yourself as well as the public when you show a picture of this calibre

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Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *Pres.* JESSE L. LASKY, *Vice-Pres.*
CECIL B. DEMILLE, *Director General*

A Paramount Picture

Paramount Pictures

CENTURY COMEDIES PRESENT

"AUTOMANIACS"

(Released October 1st)

The Screaming Comedy Success—Featuring

Alice Howell

Directed by J. G. BLYSTONE—Director General

"AUTOMANIACS," released Oct. 1st, is not an ordinary comedy feature; it's a Production, and when so advertised will pack any Theatre anywhere. Following "AUTOMANIACS" comes "NEPTUNE'S NAUGHTY DAUGHTER" and "HER BAREBACK CAREER," released respectively Nov. 1st and Dec. 1st.

EVIDENCE that CENTURY COMEDIES featuring ALICE HOWELL are proving the biggest Comedy feature drawing cards established by the fact that such theatres as the entire MARCUS LOEW circuit, the Broadway Theatre, the STRAND, N. Y., and scores of the biggest and best houses in the U. S. and Canada are showing CENTURY COMEDIES.

In case there is no LONGACRE DISTRIBUTING office near you, write direct for complete information to the home office.

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"Princess Virtue"
A most Extraordinary and Novel Presentation
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THE MUTUAL FILM MAGAZINE

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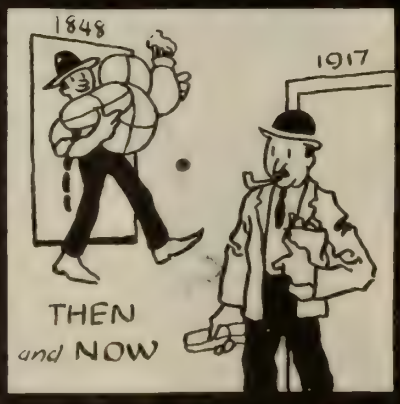
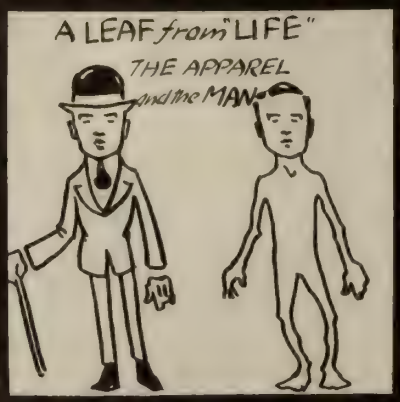
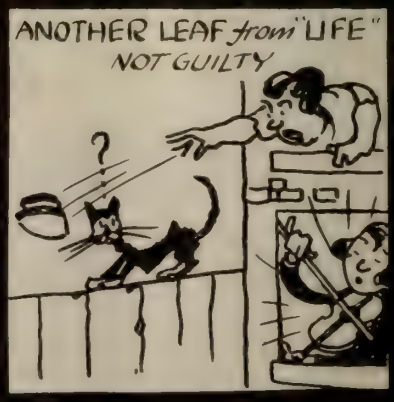
The Public demand it. Mr. Exhibitor—you can't afford to let the people go to another theater to see it

ASK THE MUTUAL MAN

No. 78 released Oct 23rd







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AMERICAN FILM COMPANY, INC. Presents

Juliette Day

The Famous Broadway Beauty IN

"The Calendar Girl"

In five acts. By Julian Louis Lamothe.
Directed by Rollin Sturgeon. Released
the week of October 15th.

A pretty girl—a dashing bathing costume—and a photo of the two, reproduced on a calendar, furnish the basis for one of the most enjoyable screen stories of the year. Available now at all Mutual Exchanges.

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Third of the Charles Frohman Successes in Motion Pictures. In six acts. Directed by Dell Henderson. Released the week of October 15th.

The same tremendous Charles Frohman Success that ran for months at the Lyric Theatre, New York, and later toured the country with Ann Murdock in the leading role. A guaranteed house-packer. At your nearest Mutual Exchange you can arrange to secure all the

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quaint, busy,
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Book the whole series, *now* before the clean-up starts.

Chaplin is his own boss now. He doesn't have to rush his work—he will make 'em better—and funnier—which means more profit to all of us.

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Big money was made by Exhibitors with "The Common Law," "The Price She Paid" and "The Easiest Way." Opportunity is again hammering at your box-office! Book the new series of this supreme star's pictures—and clean-up with the current release. It is

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IN

"MAGDA"

Never has Clara Kimball Young been so beautiful on the screen—never has she had so strong and direct a story as in this new attraction now playing at The Rialto Theatre, New York.

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Don't come lagging behind the other fellow's profits. Here is your great opportunity! Grasp it—begin with the first of the

CONSTANCE TALMADGE

series of star pictures and reap the benefit that comes from getting in on the ground floor. This is not a gamble—it is a certainty!

"SCANDAL"

is the strongest story that ever brought a young player to stellar honors. It will secure the fame of Constance Talmadge and make fortunes for the exhibitors who show it. Released this month.

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HARRY WEBER Presents

EVA TANGUAY

("the bombshell of joy")

in

"THE WILD GIRL"

Direction Howard Estabrook from the story by George Rosener

Eva Tanguay's first picture is now ready. Fall in line with the biggest exhibitors in the country who have had the foresight to book the first screen offering of this supreme favorite of vaudeville.

The hundreds of thousands of dollars which have been spent in making this star's name a household world throughout the nation will return a rich profit to the theatres showing her picture.

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LEWIS J. SELZNICK
PRESENTS

RITA JOLIVET

THE INTERNATIONAL STAR
in

"LEST WE FORGET!"

Directed by
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Produced by
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To pass the acid test to-day a feature production must have a great story—a great director —and a star.

George Loane Tucker's

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"I Believe"

has a tremendous story—a director who ranks among the first four—and a star, internationally celebrated. Mr. Tucker produced "The Middleman," "The Manxman," "The Mother," and "I Believe."

Was "The Middleman" a great picture?—ask **Metro**
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Of "I Believe," Mr. Tucker has said: "It is my most important production." It has the greatest story of them all, gripping, tense and absorbingly interesting.

Be wise and buy your territorial rights to this great production from us DIRECT.

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LONESOME LUKE

and the one reel

ROLIN COMEDIES

Starring

HAROLD LLOYD

the man who makes laughter compulsory

PATHÉ

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BRYANT WASHBURN

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PATHÉ PLAYS

that's all.
The stories
The stars
The quality
will be there.

Five reels
each

PLAYS

FANNIE WARD

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The story, the star, the quality are there in

STRANDED IN ARCADY

WITH

MRS. VERNON CASTLE

the first of the PATHÉ PLAYS. Adapted from the novel by Francis Lynde. Directed by Frank Crane.

Produced by ASTRA.
Five parts released
October 14.

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announces that the celebrated

RUSSIAN ART FILMS

produced from stories by the greatest authors in Russian literature, played by actors who are among the very best the world has yet seen — Mozukin, Lesienko, Colodna, Caralli, Zovska, Nelska, Karabanova and others, will be distributed by Pathé Exchange, Inc.

It is confidently predicted that these features will make a sensation by reason of the truly wonderful acting, the strength of the stories, and the superb artistry with which they are produced.

THE PAINTED DOLL

featuring the noted star of the Moscow Art Theatre

MOZUKIN

assisted by Mme. Lesienko and Tanya Fetner, will be the first to be presented. Adapted from Pushkin's famous story, it will be released as a special in six parts Oct. 21st.

Exhibitors Will Find These Pictures A Revelation in Photoplay Art.

Booking Now

Pathé

B. S. Moss, the famous New York exhibitor, has booked

The SEVEN PEARLS

WITH MOLLIE KING AND CREIGHTON HALE

for all his New York theatres. The serial will be shown in The Hamilton, Regent, Jefferson, Prospect and Flatbush theatres. Mr. Moss is a very successful showman because he knows good attractions.

B. S. MOSS TO SHOW PATHE'S 'SEVEN PEA

Enterprising Manager Sensational Photoplay of His New York T

Mollie King Heads Cast Latest Picture from of the Famous Scre

B. S. Moss has just completed arrangements with Pathe whereby its latest and much exploited serial, "The Seven Pearls," will be shown in all the Moss theatres the first three days of next week. This in conjunction with the usual vaudeville and motion picture programmes.

Every motion picture and vaudeville manager in Greater New York has been camping on the steps of the Pathe Exchange awaiting the release of "The Seven Pearls," but it remained to the aggressive Mr. Moss to secure the prize. While other managers were wiring, writing and telephoning the Pathe offices, the early instalments were being reeled off in Moss's private projecting room in offices in the Godfrey Building. When the last reel was completed Moss's signature was already dry the Pathe contract.

enterprising New York manager, who will show Pathe's sens photoplay, "The Se

been lost, he demands that they b returned within six months. Failur means that Ilma must be conscripte into his harem, or her father will b beheaded.

SENSATIONAL THEME

e necklace has fallen into th of a band of New York crook h one has received a separa s they sail for this count rican young man and Il m. Then begins a sear rls that results in some c emarkable situations eve

t episode gives promise all the material that seri ve come to expect—my ove interest and ever ributes to holding t

no mean calculat passing judgment a new photoplay, a es in public print th Pearls" gives high a being sensational, you c ranted that his words a has been identified as in all leading mov and motion pi one of t eration succes

Mollie King

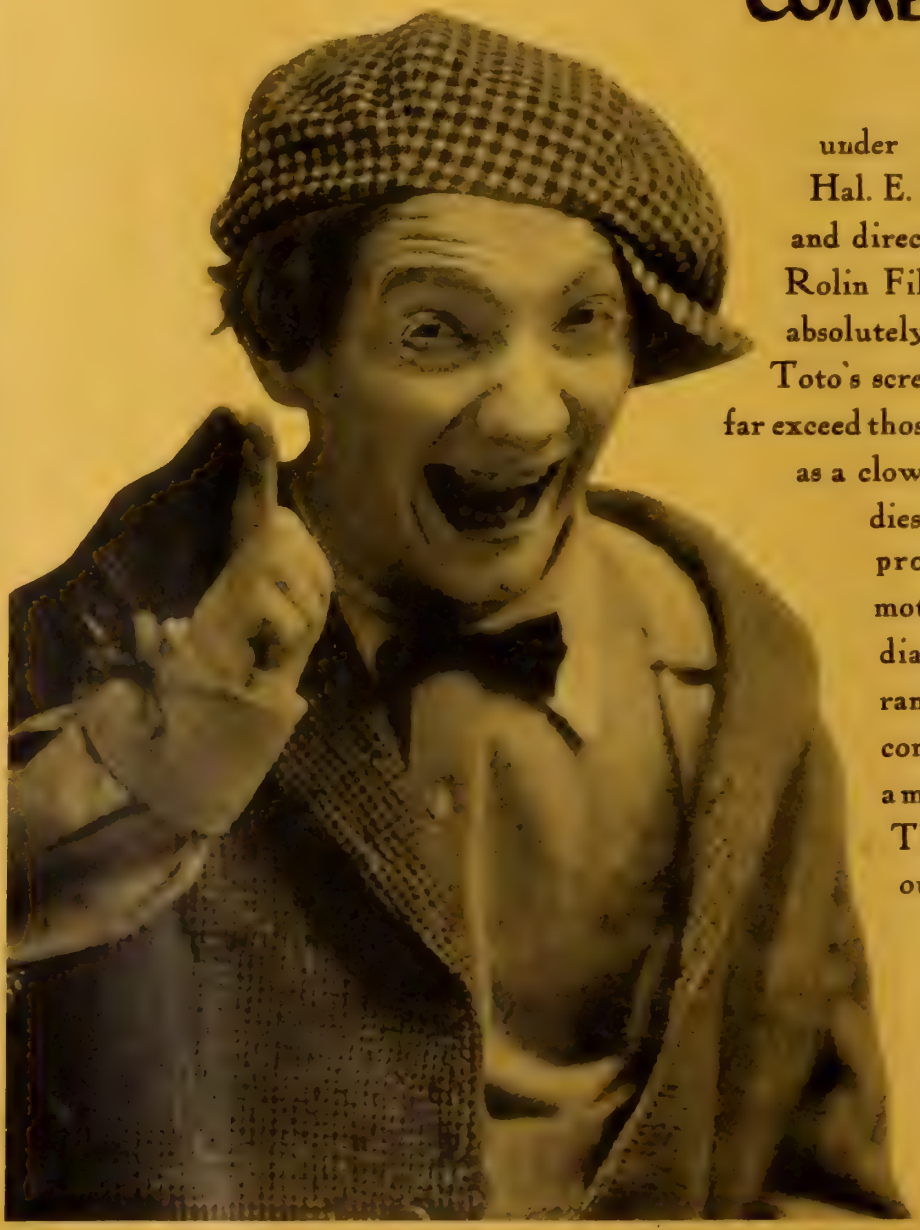
Produced by Astra – Written by Charles W. Goddard, the famous playwright.

Pathé

TOTO

the most celebrated clown of the day, the man who convulsed the big audiences of New York's celebrated Hippodrome Theatre with his original and inimitable pranks, is announced in

TWO REEL COMEDIES



under the direction of Hal. E. Roach, president and director general of the Rolin Film Co. There is absolutely no question that Toto's screen triumphs will far exceed those which he gained as a clown. In the comedies already made he proves himself a motion picture comedian of the first rank. The Toto comedies will make a misanthrope laugh. They are a knock-out.

COMING SOON-
WATCH FOR
THEM!

Perfection Pictures

"The Highest Standard In Motion Pictures"

A Perfection Contract

Its Value to *You!*

EVERY EXHIBITOR holding a Perfection Contract has taken out box-office insurance. It is one *kind* of insurance that you don't have to die to win. The longer you live and retain your contract the more valuable it becomes.

¶ Perfection Pictures are being exploited by the most gigantic campaign of advertising and publicity ever launched on behalf of a motion picture enterprise. Perfection Pictures are being brought to the attention of every man, woman and child in the United States. All these people are interested in Perfection Pictures. They are looking for the theatres showing them. By securing a Perfection Contract for *your* territory you are bringing these people to *your* theatre.

¶ The fact that your theatre is exhibiting Perfection Pictures make the full page advertisements in the Saturday Evening Post and other periodicals of national circulation *your* advertisements. Without spending a cent of your own you are benefiting by the hundreds of thousands of dollars being invested by the makers of Perfection Pictures.

¶ More and more people every day are looking for the Perfection trade-mark before going into the theatre. If they see it in front of *your* theatre they will go in. Insure *your* box-office the biggest run of prosperity it ever enjoyed.

¶ There's a new Perfection Picture released each week. You can secure them all and be sure of big business for fifty-two solid weeks. Arrange to secure a Perfection Contract for your locality. For full details inquire at the nearest Exchange of the George Kleine System.

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Executive Offices: 63 East Adams Street, Chicago, Ill.

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Perfection Pictures

"The Highest Standard In Motion Pictures"

Thomas A Edison, Inc., Offers

"The Apple Tree Girl"

From the story by George Weston in the Ladies' Home Journal. Has been read by millions. You can bring it to life for them on your screen. In five acts. Now playing the better theatres.

Starring

Shirley Mason

PRODUCED BY Thomas A Edison, INC.

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"The Highest Standard In Motion Pictures"

GEORGE K·SPOOR *Offers*

"Fools For Luck"

Kennett Harris' Saturday Evening Post story, "Talismans," in a new and even more entertaining form. Directed by L. C. Windom. Screen time: 65 minutes. Now available. Second of the productions featuring America's newest successful star.

Starring

Taylor Holmes

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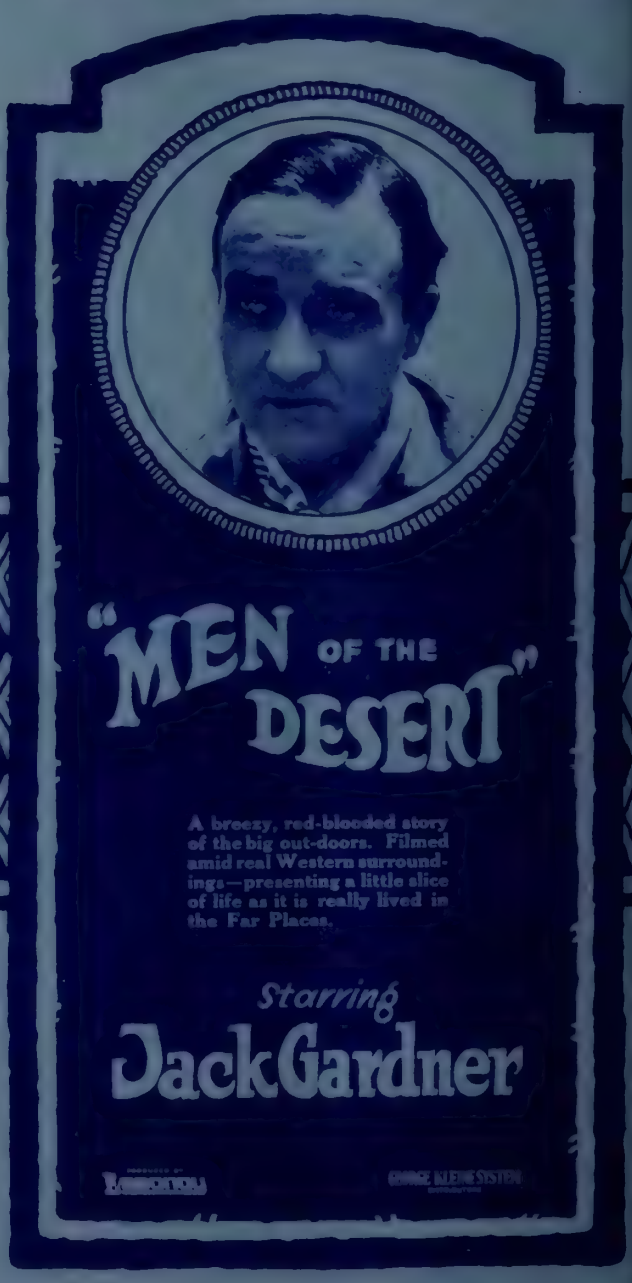
"The Highest Standard

THAT ARE PROVING REAL

"EFFICIENCY EDGAR'S COURTSHIP"
Clarence Budington Kelland's hilarious Saturday Evening Post story that scored an instant triumph wherever presented.
Starring
Taylor Holmes


"MEN OF THE DESERT"
A breezy, red-blooded story of the big out-doors. Filmed amid real Western surroundings—presenting a little slice of life as it is really lived in the Far Places.
Starring
Jack Gardner

Here are four Perfection Pictures that are proven successes —have been seen and praised by film critics and are now delighting motion picture goers all over the country.

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Pictures

In Motion Pictures"

BOX-OFFICE ATTRACTIONS

"PANTS"
A comedy-drama that contrasts Millionaire's Row and the tenement districts. A real human-interest story with a tug at the heart-strings of all who behold it.
Starring
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PERFECTION
GEORGE KLEINE SYSTEM

"THE AWAKENING OF RUTH"
Romance — daring — adventure. All play their part in the unfolding of this whimsical tale of a lonely girl and the fortune that she inherited and almost lost.
Starring
Shirley Mason
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Exhibitors in metropolitan centers and those in small towns—houses like the Rialto of New York and the Opera House in the smallest community, have found these Perfection Pictures worth-while attractions from the standpoint of the box-office.

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Perfection Pictures

"The Highest Standard In Motion Pictures"

GEORGE K·SPOOR *Offers*

"THE FIBBERS"

The kind of an attraction that all exhibitors regard as "sure-fire stuff." Send patrons away not only satisfied but eager for more of the same kind. Released October 15th.

Starring

Bryant Washburn *and* Virginia Valli

PRODUCED BY
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Perfection Pictures

Thomas A. Edison, Inc.,
Presents
AS THE FEATURE *of*

CONQUEST PROGRAM No. 12

"PAUL REVERE'S RIDE"

The immortal tale of the heroic Paul Revere. In this Conquest Program also are a four-reel comedy titled "Putting the Bee in Herbert"; a scenic depicting "The Healthiest Spot in India," and "The Champion Baby."

Conquest Pictures are chosen by the finest theatres everywhere. They have been screened at the Rialto and Loew's New York Theatres; the Stanley and Arcadia in Philadelphia; St. Francis in San Francisco; Keith's Hippodrome in Cleveland; Muse, Omaha; Palace, Buffalo, and over the Hamburger and Ascher circuits in Chicago. Follow their judgment. See your Kleine Exchange.

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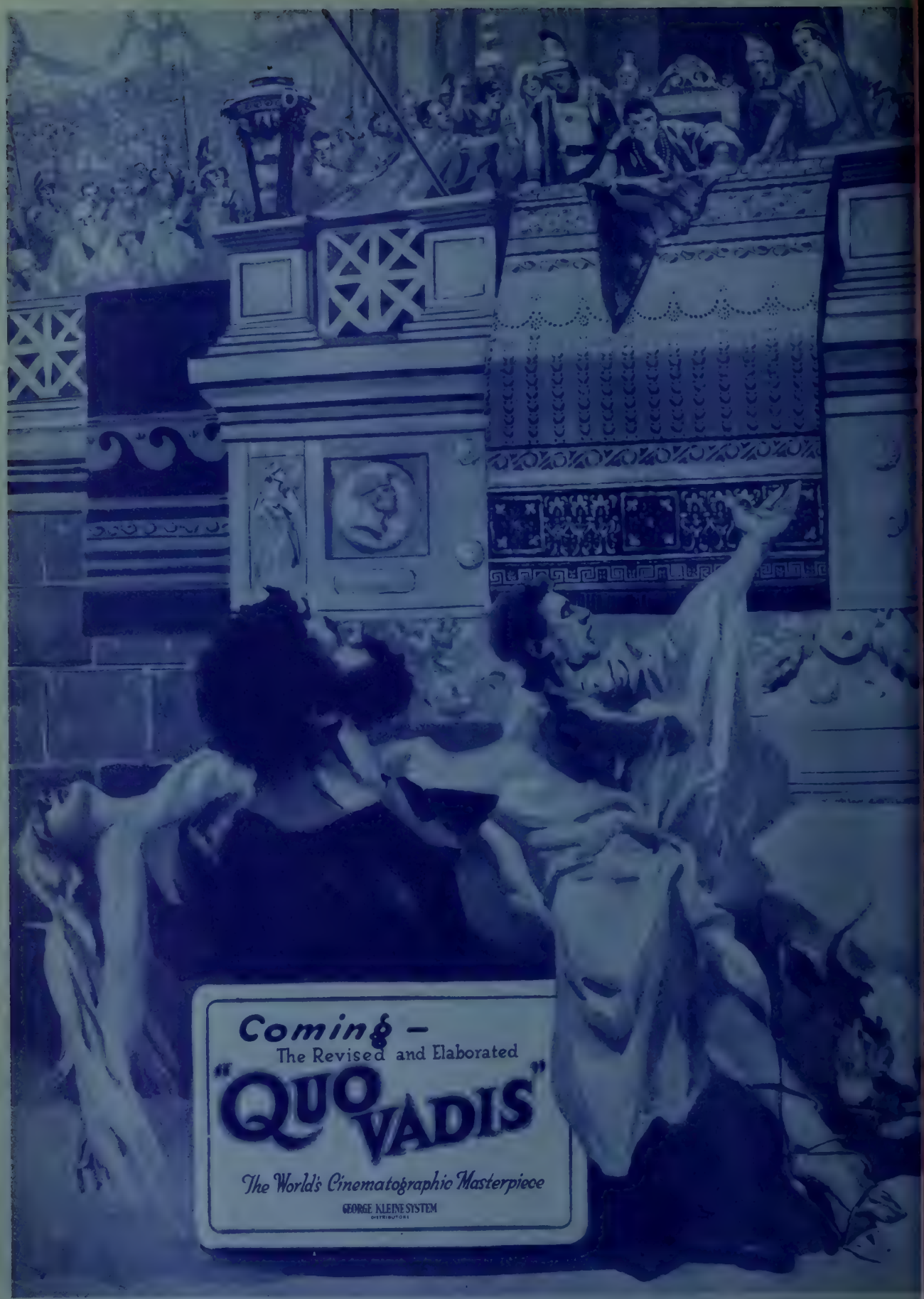

Coming –
The Revised and Elaborated
"QUO VADIS"
The World's Cinematographic Masterpiece
GEORGE KLEINE SYSTEM
DISTRIBUTORS

BRENON PRODUCTIONS
Personally Directed By Mr. Brenon

HERBERT BRENON

will present

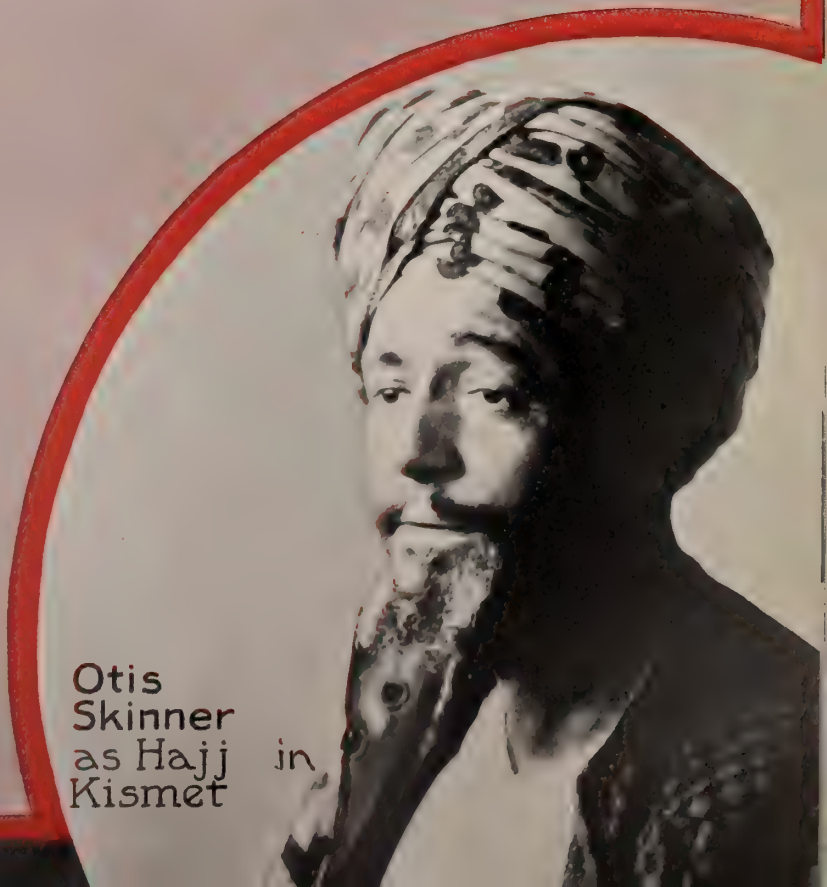
OTIS SKINNER

in

"KISMET"

by Edward Knoblock

In order that his most famous role of Hajj, the beggar of old Bagdad, may live after him, Otis Skinner has finally consented to make his screen debut. The advent of Mr. Skinner will unquestionably be the supreme motion picture event of the coming year. The opportunity to collaborate with Mr. Brenon caused the star to reconsider his determination never to enter the silent drama.



Otis Skinner as Hajj in Kismet

BRENON PRODUCTIONS
Personally · Directed · By · Mr. Brenon

HERBERT BRENON

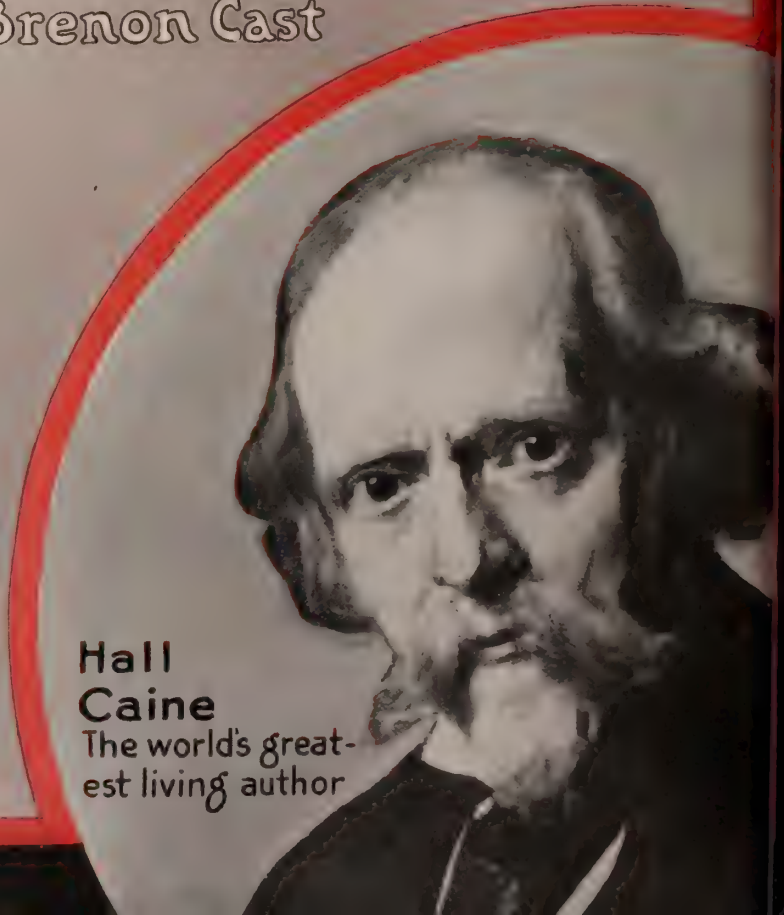
will present

"THE WOMAN THOU GAVEST ME"

by Hall Caine

with a notable Brenon Cast

"The Woman Thou Gavest Me," which sold so far into the millions that it was termed the world's best seller and which was translated into fourteen languages, will make a tremendous "picture-novel" of today. The story of Mary O'Neill, married in innocence to a dissolute nobleman, is a theme of intense dramatic power. Critics pronounced it the most vital study of the feminine soul in literature. Moreover, Mr. Caine's discussion of religion and divorce caused "The Woman Thou Gavest Me" to attract international comment.



Hall Caine
The world's greatest living author

BRENON PRODUCTIONS
Personally · Directed · By · Mr. Brenon

HERBERT BRENON

will present

"EMPTY POCKETS"

by Rupert Hughes

In course of preparation

"Empty Pockets" will have all the attributes of Mr. Brenon's visualization of "The Lone Wolf," which was called the most adroit and swiftly moving mystery romance of the screen. "Empty Pockets" has another baffling problem, its action is keyed to top speed, and, moreover, it goes beneath the shell of mere melodrama in its humanness and closeness to life. "Empty Pockets" has a delightful love interest, aside from its thrills and well sustained interest. It is expected to surpass "The Lone Wolf" in swiftness and and power.

Barbara Castleton and Bert Lytell who head a notable Brenon Cast

BRENON PRODUCTIONS
Personally · Directed · By · Mr. Brenon

HERBERT BRENON

presents

"The FALL of the ROMANOFFS"

based upon absolute facts furnished the producer by ILIODOR (the Mad Monk) former confidant of Rasputin and confessor to the Czar.

"The Fall of the Romanoffs" is the screen's first big effort to film contemporary history. Mr. Brenon chose the most epoch-making event in the evolution of democracy---the hurling of the Romanoffs from their hereditary throne with the birth of Russian freedom---and told the story with compelling and absorbing force. "The Fall of the Romanoffs" is no mere sequence of historical events---it goes beneath the glamor and tinsil of the Russian court and unfolds the human side of royalty. No picture since the birth of the picture industry has had the publicity of this production.

Rasputin, Russia's real ruler, with Anna, who lured him to his tragic death

JAMES A O'GORMAN
GEO. GORDON BATTLE
ALMUTH C VANDIVER
CHARLES J. LESLIE
ISAAC H LEVY

O'GORMAN, BATTLE & VANDIVER,
ATTORNEYS AND COUNSELLORS AT LAW,
37 WALL STREET, NEW YORK.

TELEPHONE 6936 HANOVER
CABLE ADDRESS "COUNSELLOR"

October 3, 1917.

Iliodor Picture Corporation,
Eltinge Theatre Building,
New York City.

Gentlemen:-

Permit us to inform you that the Hon. Charles M. Hough, U. S. Circuit Judge, today, granted your application to restrain, pendente lite, Ben.Blumenthal, Isaac E. Chadwick and the Export & Import Film Co., from using the title "The Tyranny of the Romanoffs with Iliodor" and from using, showing etc. any photograph of Iliodor in a costume shown on Iliodor in your copyrighted photo-play "The Fall of the Romanoffs with Iliodor".

Proof by affidavit was made to the Court that in July, 1917, the defendant Blumenthal copyrighted the photoplay now advertised as "The Tyranny of the Romanoffs with Iliodor", as "Ivan the Terrible". Advertisements describing the film as "The Tyranny of the Romanoffs with Iliodor" were printed in the trade journals in September.

Granting the injunction, the Court said, among other things:-

> "Ivan the Terrible was not a Romanoff, and the Sixteenth, was different from the Twentieth Century, even in Russia. This is common knowledge.
>
> "But when a copyrighted play is registered, as the Fall of the Romanoffs, and Iliodor is a prominent character therein, defendants' acts in advertising The Tyranny of the Romanoffs with Iliodor, are nonsense, unless intended to create the belief that the play so named, did or does deal with the same matters naturally suggested by The Fall of the Romanoffs with Iliodor as an actor.
>
> "I am satisfied that defendants have pirated one of plaintiff's copyrighted photographs of Iliodor."

Faithfully yours,

ACV/W

O'Gorman, Battle & Vandiver

"King of the Movies"

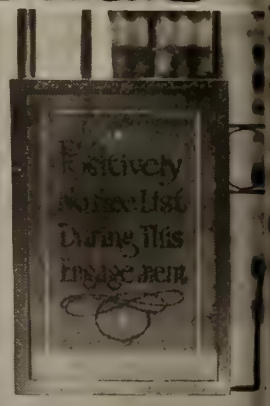
Rev. Thomas B. Gregory
N.Y. American Sept. 30, 1917

Biggest Box Office Attraction ever

Herbert Brenon's

ILIODOR FORMER CONFESSOR TO THE CZAR WHO PLAYS HIS OWN ROLE

"Human as well as historic appeal makes "The Fall of the Romanoffs" the apogee of Mr. Herbert Brenon's effort as a producer of strong photo-drama. It abounds in thrills, in spectacular scenes, in gripping situations." — *New York American, Sept. 24.*



PHOTOGRAPH THEATRE

This super-production depicting the death of autocracy in Russia—with its vivid glimpse of the hearts that beat beneath the purple—was accorded the most enthusiastic press comments in the history of the silent drama. Critics are united in declaring it the most mighty theme ever successfully handled in motion pictures.

It is a living, throbbing cross-section of history—with its breath of freedom—sweeping from the Siberian marshes to the Petrograd court.

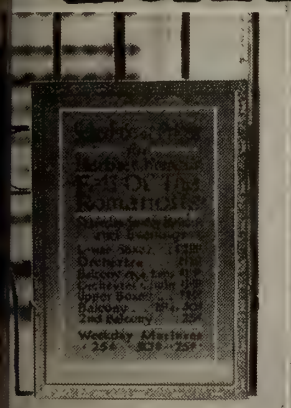
BRENON PRODUCTIONS
Personally Directed By Mr. Brenon

A Film even greater than the Birth of a Nation"

Paterson Evening News Sept 27, 1917

offered for Territorial Rights

"Fall of the Romanoffs"



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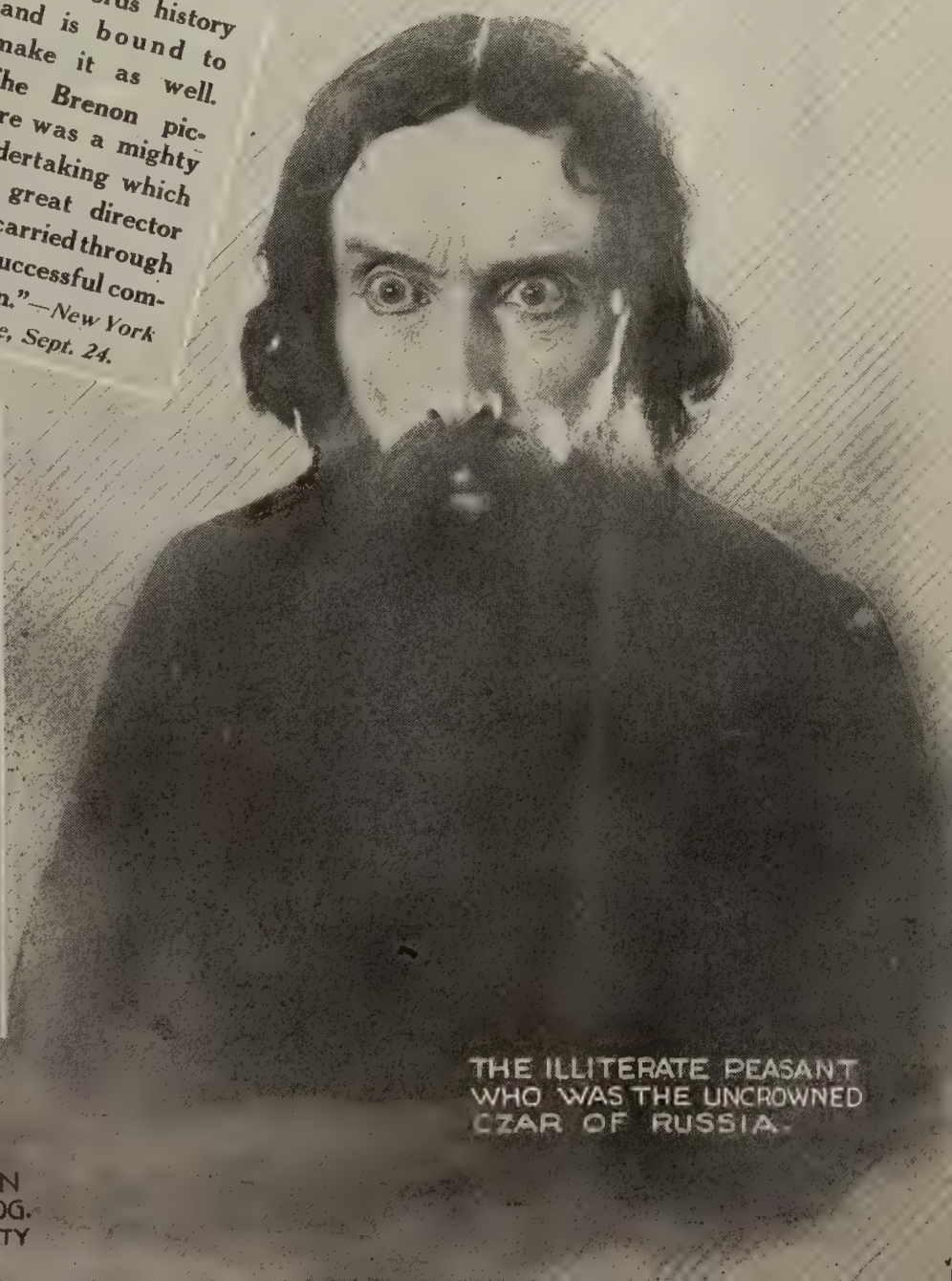
"It records history and is bound to make it as well. The Brenon picture was a mighty undertaking which the great director has carried through to a successful completion."—*New York Tribune, Sept. 24.*



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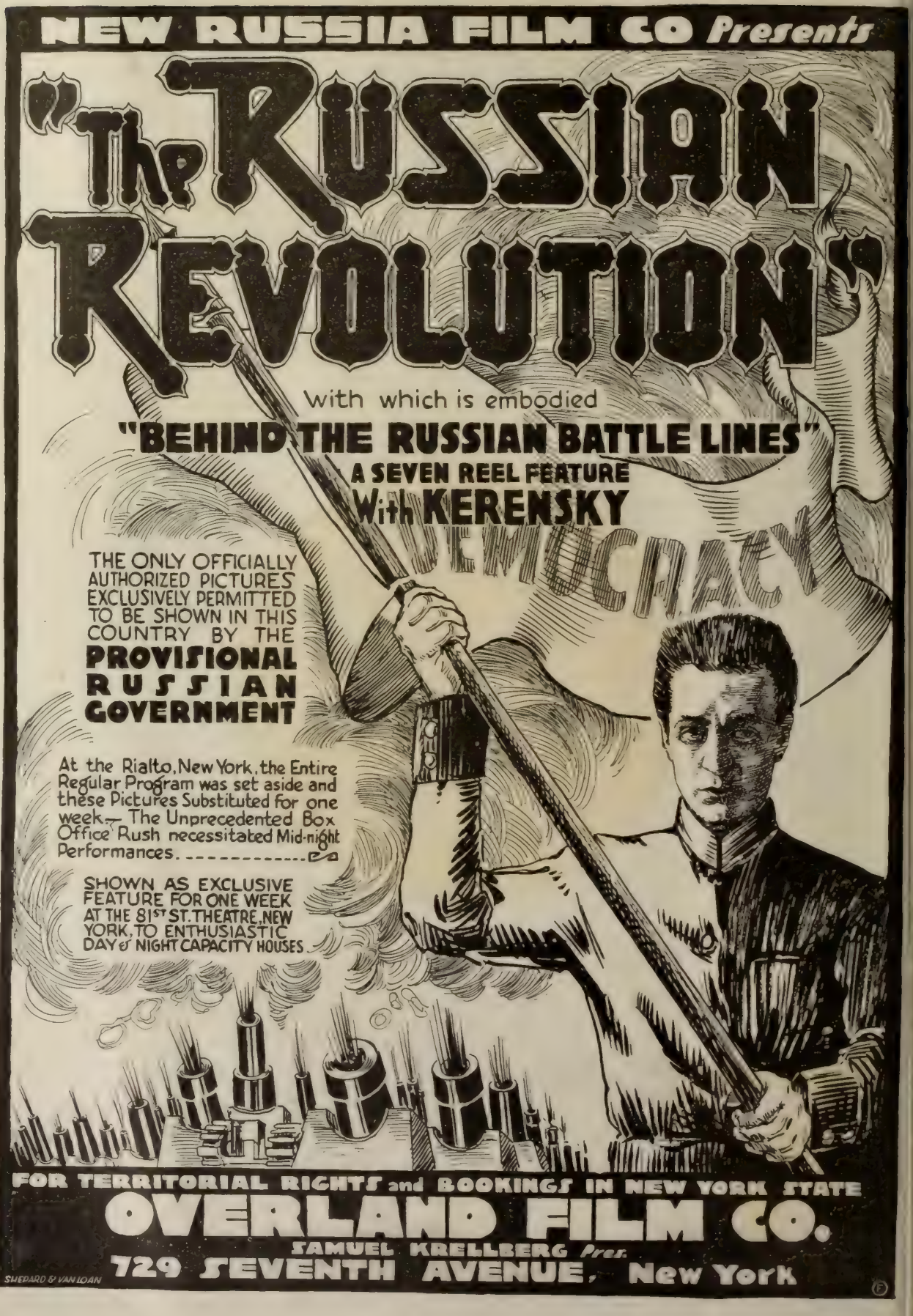
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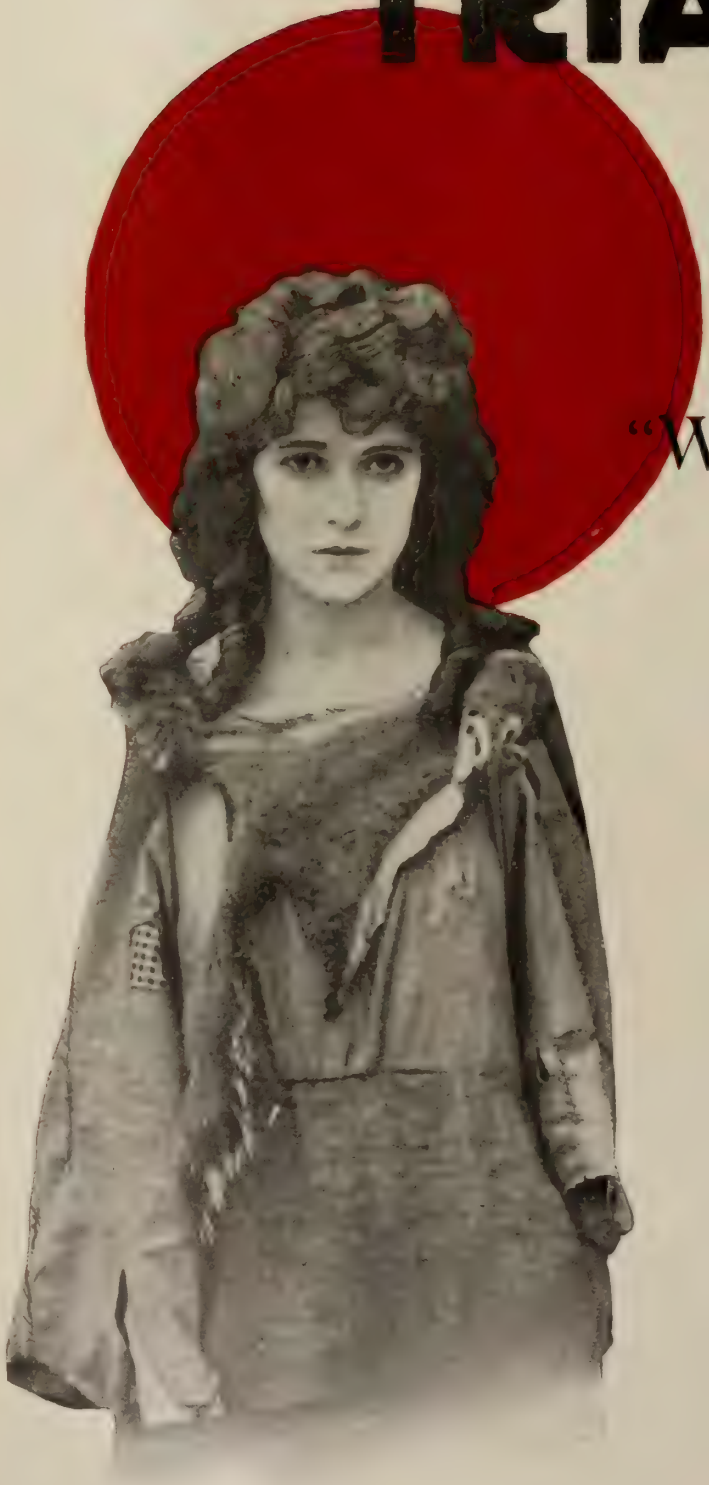

Margery Wilson

in

"WILD SUMAC"

It has all the elements of popular appeal—a beautiful girl, a virile story, a fight of unequalled thrill, and the rare scenery of St. Croix on the Canadian border.

See this picture and you'll be its booster

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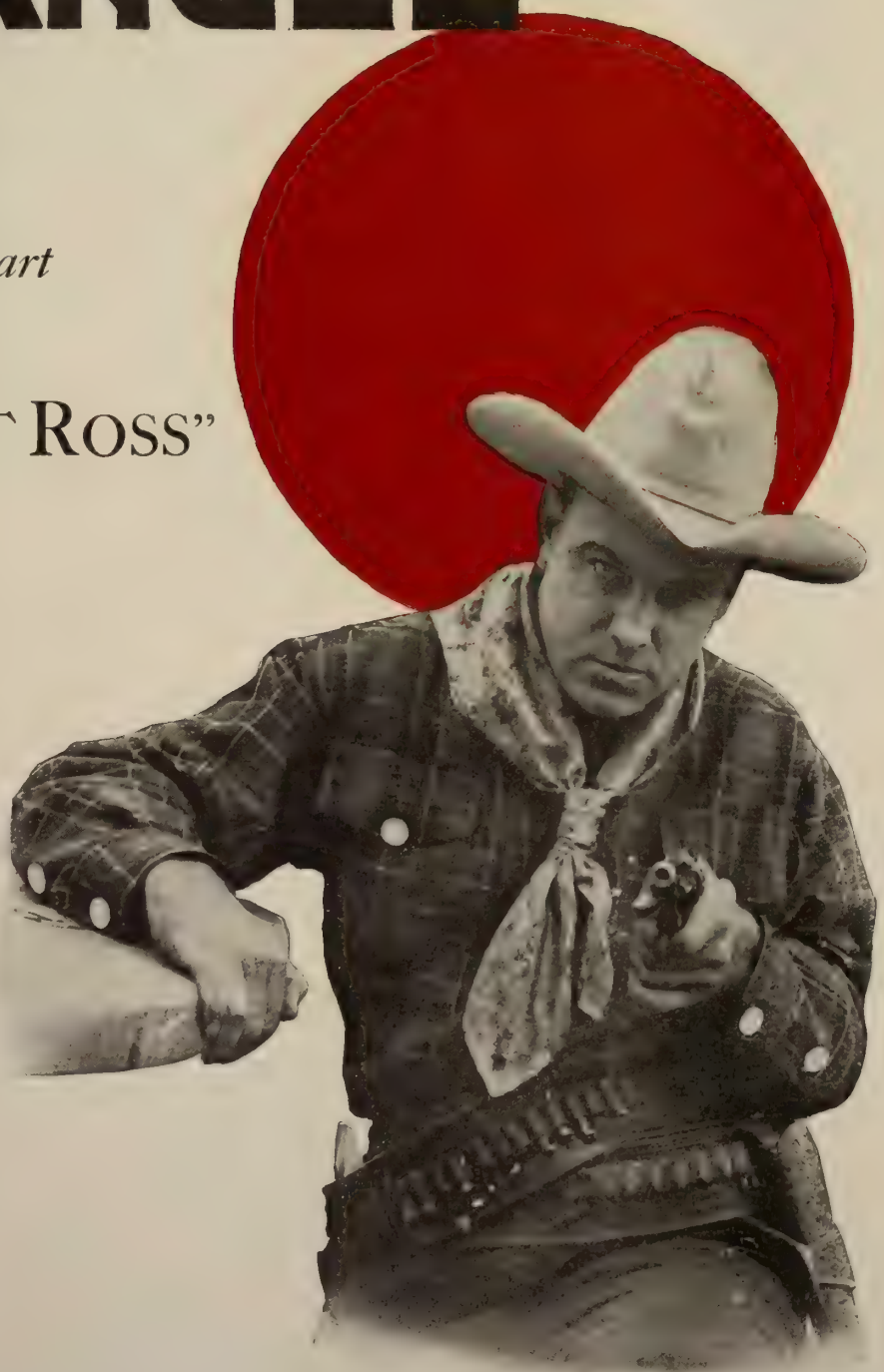
Roy Stewart

in

"ONE SHOT ROSS"



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Here's a big Western drama at a price that leaves you profits

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"PEARLS *and* PERILS"

Presenting

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Just a string of laughs from start to finish.

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Leading lady in "Misalliance" - and Star of "The Manx-man" — is now starring in George Loane Tucker's exquisite rendition of Eden Philpott's novel

"Mother"

The stories will appear in The Ladies' World simultaneously with their appearance on the screen. The photoplay "Mother" will have behind it the full force of McCLURE PUBLICITY

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PICK OF THE PICTURES

J. Warren Kerrigan in "A Man's Man"

Written by PETER B. KYNE

Directed by OSCAR APFEL

He wants the truth
even at the cost
of disaster.
There is no lie
worth telling,
unless for sake
of making the truth
more radiant.—
Like
the slimy toadstool
on a cesspool's edge
sets off the beauty
of a full blown rose

A Story of Throbbing Life, Strong Men, Hallowed Liberty,
And a Song of Love
As Tender as a Sprig of Thistledown Blown by the
Gentle Gust of an Autumn Breeze.

As a Cyclop among pigmies stands "A MAN'S MAN" in the midst of motion pictures.

PARALTA PLAYS, INC.

PARALTA PLAYS

PICK OF THE PICTURES

Bessie Barriscale in "Madam Who"

By HAROLD MacGRATH

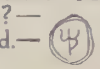
Directed by REGINALD BARKER

THE SECRET SERVICE CLASSIC

Caught in the web
spun by an enemy
who devises vengeance
too fiendish for Satan.
Surrounded by men
grim, cold, pitiless
brains of the cause
she aims to destroy.
How wondrous a heart
that does not quail
facing sure death—
cruel and shameful—
for the sake of *her* cause,
her beloved country.

THE UNWRITTEN CHAPTER IN AMERICAN HISTORY

Mystery slinking—Mystery diffusing—Mystery spinning

Dripping fog. Bleak house. Eleven masked men. Girl spy trapped. Penalty? Legal marriage. One of eleven. Unknown husband. Nameless wife. Doubt until death? Madam Who?— Whining bullet. Lights out. Masked men vanished.— Madam Who?—where?— Dripping fog. Bleak house. Quietude. Man dying. One of eleven. Which one? Right arm tattoed.—  —?

Bessie Barriscale in "Rose O' Paradise"

By GRACE MILLER WHITE, Author of "TESS OF THE STORM COUNTRY." Directed by JAMES YOUNG

THE PICTURE THAT MAKES YOU THINK HAPPY

Behold "Jinnie" capture the hearts of your townspeople and bring laughing dollars into your box office

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THE WILLIAM FOX
BUSINESS SUCCESS INSURANCE CO.
OF THE WORLD

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Standard Pictures

hereinafter named, which have proved their value, and others to be named and included from time to time hereafter, the holder of this policy hereby is insured

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Against **Burglary** by competitors of his profits, or
Against **Accidents** to his prosperity;

Provided that this policy shall be in full force and effect during such time as the holder hereof shall be showing any of the following **Standard Pictures,** and not otherwise, except as herein provided:

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Jack and the Beanstalk
The Spy
William Farnum in The Conqueror
Theda Bara in Camille
Aladdin and His Wonderful Lamp
William Farnum in When a Man Sees Red

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WILLIAM FOX

presents

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ALADDIN AND HIS WONDERFUL LAMP

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NOW PLAYING TO CAPACITY

TWICE DAILY AT $1.00 SCALE AT THE

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READ THE UNANIMOUS VERDICT

OF NEW YORK'S DRAMATIC AND TRADE REVIEWERS

Harriette Underhill in The Tribune: "It shall merely be stated that we enjoyed it more than anything we have seen this season, because it is filled with delicious, subtle humor, furnished by some totally unconscious, incredibly clever children."

The American: "It is spectacular. It is more exciting than the biggest screen 'thriller," and a thousand per cent. more wholesome. It has more humor to the fifty feet—this being the prescribed way to measure film excellence, according to the shop talk of the audience—than the funniest farce of the season."

The World: "Distinctly repeats the success of 'Jack and the Beanstalk.' The children display very remarkable precocity as film actors:"

The Herald: "The picture has many ingenious effects in the numerous indoor and outdoor scenes, and the sand storm shown in the second part was as stirring and realistic as could be expected of any film representation of the fury of the elements."

The Globe: "The audience smiled, sniggered and cooed its delight. And well they might."

The Evening World: "Was not only beautifully done, but interested the older folks as well as the children who packed the theatre."

The Evening Sun: "The adults will find entertainment in the film version of this popular childhood story, especially because of the beautiful scenes that are unfolded and because there is a certain novelty in the work of the youthful artists employed in the play."

The Evening Telegram: "This latest of feature photoplays has exceeded even the apparently limitless boundaries of the famous Arabian Nights' fable as it was written."

The Evening Post: "It bids fair to be as popular as its predecessor, 'Jack and the Beanstalk,' which was the first of the Fox Kiddie features, as it provides a delightful entertainment for both young and old."

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OCT. 28. JUNE CAPRICE
in "MISS. U. S. A."

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Fox Special
Features
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Matchless Story

Not an *Attempt*—a Consummation!

A Tremendously Artistic Six-Part Production

Crowned with the world-Laurels of Emotional Drama, a Supreme Actress in a Master-Picturization Perfected in the Actual Dumas Atmosphere, Steps forth triumphantly to Interpret the most Classic Epic of Woman's Love.

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(The Index to this issue is on page 450.)

Saturday, October 20, 1917

Facts and Comments

IT is in my mind not only to bring the motion picture industry into fullest and most effective contact with the nation's needs, but to give some measure of official recognition to an increasingly important factor in the development of our national life. The film has come to rank as the very high medium for the dissemination of public intelligence, and since it speaks a universal language it lends itself importantly to the presentation of America's plans and purposes.

WOODROW WILSON.

ELSEWHERE in this issue exhibitors and readers will find particulars in regard to the five short picture subjects which will be shown all over this country for the next twenty days in aid of the Second Liberty Loan. Five hundred prints, one hundred prints of each of the five subjects, will be in circulation and shown on the screens everywhere throughout the country. We venture the assertion that for intensive and widespread publicity this campaign of the next few weeks will far surpass anything of the kind ever before attempted. We trust the final result will surpass the expectations of the most optimistic.

* * *

PATIENCE and perseverance are excellent watchwords for every loyal citizen of this country at this crisis in the world's history. There have been and there will be many demands on exhibitors for help and co-operation along so many different lines of war activities; for the use of their screens for Liberty Loan, Red Cross books, films, tobacco, comfort kits, Christmas boxes and a hundred other things for our soldier boys and our country. Some may feel that it is being overdone, that the patience of their audiences may become exhausted, etc., but we must remember that these are altogether exceptional times in which we live; times in which millions are giving up more than most of us will.

* * *

MORE power to the ever-increasing number of picture theater owners and managers who are really filling the demand for clean entertainment in their respective localities. Outside of our large cities, where counter-attractions multiply, in our thriving towns and country districts is the place to study the real value of a well conducted picture theater. The lines of automobiles and appearance of the audiences at the majority of these houses show most conclusively that the pictures are by no means only the entertainment of the poor or that they appeal mostly to children. We still have magazine writers posing as leaders in literary circles, who speak and write of the films in this patronizing and utterly false manner. Their knowledge and experience of the actual facts, however, seem to be gained from the studio chatter of their own narrow little coterie.

* * *

UNITED we stand, divided we fall, is a motto not applicable to this industry, according to the logic of some would-be leaders. Magnifying differences between retailer and manufacturer, splitting the industry into two irreconcilable camps even to the extent of considering an effort for legislative action regarding matters that concern the industry solely and should be adjusted inside the trade's own circles is surely an illuminating example of pinhead politics, hard to match. It is pernicious leadership of this sort that is doing more than anything else to prevent the industry as a whole from taking its rightful place in the minds of business and professional men everywhere. Simply because a plausible idea may be presented in smooth and ready terms does not necessarily mean that it is either wise or sound advice. Thoughtful consideration may show it is advice good to be avoided.

* * *

THE war tax, adopted at Washington last week, certainly seems to indicate a lack of adequate consideration o fmany of its provisions. We realize that no tax ever enacted will receive the approval of everyone and will likely be unfair to some. After so much consideration and the time given to the question, it surely was to be expected that the completed result would have met with more general approval. Many of the clauses give unmistakable evidence of haste and lack of mature consideration.

Constructive Competition

By Louis Reeves Harrison

BY way of dispelling some of our illusions, let us go back to the time when timid critics pointed out how seriously moving pictures would hurt vaudeville. Solemn steps were actually taken to boycott performers in one branch of entertainment who aided and abetted the other in any manner whatsoever, yet, after all this fuss, vaudeville theaters have multiplied, their form of entertainment has made greater strides than ever, and the standard of performance has been steadily raised to a quality not dreamed of in those days of nervous timidity and false prophecy.

The competition of moving pictures did no harm whatever to live theatrical men. To the contrary, it acted as a stimulus—it became the reverse of destructive. Variety managers of the progressive type simply saw that people were dissatisfied with the old order of things and realized that those same people had a right to demand what suited them in any form of amusement they patronized. An institution both logical and natural thus sprang into existence, the neighborhood theater, which cut down the expense of advertising and acted, in its turn, as constructive competition for exhibitors of moving pictures. Both improved their programs.

All this is not to say that false business methods no longer prevail, for they do. The over-commercialized legitimate stage drove many of the best actors into vaudeville, though there were discards in the overflow, just as when they swarmed to moving pictures, but greed in the legitimate sickened the public with stories which were obviously manufactured, stale stuff, adapted from foreign dramas and comedies, not vital enough at home to rouse live interest, or new material shaped to outworn tradition, in both cases lacking the essential element of popular success.

Vaudeville is bound to suffer a reversal of form—it is already doing so in many cases. Managers accumulate round waistcoats, judge by past performance and fill their programs with has-beens, fearful of anything new because it might involve the risk of experiment. Then, if attendance falls off, they conclude that people are tired of the variety entertainment, and moving pictures are again blamed. The whole truth of the matter is that both motion picture exhibitors and motion picture producers are better gamblers—they go outside of routine and take a chance.

The new art, in spite of all the ridicule heaped upon it, especially in its best examples, has exercised a sort of constructive stimulus to the older ones—it is like a creative critic—it often shows the right way, its judgments of society, its pictured strivings of the human soul, much nearer and dearer to the people than older mediums. It is far more inclined to discard old dictums, set formulae and those rigid rules which have long been deemed indispensable for the drama.

We shall do even better than we have done when we rise to a wide scope of vision as to our opportunities and the possibilities of pictured stories. Take for instance the limitation of our present view that the most intense scenes are those in which a tragedy of death is involved. This idea is as venerable as the oldest art of expression in the world, but it is false to the modern ideal. *The greatest tragedies of today are those of living.* The great issue of earthly existence as we now see it is not how we are to *die*, but how we are to *live*, in some cases how we can earn enough to live *on*.

In an effort to show what we are and how we live, the stage has had several spasms of "crook drama," amusingly stupid attempts to unfold the dual side of human nature. We may not sympathize with crookedness itself, but we are sick to death of the flawless hero and the colorless ingenue. We are all very good and correct on the surface, but—hush!—this is a dark secret—many of us would break the law if we could get away with it. From the "crook drama," most effective in comedy, the stage is emerging into a glimmering that people like to see both sides of themselves in the characterizations of stage and screen fiction.

We are really concerned about ourselves, conscious that we are faulty, willing to improve, and we like to see some of that same spirit shown by the gentlemen who deal out the drama. We become disgusted with the squabbles of syndicates, the depredations of one organization upon another, the outrageous bidding for flashy *comets*—they can hardly be called *stars*—all this is destructive competition. It leaves the field strewn with the wrecks of small fortunes; it bores the public; it forces upon exhibitors poor releases when they must have good ones in order to survive, and it shatters itself in the end.

Luckily for the theater, it has had men of penetration, who could see beneath our rapid growth of population, a growth of enlightenment, the real cause of our prosperity. We have shown widespread and common intelligence in our utilization of natural resources. Our national character has kept pace with our development as a people. Our mass level is higher than that of any European nation. Because men of vision have seen this, American drama is emerging from commercialism into true artistry. Why not apply the same common sense to screen products?

The stage has its advantages, but we have our own, and not the least of them, from a business point of view, is the fact that our distributive systems are administered in a series of local offices, each more or less independent in its own field. Each of these is near the heart of the trade it supplies, and it serves a purpose in determining demand. But we must look beyond the past and present demand into products beyond that test if we are out for better things. The place of what was is always bound to be taken by what is to be. A careful study of the drift of public opinion and taste now becomes necessary.

Instead of alienating and perverting good taste, we must respond to the best of it with telling force, fostering all that is fine in it, stimulating it, just as we have done by our best examples, and draw our inspiration from natural springs instead of dipping it up from stagnant pools. In this way, and in no other, we can compete honorably and successfully with each other, one concern can openly rival another in what is natural to the motion picture art, socially constructive and brilliantly entertaining, at the same time we can constructively compete with the stage.

Whatever is merely imitative, thus reversing our native success; whatever is slavishly servile to older arts and outworn tradition; whatever settles downward, carrying with it the bank balances of small producers; whatever is socially disintegrating and not of our way of thinking should not be visited upon the people, and it will be repudiated by them in the end. It is already a drain upon popular patience and upon exhibitor's profits. Our most urgent need is for men who know the audience and how it can be served to deserve the support of business.

On the War Tax

By Sam Spedon

FOUR or five months ago there was a wild dash made to Washington by exhibitors and producers to avert, if possible, the imposition of a tax on motion picture theaters and films. We say *wild,* because there was no co-operative or deliberate action on the part of those so vitally interested. Each and every one of the exhibitors who went to Washington at that time had a different idea. Two or three different briefs were presented to the Senate Committee, who intended a tax of ten per cent. on all theaters, excepting those charging five cents. One brief favored a tax on all theaters and eliminating the tax of one-half a cent a foot on raw film and one-half cent a foot on exposed film or positive prints. Another favored the elimination of all taxes on all theaters charging an admission of five and ten cents. The producers were in favor of the brief eliminating the tax on the films, knowing they would have to add the tax to the renting price to the exhibitor. In addition to the several briefs presented to the Senate Committee, each and every exhibitor appealed to his Senator and Congressman, while others were sending telegrams or writing letters, all of them different and some inadvisedly worded, giving an impression that there was no unity, head nor tail to the motion picture industry. It appeared everyone was anxious to secure the credit of accomplishing the defeat of the tax, save the industry from its burdens and pose as the benefactor of motion pictures. All this well intended but misdirected effort was expended for naught as far as the tax on admissions was concerned but resulted in getting a fifty per cent. reduction on the film tax.

Concentrated Effort.

When will those in the industry realize the need, the value of organization and concentration? One year ago the National Association of the Motion Picture Industry was organized and it is rapidly being recognized as the representative body of the industry. Why detract from its importance by arrogating to ourselves a greater than thou policy and try to make ourselves greater than the whole organization? Why can't we work together with the National Association and concentrate our action from that center and get down to principles of business organization? When we get down to this basis we can do things that will count, work as a unit and bring a unitized power to bear on the things we wish to accomplish, or know the reason why.

Well Meant Effort.

We do not wish to discredit the efforts of those who tried to do something at Washington, but we do maintain that their efforts were disconcerted and scattered. They should have emanated from and been directed, after some deliberation, by the National Association and it should have been on the job long before it was.

Let us hope that in the future we will all recognize the importance of a national association. Let us hope that the officers of the N. A. M. P. I. will make the changes in its by-laws that will remove all possibility of a recurrence of its past mistakes and let us hope that every one will give it the support and attention it deserves, for the good of our industry.

Proper Representation.

We expressed our views before on the petty jealousies existing between exhibitors and producers. With the National Association as the channel through which differences should be adjusted there is no reason for their existence unless it be that the exhibitors are not represented by those who should make these differences known and bring them in the open for full consideration. The National Association has been organized for that purpose and made that point decidedly clear in its formation.

A Mistake.

We claim that the National Association has made a grave mistake in recognizing any body of men as the representatives of any branch of the industry. Every man engaged in any branch of the industry, if his record is good, should be admitted to the Association as a member and no branch of the industry should be given a greater number of votes in the board of directors than any other branch. If it relegates to any one branch the balance of power the association will always savor of politics and we must not discount the opinion of those who say they do not wish to be admitted as a body to membership in the National Association. The National Association must be representative of the whole industry and not favor any one branch of it.

Good May Come.

The war tax on theaters and films has been decided. Let us face the situation as best we can and may we find compensation in some material benefits resulting in the betterment of the industry, the establishment of more harmony and the working out of some safe and sane basis of business operation.

Ideas on Tax by Exhibitors.

After all that has been said and done, the war tax on films and all admissions to the theaters, excepting those charging five cents, is a fact. There is no use of crossing bridges before we come to them. True we have come to this tax bridge, but just how we will cross it has not been made clear by the government. The tax does not become effective until November 1, 1917. In the meantime we will learn just how the tax on admissions is to be put into effect by the exhibitor to enable him to collect it from the public. While we are waiting for this information and to arrive at some decision as to the best way to meet the tax, let us consider these opinions of different exhibitors.

Increase Admission Prices.

In a talk with an exhibitor of prominence on the war tax, he said: "I will increase my ten cent houses to fifteen cents, my fifteen cent admission to twenty and my twenty-five to thirty. In this way I can pay the tax."

It All Depends.

Another exhibitor said: "If the newspapers present the methods by which the public is to pay the tax and educates it to put down its one or two cents extra at the box office to cover the tax, I may not increase my prices."

Slight Difference to Producers.

We asked an exhibitor if he thought the tax of one-fourth of one cent a foot on raw film and one-half of a cent a foot on exposed film would make any great difference in the cost of pictures to the exhibitors. He replied: "I do not see how this tax would

affect exhibitors much. The tax on a five-reel feature would amount to about fifty dollars more to the producer on each feature, To cover this additional cost the pro rata charge to each exhibitor would only amount to a few cents on each feature. I cannot see how the producer can make any increase on the price of his product to exhibitors on account of the war tax." He did not count on waste and discard.

Increase Prices and Avoid Bother.

This exhibitor has a calculative mind. He has figured his expenses of overhead and investment to a minimized basis. He said: "It costs me seven and a half cents a day for every one of the seats in my theater, therefore I know just what income it is possible for me to derive from the number of seats I sell each day. To meet the tax on my seat sales I will have to increase the price of admission or collect the tax from the purchasers of seats. I would rather advance my prices and I believe the public would rather have me do it than be bothered with making change."

Let Us Have Your Opinion.

We shall be glad to give space in our columns to those in the industry who wish to express their opinions on how best to meet the war tax.

All Settled Now

By Sam Spedon.

THE motion picture industry is expected to contribute by the tax on admissions and films $67,000,000 towards defraying the excess expenses of the war. The task has been placed before us and there is nothing to do but get down to brass tacks, buckle in and raise it. There is no use sulking and crying about it, the die has been cast and we can't avoid it. "Post mortems" will be a waste of time. The only way we can fight now is by doing our bit and help win the war as soon as possible. The more cheerfully we do it the sooner and better we can do it.

We will have to conserve our expectations, but this may lead to more efficient and broader business methods.

We must not slacken our previous efforts to co-operate with the government, keep up the good work, prove our patriotism and unselfishness by grinning under the burden placed upon us by the war and help lighten the burdens of others as best we can. Our visit to Canada last month revealed to us the same conditions as we are now facing ourselves and yet we never heard a complaint nor saw any display of sorrow caused by loss of friends and relatives, much less the loss and sacrifice of money. If our neighbors and allies can so heroically and patriotically do their bit, we must not be found wanting in doing ours. The Government needs the screen in this hour of need.

Good Will Follow.

While in Washington last week we were informed by one who knows that the United States Government will eventually introduce motion pictures in all its departments for the dissemination of Governmental affairs and the education of the people in things that concern their welfare. Within the next six months we will see a great advance in the uses of the screen and the advancement of the industry, that will surpass the expectations of the most sanguine. The benefit to the industry by the establishment of the motion picture propagandas, brought about by war conditions, will result in greater business possibilities after the war as well as during its progress.

What the Screen Owes to the Stage

By Edward Weitzel.

IF the moving picture had a voice it would undoubtedly cry aloud with great earnestness, "Will some one please save me from my friends?" With the best intentions in the world, every once in a while some supporter of the screen breaks into print and, after the fashion of a Tammany politician, "claims everything in sight" for the art. A favorite pastime of these zealous souls is to try to prove that the moving picture play never has and never will owe anything to the stage—that acting for the screen is a thing apart. Furthermore, when these persons refer to the stage they always exhibit it at its lowest estate, and invariably speak of the screen at its highest. They point to the bulk of the stage drama produced on Broadway as a criterion of the best achievement of the theater, and willfully, or ignorantly, ignore the influence of such writers as Dunsany and Synge. Anyone acquainted with "Riders to the Sea" is aware that during the fifteen years of the moving picture's existence it has never produced a play that excelled in depth of feeling this work of Synge's, or thrown on the screen an episode of more vital meaning than is contained in the scene where news is brought to a widowed mother that the last of her five sons has been drowned. The speech beginning "They're all gone now, and there isn't anything the sea can do to me," is masterly in its word painting and its expression of profound grief. Dunsany's plays, also, are full of wonderful and stirring passages.

Some time ago a writer of scenarios, elated at receiving a record price for a serial, alluded, in print, to "the defunct spoken drama." It is true that the Goddess of Aristophanes and Sophocles has had some harsh treatment since her birth. It is also admitted that she nearly expired from calling for help the week that a stage play by this same scenarioist was produced at a Broadway theater, but has since recovered from the shock. Another screen adherent is responsible for the statement that "The best acting today is being done on the screen." Entirely correct, if the words "some of" begin the sentence. All that the screen knows of acting has come from the traditions of the stage, and the well equipped actor adapts his art to the slight divergencies of the screen in a fraction of time. Tyrone Power is an example of this. His first picture showed him serenely and notably proficient in every demand of his new medium.

Briefly, there is not an excellence to be found in the moving picture that is not offset by an equal advantage in the drama of the stage, and the limitations of both differ in kind, not in number. Many of the screen's best actors and most skillful directors come from the stage, and the rapidity with which they acquired a command of screen technic shows how slight is the difference between the two. The attitude assumed by well-meaning but unwise partisans of the camera toward perfectly obvious facts has helped to strengthen the antagonism of those who profess to see but little good in the photoplay and is no more to be commended than are the published opinions of various high brow dramatic critics that confess to a dense state of mental blindness by trying to belittle screen drama on every possible or impossible occasion.

Nothing that the moving picture now offers, or ever will offer, in the way of acting or visualization will express humanity in its manifold phases more convincingly than has been done on the spoken stage. To accomplish a like result, with a universality hitherto unknown, is the province of the screen.

Manufacturers Dubious About Film Tax

Believe It Will Fall Upon Producers and Distributors—National Association Holds Important Meeting

THE situation in the film industry as a result of the signing by the President of the war tax bill, is one of uncertainty. There seems to be on the part of manufacturers a feeling that the impost of a quarter of a cent on negative and a half cent on positive will have to be shouldered by them, inasmuch as they can discover on a short examination no equitable way of passing it on to the consumer, in this case the exhibitor. One matter that gave much concern to manufacturers during the week was the day on which the bill became operative, but it did not take long to ascertain that it went into effect on October 4. The new regulation regarding a tax on admissions of 10 per cent., due to the fact that it was a part of another section of the bill, will not be effective until November 1.

There is no disguising the fact that there is deep resentment in the trade over the outcome of the large amount of work that has been done in Washington looking to fair treatment by Congress of the motion picture industry. There is a feeling that the motion picture men have been asked to contrbute to the national treasury a sum over and above that which has been levied upon commerce in general; that the tax upon film, for instance, is not offset by any diminution of the income and other taxes which fall upon business men.

One phase of the bill which is subject to criticism more than any other, is the half-cent levy on positive prints. As one large producer of commercial and industrial subjects pointed out, the impost on manufactured film is practically a 20 per cent tax on production cost. In his figuring he included, of course, the quarter-cent on negative. He said a fair price for printing would be 3.75 cents, and, of course, 0.75 cents would be one-fifth. This, he declared, was far in excess of the profits on a printing contract. With the close competition existing in the trade, manufacturers were playing close heed to tenths of a cent.

One of the departments of motion picture production to be hardest hit by the new law is that of the weekly. This, of course, is due to the fact that a large number of prints is necessary to cover the insistent demand of exhibitors for fresh pictures of current events. Singularly enough, the weekly, too, has been one of the most important agencies of war propaganda—it has been one of the greatest aids of the government in bringing the war home to the people.

While undoubtedly it is too early to estimate the effect of the tax on manufacturing in a larger way, one chief of a big producing and distributing concern took a decidedly pessimistic attitude. He said his concern had intended to enter immediately upon a marked expansion in its business, but that from all he could gather as to the situation following the signing of the bill, his firm stood to suffer a direct added cost of manufacture running into six figures. If this proved to be the fact, he declared, retrenchment would follow. It may be worthy of note none of his fellow producers took so black a view of the situation.

One official of a program company, a concern which supplies with film many of the smaller houses in the country, pointed out the inequity of the film tax. "The film that is exhibited in theaters charging 50 cents admission and the negative cost of which may have been $50,000, pays identically the same rate as does one that is exhibted in houses charging 5 cents admission and the negative cost of which may have been $7,500," he said. "In other words, the tax on a hundred feet of a weekly is exactly the same as the tax on a hundred feet of the most expensive feature that may be put out in a year."

It is too early yet to prophecy what will be done by the motion picture men looking to a readjustment of the tax. Already conferences are being held and under consideration is the advisability of preparing amendments to the present measure designed to put the motion picture upon the same basis as other industries, to ask that it be treated not as a trade apart from other lines of legitimate investment. There is no disposition to ask any favors because of work of large importance it has done for the government and in many instances without cost to any party but itself, but there is a feeling the industry has done nothing that should cause it to be singled out for discriminatory and injurious legislation.

During the week a committee of the National Association of the Motion Picture Industry visited Washington to take up matters connected with the various auxiliary war committees. President Willam A. Brady of the association and P. A. Powers and Arthur Friend during the stay in the capital city had a conference with President Wilson regarding the work of the motion picture men in furthering the activites of the government. The talk lasted forty minutes.

National Association Holds Meeting.

On Saturday, October 6, a meeting of the National Association was held at its rooms in the Times Building. Presdent Brady briefly outlined the topics discussed at the conference with the President and said the recent offer of the association to furnish films to the soldiers abroad had been accepted by the administration and that the suggestion had been made that the idea be extended to include the people of Russia and Italy, with particular reference to the soldiers of those countries. Mr. Brady laid great stress upon the importance of the work in Russia, where it was proposed to have the officials of the American Cinema Commission act in co-operation with the Y. M. C. A., already established along the battle front.

He said one of the first things to be done was to agree upon representative men who would undertake to give their time and energy to the pushing of the great work and submit their names for appointment by the President. Mr. Brady pointed out these men would be officials of the United States, that they would be commissioned by the President, and urged that careful consideration be given the subject, so that the recommendations would be of men who could command the confidence and support of all.

It was decided first to agree upon the man upon whom would fall the burden of collecting the film in the United States and supervising its shipment. After much discussion the name of Jules E. Brulatour was suggested by Samuel Goldfish. It was declared Mr. Brulatour would agree to serve. He was unanimously selected as the choice of the meeting. Mr. Brulatour was not present when his name was mentioned. Previously he had informed the gathering that George Eastman had authorized him to offer to the association and the government the full use of all the Eastman properties in France for the work of the commission.

After much discussion, in which several men were mentioned, P. A. Powers was named for commissioner to France. Mr. Powers later arrived at the meeting and was applauded as he entered. For the mission to Russia Walter W. Irwin was tentatively agreed upon, subject to the ratification of the arrangement by Mr. Irwin's family and associates. For the Italian mission J. A. Berst was suggested.

The meeting adjourned to 3 o'clock on the following Monday, at which time there was received the acceptances of Messrs. Brulatour, Powers and Irwin. Mr. Berst was obliged through business reasons to decline the Italian mission. Frank J. Marion was chosen in his stead.

The members of the commission met on Tuesday morning at the offices of the association to meet John R. Mott, general secretary of the Y. M. C. A. In the afternoon at 5 o'clock there was a general meeting of the association, which was addressed by George Creel, chairman of the committee on public information.

Zukor Sees Danger to Industry.

Adolph Zukor, President of Famous Players-Lasky Corporation, who has followed every development of the war situation so far as it concerns the motion picture industry, in the following statement points out to Congress some of the results that are certain to follow the agreement of the Congressional Conference Committee on the war tax bill, which contemplates raising three instead of two billion dollars, and concerning which a decision was reached September 29.

"From the moment that the motion picture industry was recognized as a factor in the preparation for war, and its value in aiding the Government in the prosecution of its plans therefor fully appreciated, the Famous Players-Lasky Corporation has taken a leading part in the various activities in that direction and has demonstrated its patriotic prnciples and eagerness to assist in every way possible," said Mr. Zukor. "It has co-operated with the National Association of the Motion Picture Industry to the fullest possible extent

in devising ways and means of bringing before the people the innumerable necessities of the stressful times. In this latest tax development, however, I see a grave danger to the film industry and cannot refrain from pointing it out so that those who are in a position to do so may use their utmost endeavors to prevent it now.

"As applied to the motion picture industry, the new bill alters the exemption clause for those theatres which charge 25 cents or less admission to 5 cents and imposes a tax on the gross receipts from all theatre admissions.

"Those in the industry recognize that there are thousands of small theatres throughout the country which do not make a profit on their entire investment commensurate with the tax on their intake which the conferees now propose. The result will certainly be that most of these small theatres will be forced to close their doors. They could not continue to exist and operate at a loss or with no profit. The result of this in turn will reflect directly upon the Government, because it will entail a loss of income and surplus profit tax from the theaters and from the great producing and distributing organizations whose profits will thus decline.

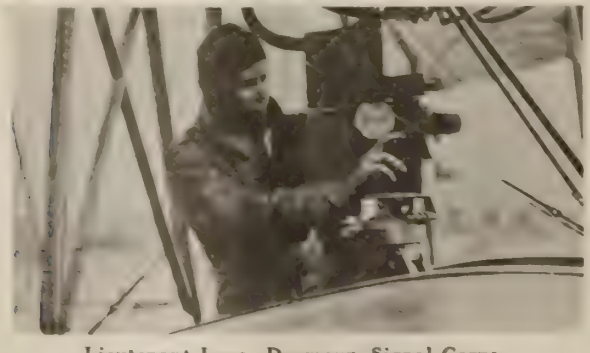
"It is true that the tax will not so materially affect the larger theaters because some may continue to operate at a sacrifice on their admission receipts. It is the small man who will suffer and unfortunately he has already been called upon to face local and other taxes in many instances which have rendered his position precarious. I do not make this statement from any lack of loyalty to the Government, because I believe it to be the absolute duty of every man in this country to assist to the last degree in the prosecution of the war. I am thinking solely of the fact that the Government, in the end, will lost more than it will gain from this tax levy.

"The tax on films means literally a 20 per cent. tax on completed positive, i. e., completed product, which is larger than that imposed upon any other industry engaged in production of any character of goods. The result of this will necessarily be reduced footage—less pictures—and again the net return to the Government from the taxation of corporations will be reduced, because of the lessening of returns as a result of decreased output and more expensive production."

The Roll of Honor

IT IS now First Lieutenant Lawrence J. Darmour of the signal section of the Officers' Reserve Corps. Larry has long been assistant editor of the Gaumont-Mutual Weekly and has a multitude of friends in the motion picture industry who will be glad to learn of his commission. He accompanied the Ford Peace Expedition when it went to Europe, but admits his next trip abroad will be more to his fancy.

Larry has been assigned to duty on the staff of General



Lieutenant Larry Darmour, Signal Corps.

Pershing. Because of his experience with the motion picture camera it is expected a part of his duties will be the photographing of enemy positions from aeroplanes. To perfect himself in this work he has been practicing for some time with the aviators who are quietly pursuing their air studies on Long Island.

* * *

Charles Wallach, who has acted as assistant to Jack Cohn in the management of the Universal Animated Weekly since its inception, left for Washington last week to take up his studies in the signal corps. On the evening prior to his departure the staffs of the Animated Weekly, Current Events and Screen Magazine gave Wallach a farewell dinner, following a party at the Morosco Theater.

W. S. Clime, Washington representative of the Hearst-Pathe News, has been commissioned lieutenant in the signal corps. Mr. Clime was one of the best known motion picture men in Washington, and is on intimate terms with all the heads of the various departments. Whenever official news pictures were to be made Mr. Clime was always selected as the representative of the news weeklies.

* * *

Few film men there are who have been around town any number of years but know "Willie"—Willie Moore. He has been on the job in film offices ever since he was four feet high, or at least not much taller. But, disclaiming any intention of prepetrating a pun, he is not Willie any more. A World man this week collided in the Paramount office with a stalwart youngster garbed in infantry uniform, with a sergeant's chevrons on his arm. Sergeant William J. Moore, Company A, 165th Infantry, is his description now. He is hooked up with the Rainbow division, and if all that is printed is true will not be long in the United States. Sergeant Moore has been employed in the offices of the Atlas, the Motion Picture Distributing and Sales Company, Exclusive Supply Company, All Star, the Itala, the Raver and the Paramount. There's a reminiscent sound about some of these concerns, indicative of the time Sergeant Moore has been in the film business. He has been a member of the Sixty-ninth (now 165th) for two years. Here's good luck to the Sergeant!

* * *

Charles Barnard, recently manager of the Vancouver branch of Pathe Exchange, Inc., has enlisted in the Royal Flying Corps for active service. He is popular and is widely known as "Charlie."

* * *

Willard Van der Veer, expert cameraman, who has but recently returned from a trip through the West Indies for Gaumont Company's magazine, "Reel Life," is the latest to enlist. He is now sergeant in the cinematographic section of the signal corps. "Van" had reached Trinidad when war was declared. As soon as possible he returned to the United States, closed up his affairs, volunteered, and is now ready for the other side.

If his photographic work abroad is only a fraction as good as what he has done for the Gaumont Company it is safe to predict that he will not remain a sergeant very long. When he was in the West Indies he struck all kinds of light conditions, but his negatives came through as clear as though made in the studio. He will be remembered for the "scoop" which enabled the Gaumont Company to release the picture of our new islands in the West Indies on the day their purchase from Denmark was ratified.

PICTURE MEN CALLED IN DRAFT.

MARSHALL NEILAN, director for Mary Pickford and producer of "Rebecca of Sunnybrook Farm," has been drafted. He has received word to report for departure to the concentration camp. The new picture, "The Little Princess," is now being staged by Mr. Neilan, and a short extension of time has been granted him in order to finish his work. Mr. Neilan has had a remarkable career in the motion picture field, and although still under thirty, as the draft call indicates, he has achieved an enviable record for cinema successes. Several months ago he was selected by Miss Pickford to produce her photoplays, and his work in "Rebecca of Sunnybrook Farm" bears out the many laudatory mentions concerning his abilities given him during the past six months.

* * *

Victor Fleming, head of the photoplay department of the Douglas Fairbanks company, has been drafted and left Los Angeles for American Lake, in Washington. During Fleming's absence Sam Landers will be in charge of the camera work for Fairbanks' productions.

POPPE BACK ON JOB.

To the surprise of his many friends throughout the profession, Harry Poppe, dapper and untiringly ambitious for work as ever, returned to his desk in the Yorke-Metro offices Friday morning October 5. After Joe Lee, Reilly, Miss Priest and the rest of the associates who share the same office had recovered from their astonishment, Harry explained the fact that the medical authorities at Camp Upton, Yaphank, Long Island, where he had been ordered to report the Sunday previous, rejected him from service inasmuch as he was much under weight for army requirements. On Thursday he was presented his honorable exemption, and made a bee-line for his home in Brooklyn and the Metro sanctum.

Activities of War Committees

OF THE MOTION PICTURE INDUSTRY

How to Get Liberty Loan Picture

Ten Companies to Handle Distribution of Great All Star Production—Pictures Furnished Free.

COMPLETE plans for the distribution of the all-star feature production, which has been made for the purpose of boosting the second Liberty Loan, have been perfected by the committee of the National Association of the Motion Picture Industry, appointed to co-operate with the Secretary of the Treasury in this important work. The production consists of five distinct episodes, each five hundred feet in length and of each of which there will be one hundred prints. Many national celebrities, including the President of the United States, appear in the picture, together with more than forty of the greatest artists of stage and screen. Every one of the stars who appear in this picture donated his or her services free of charge as a patriotic undertaking, and the companies at whose studios the pictures were taken and in whose laboratories they were prepared for distribution have given their services without thought of compensation.

Distribution of the finished product is placed in the hands of a committee of which Adolph Zukor is chairman. The other members are Marcus Loew, J. E. Brulatour, W. W. Irwin and George K. Spoor. This committee has arranged for ten of the largest distributing companies, all of which are members of the National Association of the Motion Picture Industry, to handle the actual distribution of the pictures through their various exchanges. In order to avoid any possibility of confusion each episode has been assigned exclusively to two of the ten companies, as follows: The first episode will be handled by Universal and Vitagraph, the second by Metro and Paramount, the third by Fox and Goldwyn, the fourth by Pathe and Triangle, and the fifth by World and Select. Each of these ten companies will have fifty prints of the particular episode which it has been designated to handle.

Under this arrangement it will be necesary for any exhibitor who desires to run all five episodes to get into immediate contact with either concern in the respective five groups which are handling the distribution. It is pointed out by the committee that there is no order or sequence in these five episodes and that they have been numbered consecutively only for a matter of record and in order to facilitate their distribution and identity. The fifth can be shown first just as well as that which has been designated No. 1, and any exhibitor who finds it impossible to show all five reels can show any one of the five.

Exhibitors are earnestly requested to facilitate the handling of these pictures to the greatest possible extent, and it is particularly called to their attention that the pictures are distributed to them absolutely without any cost to themselves, inasmuch as there is no rental charge and the express charges are borne by the respective exchanges.

In view of the fact that the campaign will close on October 28 it would be a very serious matter for any exhibitor unnecessarily to delay the forwarding of the print from his house to the next one in which it is to be shown, and the committee is very anxious to impress upon all exhibitors the great importance of handling the entire campaign with the greatest speed possible.

Inasmuch as there is absolutely no cost to the exhibitor, either for rentals or express charges, the committee takes upon itself the liberty of urging that every exhibitor advertise this production to the greatest possible extent, both for its patriotic value and because of the undoubted prestige which such an action will give his theatre.

It has been pointed out that the production itself is one of the greatest drawing cards that has ever been issued for the screen and that the artistic talent which it presents has no parallel in screen history. It is therefore in itself a tremendous attraction, and the patriotic impulse which prompted its advent upon the screen makes it unquestionably one of the most remarkable opportunities which has ever been afforded the exhibitor for increasing his local standing.

The picture itself was produced under the supervision of the Treasury Department, and the sanction of that department has been obtained in connection with every episode depicted in the production with every detail of the handling of its distribution. Herbert C. Rawll directed the actual staging of the production.

The campaign will open immediately and exhibitors are urged to get into touch with the exchanges of any one of the ten companies listed above which are handling the production. For any information which cannot be obtained from these exchanges apply to Al Lichtman, sales manager of Paramount Pictures Corporation, who is in direct charge of the distribution of the Second Liberty Loan picture, on behalf of the Liberty Loan Committee of the National Association of the Motion Picture Industry.

KALEM USES ANIMATED LIBERTY TRAILER.

WHEN the Kalem Company saw the leading artists of the country were providing striking posters, urging subscriptions to the Government's second issue of Liberty Bonds, it determined to make an appeal through its films which would impress particularly the mass of humanity daily attending the picture theatres. Kalem had been early in the field with a trailer on its films, bidding the public "stand by the flag" and subscribe to the first Liberty Loan. This time it planned to outdo its former effort and the new film, shown simultaneously with the opening of the subscription campaign on October 1, will be run until the new Liberty Bonds are fully subscribed.

Kalem's new trailer is a beautifully lighted and tinted scene of a gray-haired mother, bidding good-bye to her sons, a marine and a color sergeant. Imposed on the film is the text: "She Lends Her Sons. Lend Your Dollars for a Liberty Bond—and Victory!"

In view of the care and energy expended on this short strip of film, which was designed by Phil Lang and produced by Storm V. Boyd, it undoubtedly sets a new record in an industry which is replete with unique records. The mother is enacted by Helen Lindroth, noted in many Kalem and Famous Players productions; the marine by Otto Kruger, the popular leading man in "Here Comes the Bride," now running on Broadway and the color sergeant by George Clarke, an actor now in the Plattsburg training camp.

Kalem has turned over to the Government an enlargement from the film to be used in general publicity.

Liberty Bond Trailer Used on Kalem Films.

Friend Explains Food Control

Chairman of Motion Picture Auxiliary Committee Makes Clear the Situation As It Affects This and Other Countries.

HERBERT HOOVER, Food Administrator of the Government, has been highly elated over the manner in which the thousands of exhibitors have come forth and offered their co-operation in spreading the propaganda of the food administration in the campaign to have people waste less and to have one meatless and wheatless day each week.

One question that has come from many exhibitors in answer to the request to co-operate is "What does food control really mean?" Arthur S. Friend, who is chairman of the Motion Picture Division of the Food Administration, is answering this question by telling exhibitors what Mr. Hoover hmself had to say on the subject recently at a meeting of the State Food Administrators and his personal staff, when he gave a striking explanation of the part that food control plays in war.

He said European nations went into the war giving little thought to the subject of food. Even Germany, with its preparations, had not foreseen the significance of this factor. With millions of men taken from production, and thousands of square miles of fertile fields laid waste by armies, the world's cupboard quickly began developing a bareness like that of Mother Hubbard. Country after country went to the cupboard to get a bone, and found a diminished supply.

This made it necessary to organize food supply and distribution, and the various countries tried various methods. They fixed maximum prices and minimum prices, regulated the production and distributing trades, and put their people on rations. Those countries which established the earliest and best methods of food control secured the greatest efficiency in war. The best system, on the whole, is still that of Germany, and she has been able to maintain efficiency with a food supply which in some of her enemy countries might be most embarrassing. Russia, with perhaps the greatest possibilities of food production in Europe, did nothing at all, and out of Russia's food situation grew her revolution.

Mr. Hoover said that whether we like it or not we must deal with the food problem of war in one of two ways. There is not enough food to go around if we stick to the lavish methods of peace times. Rising prices, coupled with depreciation of money, due to issues of war bonds in every country, which make the purchasing power of money shrink, compel us to adjust the food supply to the world's appetite, either by controlling that supply in ways that lead to economy and make it suffice, or by letting wages rise as prices rise, to keep pace roughly with fluctuations.

Even an amateur economist can see at a glance that food control is better than wage increase, because wage increase is a crude force operating slowly, unevenly and with great injustice and suffering to millions of workers. The wages of many workers do not rise—the professional men, clerical workers, public employees, and so forth. Russia tried the experiment of letting wages adjust themselves to the diminishing food supply, and it did not work. Russia was brought to a state bordering on anarchy by the intolerable pressure of the food situation on the ordinary peaceful citizen.

Therefore, whether we like it or not—this is a favorite phrase of the Food Administrator, and typifies the impersonal attitude he takes toward these great economic problems—whether we like it or not, we must meet the food situation in one way or the other, and food control seems to be the lesser of two evils.

This viewpoint explains most of the work thus far done by the United States Food Administration. From August 10, when President Wilson signed the food law, until today, much of the work of the Food Administraton has centered upon the organization of food control machinery. The farmer, the grain man, the miller, the baker, the packer, the grocer, the wholesaler and retailer, the traveling salesman and the canned goods broker, have gone to Washington in bodies, representing the best men and the best minds in their respective trades, and have conferred there, not only with the Food Administrator himself, but with leading men in their own lines who are acting as volunteers on the Food Administration. Sometimes they have gone with fear in their hearts or resentment at the prospect of government interference in their business affairs. But there is something in Washington which quickly dissipates fear and resentment, and leads these men to offer their unanimous support to food control measures.

"Whether we like it or not," they are told, "this is the situation. Business cannot go on as usual in war times, because the law of supply and demand is thrown out of operation. These are the conditions and here is the only remedy that has been found in countries with greater experience in war than we have yet had. What do you think about it, gentlemen?"

What the business men think is shown in every case by their action in recognizing the necessity for food control. They have promised their patriotic co-operation and are readjusting their trade organization and methods for loyal support of food administration policies.

With sensible food control it is possible to handle the other two outstanding problems of food supply in war. One is increased production and the other is economical use of food. With stable prices, absence of speculation, and the temporary surrender of individual trade advantages, the farmer can have no assurance of prices ample enough to encourage larger planting and live stock raising. And by these same safeguards thrown round the food supply the consumer is made willing to economize in food, and is also able to purchase the necessities of life at prices which are at least reasonable, and what is more important, do not suffer wild fluctuations.

This is food control in a nutshell. Whatever fear or hostility there may be in the country over food control arises entirely from misunderstanding of what food control really means, why it is necessary and how it is being carried out. In no case does this feeling persist after real food control has been explained.

TO RAISE SOLDIERS' TOBACCO FUND.

At a meeting of the War Council of the National Association of the Motion Picture Industry, held on Friday (September 28), comprising the chairman of the various sub-committees which are acting in conjunction with the Federal Departments, Captain Edward C. Kavanauh, U. S. A., addressed the committee, soliciting the support of the industry, as represented by the National Association, in raising a fund to supply tobacco to the soldiers as they embark on the transports. The request was granted immediately, and a committee was appointed consisting of S. L. Rothapfel, J. A. Berst and Lee A. Ochs, to co-operate with the Quartermaster's Department of the army.

THREE AUTHORS ADDED TO UNIVERSAL FORCES.

During the past fortnight, Universal has added three authors of considerable note to the scenario department on the coast. They are Charles Kenyon, J. Edward Hungerford, and Captain Leslie T. Peacocke.

Charles Kenyon, who has recently completed several photoplays of note for Paramount, is the author of "Kindling," the play in which Margaret Illington created a furore on Broadway some seasons ago. He is a native of San Francisco, and worked on newspapers in that city before winning success in the dramatic field. Mr. Kenyon is now engaged upon a story which will run to five or more reels.

For the past ten years J. Edward Hungerford has been one of the best known magazine writers in the country, and has also had books published and feature photoplays produced during that time. He has been assigned to the creative branch of the scenario department, under Col. Jasper Ewing Brady, and it is safe to predict that he will furnish many striking new ideas during the months to come.

Captain Leslie T. Peacocke is already well known to Universal patrons, having been connected with the organization twice in the past. He is probably best known as the author of "Neptune's Daughter," the first great Annette Kellermann spectacle. Captain Peacocke is said to have completed the outline of another big marine story which has been O. K.'d. for early production.

ROBERT WALKER PLAYS ROLE IN "BLUE JEANS."

Robert Walker, nephew of Robert Hilliard, plays the part of Perry Bascom in "Blue Jeans," a forthcoming Metro wonderplay, starring Viola Dana, under the direction of John Collins, a role which his uncle originated in the stage production. The play was produced at the old Fourteenth Street Theater more than twenty-five years ago, with Robert Hilliard and Jennie Yeamans in the leading roles of Perry Bascom and June. When Walker was cast for his role in the screen production he telegraphed to his uncle for data concerning the costumes and settings. Many valuable suggestions were received from Mr. Hilliard, and his nephew's costume was copied from that used in the original stage production.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

Associating Directors at Indianapolis

Directors of the Indiana District Confer on Matters of Importance.

THE directors of the American Exhibitors' Association, district of Indiana, held a meeting Friday afternoon, September 28, at the Hotel Severin in Indianapolis and discussed various questions of interest to the association and its members. All the directors were present at the meeting.

Although the meeting was private—no one being admitted except the directors—Frank J. Rembusch, head of the Indiana branch of the association, made public some of the details of the proceedings to the effect that the directors discussed the numerous complaints that have been received from exhibitors over the state in reference to the unfair methods of some of the film manufacturers, and talked over proposed plans with which to protect the exhibitors in these matters. These plans will be announced at a later date, he said.

Mr. Rembusch said the State Council of Defense had asked the Association to assist it in furthering the food conservation and other patriotic movements, and added that he was pleased to report that the Indiana exhibitors are co-operating with the state council in every way possible. The numerous slides that have been sent out by the Association, Mr. Rembusch said, have been run by all the exhibitors and great good has resulted.

Mr. Rembusch says Indiana has the strongest organization and has the best organized branch of the association in the United States. All the Indiana exhibitors, he said, are unanimously and wholeheartedly in favor of the national organization of the American Exhibitors' Association and have withdrawn all affiliations with the old league. There have been no quarrels or dissension in the ranks of the Hoosier organization.

Mr. Rembusch and Charles C. Pettijohn, the general manager of the national organization, were chosen to represent the Indiana district at the Chicago meeting of the American Exhibitors' Association, held in Fraternity hall, Tuesday and Wednesday, Oct. 2 and 3.

Although no definite announcement was made by them, Mr. Pettiiohn and Mr. Rembusch intimated that the American Exhibitors' Association, district of Indianapolis, is preparing to spring something big in the next few weeks.

Call for New England Convention

Under Auspices of League Exhibitors Will Meet at Boston on October 23—Dinner in Evening.

A JOINT meeting of and convention of the motion picture exhibitors of New England, under the auspices of the Motion Picture Exhibitors' League of America, will be held at the Copley Plaza Hotel, Boston, on Tuesday afternoon and evening, October 23, 1917.

The object of the convention is to formulate a get-together spirit and to discuss the different propositions and problems which are daily confronting our industry. Individual meetings of the six states will be held in the State Suite during the afternoon to which every exhibitor in New England is cordially invited to attend. A joint open meeting and informal dinner will be held in the grill room of the Hotel in the evening, to which any one connected with the industry will be welcome.

At the dinner addresses will be made by James M. Curley, mayor of Boston; William A. Brady, president N. A. M. P. I.; Lee A. Ochs, president M. P. E. L. of A.; Ex-Governor David I. Walsh, Granville S. MacFarland, W. Stephen Bush, Louis Blumenthal, A. S. Black, C. H. Bean, E. H. Horstmann and others.

The New England convention committee is E. R. Gregory, chairman, Dorchester Theatre, Boston; E. H. Horstmann, national treasurer and president Massachusetts M. P. E. L., Boston; A. S. Black, president Maine M. P. E. L., Rockland, Me.; C. H. Bean, president New Hampshire M. P E L, Franklin, N H.; E. R. Hutchinson, president Vermont M. P. E. L., Burlington, Vt.; S. Grant, manager 1918 National Electrical Exposition, Boston; C. N. Hodgdon, Princess Theatre, Wakefield, Mass.; A. Goodside, Modern Theatre, Providence, R. I.; W. E. Spragg, Gordon's Olympia Theatre, New Haven, Conn.

The tickets for the dinner, which will be held at 7:30, will be $3. Please notify E. H. Horstmann, 174 Pleasant street, Boston, at once if you desire to attend the dinner.

Manhattan Exhibitors Meet

Operators' Strike Discussed—Sydney Asher Appointed Secretary Pro Tem—Arrangements for Ball December 7.

MANHATTAN LOCAL NO. 1, of the Motion Picture Exhibitors' League, held its monthly meeting at its rooms, 218 E. 42nd street, New York City, on Wednesday, Oct. 4. The main topic of discussion was the operators' union, which declared a strike on Monday, Oct I, on those theatres employing non-union operators. Representatives of the union tried to persuade the managers of fifteen theatres to sign a contract agreeing to employ none but union operators, which they refused to do.

In every case where union operators quit work in the booths, the exhibitors were prepared to fill their places, and had no trouble in doing it. The league, as such, had resolved in favor of an open shop policy, and the members maintained its position.

M. J. Gerdson handed in his resignation as Secretary of Manhattan Local and No. 1. It was accepted with regret, Mr. Gerdson said he had organized a local in the Borough of Queens of seventeen exhibitors and he was obliged to

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

Kansas Exhibitors in Semi-Annual Convention at Manhattan, Kan.....October 15 and 16
J. J. Marshall, Marshall Theater, Manhattan, Secretary

New England Exhibitors at Boston.....October 23
(Also Individual State Meetings in Afternoon)
E. R. Gregory, Chairman, Dorchester Theater, Boston

devote his time and attention to it. Sydney Asher was appointed temporary secretary.

A committee was appointed from different districts to make a canvass for new members and look after present delinquent members. D. Weinstein of the City Hall Theatre on Park Row, was made chairman of the committee.

Arrangements were made to hold the League's annual ball on Dec. 7 at Terrace Garden. Chas. F. Haring is chairman of the committee of arrangements.

NATIONAL ASSOCIATION TO FIGHT THIEVES.

At a meeting of the committee appointed to investigate film thefts, held at the office of the National Association of the Motion Picture Industry on Friday, Sept. 29, definite plans were agreed upon with a view to putting a stop to the thieving and selling of films which has been constantly increasing during the past year through an elaborate system which is international in its scope and has cost the industry upward of a million dollars.

A sub-committee, consisting of P. A. Powers, treasurer of Universal, and W. W. Irwin, general manager of Vitagraph-V.L.S.E., was appointed to complete the necessary arrangements and with full power to act on behalf of the producer and distributor branch as of the National Association.

It is confidently expected the activities of the alleged gang of film thieves will be seriously interrupted just as soon as the National Association committee's plan is put into effect. It is also proposed to secure the co-operation of the Federal authorities in checking up all film export shipments for the purpose of investigating the shipments and to put a stop to any stolen prints being sent out of this country.

PLANNING ASSOCIATION MEETING IN MICHIGAN.

Another monster meeting is planned for the near future by the newly organized Michigan branch of the American Exhibitors' Association. S. A. Moran of Ann Arbor, president, and Claud Cady of Lansing, secretary, have been in communication with each other endeavoring to set a date for the proposed meeting to be held in Detroit—either in October or early in November. In view of the fact that every exhibitor in the state has received a copy of the address of Frank Rembusch delivered at the last state meeting, Messrs. Cady and Moran feel that "while the iron is hot" is a good time to hold a get-together meeting and work out a permanent association as well as a definite policy. First of all what is needed is action to make it generally known that Michigan has a state organization affiliated with the American Exhibitors' Association, and then a drive for members should be started. There isn't any reason why 100 per cent. of the Michigan exhibitors should not belong to such an organization—and no doubt they will be if the proposition is properly presented to them.

AMERICAN ASSOCIATION DIRECTORS MEET.

A business meeting of the directors of the American Exhibitors' Association was held at their offices in the Times Building, New York City, Thursday, October 4. Many matters of importance of "doing something" for the exhibitor prevailed at the session. Among those who attended were I. M. Mosher, Buffalo, N. Y.; William Fait, Jr., Utica, N. Y.; W. A. Steffes, Minneapolis, Minn.; Guy Wonders, Baltimore, Md; Peter Jeup, Detroit; M Levy, Norfolk, Va., and Charles C. Pettijohn, who held proxies for the other directors, who were prevented from attending because of previous business engagements.

President Jake Wells, of Richmond, Va., who is opening a new theater at Atlanta, Ga., and was unable to be present, kept in touch with the matter by long distance telephone. The meeting was adjourned until Thursday, October 11, to conclude business.

Leo Dennison, branch manager in Cleveland for the Hoffman-Foursquare exchange, has been drafted.

We are not the official organ of any single organization or branch of the industry. BUT we are read by more members of the league than are any two other moving picture trade publications combined and by ten times more exhibitors than belong to the league.

BLACKWELL CELEBRATES RECORD OF 400 PLAYS

Carlye Blackwell, popular star of World-Pictures, Brady-Made, is at work upon his 400th screen play, in each of which he has acted the principal male personage. To commemorate the occasion, which is entirely unique in cinema history, th World Film Corporation has adopted measures to provide a souvenir for every feminine member of each assemblage that witnesses this particular picture in all theaters where it is shown.

The publicity department of World-Pictures rises to remark that theatrical managers consider a 400th performance of a play a milestone worthy of very special mark, so why should not the coming of a 400th screen play, with the same star at its head, be of even greater interest to the public? It is a sure thing, adds the publicity man, that no other actor of the stage or screen has been the star of anything like this number of plays.

Mr. Blackwell has been a screen player for seven years, and is entering his eighth. The first film drama in which he appeared was the Vitagraph version of "Uncle Tom's Cabin," a feature production considered altogether immense at that early period. He remained with Vitagraph for nine months, appearing in pictures of one and two reels apiece.

The actor then joined Kalem for a term, and afterward had a long engagement with Paramount-Lasky-Famous Players, spending a part of his time in New York and the rest in California. In December he will have been for two years with World-Pictures, Brady-Made, which confines itself to the production of features, each of five reels or more.

DIRECTOR NEED NOT GUARANTEE.

There came before Judge Murray and a jury in the Third Municipal Court on Monday last a question of importance to motion picture directors and to film companies. It was brought up in the suit of Will E. Davis, a director, against the Van Dyke Film Production Company. It appeared that the company engaged Mr. Davis to produce a picture for them and when the National Board of Censors ordered some cuts made in it, refused him any payment for his services, alleging that he had guaranteed that the picture would pass the censors. Robert Spear, of the Chandler Building, was counsel for the plaintiff. He argued that no director nor any other human being could predict what a Board of Censors would do in regard to any picture. Judge Murray in charging the jury sustained Mr. Spear's contention. He also said that the mere fact that a picture dealt with the subject of vice does not of itself mean that the picture itself is vicious, as it may point to a moral lesson. In any case, he said, the director could not be held responsible if the censors disapproved of a picture the company had engaged him to produce.

The jury awarded a verdict to the plaintiff for $500.

BRENON OFFICES ON HUDSON HEIGHTS, N. J.

Herbert Brenon has transferred his business offices to his studio on Hudson Heights, where he has had a special building erected for the purpose on the studio grounds. Since breaking off his relations with Lewis J. Selznick Mr. Brenon has given up his office in the Godfrey Building, and with the entire staff of the Herbert Brenon Film Corporation he has transferred his offices to these new headquarters. At the present time they include the private offices for Mr. Brenon, for his general manager, secretary, publicity department, and for the auditor's and account departments.

Mr. Brenon's idea in transferring his offices across the river is to have his business end of the corporation run in absolute connection with his workshop, and to provide light and airy accommodations for his staff.

A stucco garage to match the office and studio building has also been built for the studio's cars.

CLARINE SEYMOUR IN TOTO COMEDIES.

Rolin has signed for Pathe's "Toto" comedies Clarine Seymour. She has already started work in these comedies as Toto's leading woman and Director General Hal E. Roach is confident that in her he has found a girl who will make her mark. The "Toto" comedies will be so important on the Pathe program of the near future that much attention was paid to the question as to who should be the leading woman. That Mr. Roach, who is admittedly one of the very greatest comedy directors in the country, should have selected little Miss Seymour for such an important role speaks volumes for her beauty and talent.

Brenon Secures Injunction

Judge Hough Says Unfairness Has Been Practiced by the Export and Import Film Company.

JUDGE HOUGH, in the United States District Court, on October 2, issued an injunction, pendente lite, enjoining The Export and Import Film Company, Inc., Ben Blumenthal and Chadwick from using the title, "The Tyranny of the Romanoffs, with Iliodor," in connection with the release of the photoplay depicting Ivan, the Terrible, and life in Russia in the sixteenth century.

"I assume that the defendant, Export and Import Film Company, Inc.'s, photoplay deals with entirely different scenes, times and surroundings from those employed by plaintiff," said Judge Hough. "Ivan, the Terrible was not a Romanoff, and the sixteenth century was different from the twentieth century, even in Russia. This is common knowledge.

"But when a copyrighted play is registered, as 'The Fall of the Romanoffs,' and Iliodor is a prominent character therein, defendant's acts in advertising 'The Tyranny of the Romanoffs, with Iliodor,' are nonsense unless intended to create the belief that the play so named did or does deal with the matters naturally suggested by 'The Fall of the Romanoffs,' with Iliodor as an actor."

Judge Hough pointed out that it is frequently extremely difficult to draw the dividing line between copyright or trade-mark infringement and unfair competition, and that when the title of a play is descriptive it may be protected by copyright.

"Here there is plainly such unfairness, but there is a threat of infringement also by the appropriation of name; and actual infringement in the simultation of Iliodor's costume in advertising matter.

"Injunction, pendente lite, will continue against Blumenthal, Export and Import Film Company, Inc., and Chadwick, preventing their use of the title, 'The Tyranny of the Romaoffs, with Iliodor,' and from using, showing, etc., any photograph of Iliodor in a costume shown on that person in plaintiff's copyrighted photoplay. I am satisfied that defendants have pirated one of the plaintiff's copyrighted photographs of Iliodor, hence this last direction," decreed Judge Hough.

"To avoid further motions it may be said that I should not consider 'The Tyranny of the Romanoffs' a copying or infringement of 'The Fall of the Romanoffs,'" continued Judge Hough. "It is the phrase, 'with Iliodor,' which under the circumstances substitutes the actionable threat of infringement; a threat not the less actionable because a story concerning Ivan, the Terrible would not and could not make the threat good."

Judge Hough directed the Iliodor Pictures Corporation, which instituted the suit against the various defendants to protect the rights to the current production, "The Fall of the Romanoffs," to file a bond of $5,000 to secure the defendants against loss in the event the suit is eventually decided in their favor. JOYCE.

BRING SUIT TO ENJOIN INFRINGEMENT OF "THE ITALIAN BATTLEFRONT."

The Italian Government, represented by the Italio-North American Commercial Union, in conjunction with the Fort Pitt Theater Company of Pittsburgh, on Saturday began action in the Southern New York District of the United States District Court to restrain Jack Goldberg and Alexander Stathopoulo from exhibiting or causing to be exhibited a motion picture production entitled, "On the Italian Battlefront."

The plaintiffs, in asking for $50,000 damages, declare that the use of the latter title is an infringement on their copyrighted title, and that the release of a production purporting to be the official pictures of the Italian army is a violation of their property rights and unfair competition.

METRO PICTURES OPEN HARLEM'S STRAND.

Metro pictures "turned them away" at the opening of the new Harlem Strand theater, 115-125 East 125th street, New York, and for the first three days of the theater's existence. The Harlem Strand is a beautiful new picture house with a seating capacity of 1,500. It opened Friday, September 28, with "Their Compact," a seven-act Metro, with Bushman and Bayne as co-stars. The picture was continued Saturday, with packed houses at each performance, and for Sunday another Metro attraction, Harold Lockwood in the seven-act Metro-Yorke screen version of Jackson Gregory's popular novel, was used.

Music Publishers Sue Exhibitors

Several Actions Brought Against New York Picture Men for Playing Copyright Music.

A NUMBER of motion picture exhibitors are named as defendants in actions on file in the United States District Court, in which publishers of music allege the proprietors of moving picture theaters are permitting musical compositions to be played without the consent of the publishers.

The plaintiffs demand injunctive relief, and ask that the motion picture exhibitors be compelled to pay them $10 for each time the musical compositions were rendered in their theaters without the consent of the publishers of the copyrighted works. The following suits were filed by Nathan Burkan on October 4:

Watson, Berlin & Snyder & Company against Thomas Cassese, proprietor of the Roma Theater at 178 First avenue, for alleged infringement of the song, "From Here to Shanghai."

Watson, Berlin & Snyder Company against the Schuyler Amusement Company, operators of the Schuyler Theater at Broadway and 82d street, for alleged infringement of "Let's All Be Americans Now."

Watson, Berlin & Snyder Company against the Varieties Photoplay Company, Inc., operators of the Varieties Theater at 112 Second avenue, for alleged infringement of "Let's All Be Americans Now."

M. Witmark & Sons against the Second Avenue Amusement Company, operators of the Majestic Theater at 15 Second avenue, for alleged infringement of "Suki San" (Where the Cherry Blossoms Fall).

Watson, Berlin & Snyder Company against Frank Ascoli, proprietor of the Novelty Theater at 214 Bowery, for alleged infringement of "For Me and My Gal."

G. Ricordi & Company, Inc., against the National City Amusement Enterprises, operators of the Palace Theater at 1326 St. Nicholas avenue, for alleged infringement of "Navanola" (Have Another).

M. Witmark & Sons against Max Grund, proprietor of the Model Theater at 940 Freeman street, for alleged infringement of "Turn Back the Universe and Give Me Yesterday."

T. B. Harms & Francis, Day & Hunter, against Israel Suckman, proprietor of the Golden Rule Theater at 125 Rivington street, for alleged infringement of "Hello, I've Been Looking for You."

BENJAMIN CHAPIN SEES PICTURES AS A REGULAR JOB.

Before coming to the films, Benjamin Chapin was an attraction on the dramatic stage, a lyceum star and a vaudeville headliner. When he commenced the first picture of the Lincoln Cycle, he expected to be free for his old lines of effort in a year, and so notified the various managers. The result was that they checked him in their books as "available" for that time the following year.

"But I had miscalculated time as applied to picture producing," said Mr. Chapin. "I soon saw that to do a good job, a year is nothing. I altered my plans, of course, and decided to give one, two, three or five years to this work—or as many as might be necessary.

"The managers didn't alter their plans, however. A year passed and I was reminded of my announcement in no uncertain way. First the vaudeville agent, then the lyceum bureau, and eventually my theatrical managers. And, of course, I wasn't ready. I had a year, the year was up and they couldn't understand.

"My explanation didn't explain. A year on a picture and not finished with it—how could that be?

"Their knowledge of film producing was amazingly like my own before I had gotten into it. Good films could be turned out in a short space, we had all thought. Not until I got right into my subject did I find that if anything took time it was the making of a good motion picture, especially the sort I wanted the Cycle to be.

"So the studio still has me. But in the interval lots of people have become better acquainted with the motion picture on the production side. They understand my stand better now, and even congratulate me upon it."

OLGA GREY RETURNS TO TRIANGLE.

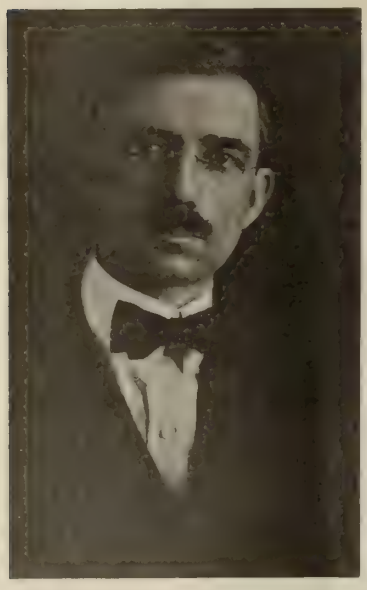
Olga Grey, who was once well known to Triangle patrons and has been seen to advantage in many striking vampire parts, is back with Triangle and has been cast for the role of the adventuress in Director Raymond Wells' new story, "Fanatics."

Yearsley Comes to First National

New Publicity Man Brings to the Circuit an Experience Gained by Five Years with Australasian Films.

BRINGING to New York a new perspective on the subject of motion picture publicity, Clarence L. Yearsley took up, on October 1, his new duties in the headquarters of the First National Exhibitors' Circuit. Mr. Yearsley has had much experience in film exploitation in Australia. His first work there was early in 1912 with the Greater J. D. Williams Amusement Company. When later the concern was amalgamated with seven others under the name of Australasian Films and Union Theaters he continued at the head of the publicity service and there remained until he left the island continent last April.

With the Williams company Mr. Yearsley was spending a hundred thousand dollars annually in publicity. General Manager Williams of the First National, who had introduced his new advertising man to a World representative, said so far as he knew Mr. Yearsley was the first man to write a full newspaper page advertisement for a motion picture. This was five years gao in Australia.



Clarence L. Yearsley.

Mr. Yearsley handled the publicity for the forty-two houses in Australia directly under the control of the Australasian, as well as those theaters in New Zealand, that were supplied film by the company—approximately 60 or 75 per cent of the shows in the country. Then by way of added duties there were the company's affiliations in Queensland.

The newcomer to New York told an interesting story of how Charles Chaplin was first featured in Australia. Just by the way, one of Mr. Yearsley's major duties now will be the preparation of publicity for Mr Chaplin, owing to the comedian's just starting in to fulfill his contract for eight pictures with the First National. It developed toward the end of a week, in the early part of 1914, that the company had no feature film for the coming seven days, and Harry Lauder was in town and undoubtedly would collect all the loose amusement change in the big city.

Mr. Yearsley learned upon inquiry there was a two-reel Keystone that had just arrived. He said he would look at it. It was the first Sennett picture of that length to reach Australia. "Caught in the Cabaret" was its title. The publicity man saw real advertising possibilities in the work of Chaplin, and he prepared his announcements accordingly. He spread quarter pages through the newspapers. On Monday night he went to hear Lauder. On Tuesday evening he dropped in at the theater where the Chaplin was being shown. He had heard the public laughing at Lauder, but at the antics of Chaplin the men and women out front were shrieking. The significance of the contrast was not lost on Mr. Yearsely. The work of an unknown screen player was more than topping the hilarity engendered by the physical presence of the greatest comedian on the English vaudeville stage. That "engagement" marked the begining of Chaplin's popularity in Australia, which has continued to this day; and Mr. Yearsley is authority for the statement that Chaplin has remained the most popular screen player in that country.

There was a clean-up in Australia with Billie Burke in "Gloria's Romance." The forty thousand feet were reduced by four thousand, and the serial cut into six features of equal length. With the six thousand feet in "Tillie's Punctured Romance" the same scheme was followed, except that the latter was divided into three periods of about two thousand feet length—a treatment to which it just happened the story was easily amenable. These episodes were run on alternating weeks.

Mr. Yearsley has been in the United States all summer, much of his time having been spent in a motor trip looking into motion picture conditions on the Pacific Coast and—fishing. He has enjoyed his rest and looks fit. He says his work here will not be new to him, as the First National is organized largely on the lines of the successful concern with which he recently has been connected. He said that not only will he prepare such advertising as may be required by the First National—which it is believed will become increasingly important—but also he will write publicity for exhibitor use on all the pictures to be issued by the company, "consumer advertising," as it were. This publicity later will be available by all houses showing these pictures.

Tom Mix in Features

WILLIAM FOX announces as the latest star of the Fox exclusive feature series Tom Mix, most famous motion picture cowboy. For the last ten months Mr. Mix has been starring in comedies on the Fox program. His entry into the five and six reel class of subjects will be greeted with approval by his admirers.

Tom Mix's fame as a cowboy assures for him success in this newest move. The type of drama in which he will appear will be largely western, and will afford him ample opportunity to display the dare-devil "stunts" which have gained him the title of most fearless of screen players.

Tom Mix.

Tom's picture work is merely a chapter from the adventurous story of his life. Born on the Texan plains of a family noted for its daring and bravery, Tom early manifested his roving spirit. He enlisted when the Spanish-American war began, and served for some time as chief of scouts in Cuba. Thereafter he worked in a similar capacity in the Philippines, and carried on the difficult task of organizing the natives there into American army units.

At the time of the Boxer uprising in China Tom was there, attached to the Ninth Infantry. He was wounded at the Battle of Tien-Tsin so severely that, upon his return to the United States a few months later, he had to spend several months in a hospital.

Well again, Tom joined the Texas Rangers. He was leader of the band which hunted down and captured the notorious Shont brothers, a group of men engaged in running horses across the Mexican border.

After that Mix became deputy marshal in Texas. Then he heard of a meeting of cowboys who contemplated going into motion picture work. Tom joined them, and immediatly became their leader.

That was nine years ago. Since then Mix's work has been of such a character as to win him the distinction of being a great portrayer of western types on the screen.

ROTHAPFEL'S NEW THEATER NAMED "THE RIVOLI."

The pretentious playhouse at the corner of Broadway and Forty-ninth street, scheduled to open in December, under the direction of S. L. Rothapfel, will be known as The Rivoli. Hugo Reisenfeld, conductor of the Rialto orchestra, suggested the name, and it was selected as the best among the hundreds which had been under consideration. Around The Rialto there is a general feeling of satisfaction that the name of the new theatre begins with the "lucky R," which has been so prominent in Mr. Rothapfel's success. Mr. Rothapfel's first theatre in New York was The Regent. His shows there paved the way to the style of entertainment which has built up the popularity of The Rialto.

Kaplan Returning to Moscow

Russian Producer to Install American Laboratory Methods in His Studios.

WITH plans completed for the release in the United States of the screen productions of the Moscow Art Theatre, N. S. Kaplan, president of the Russian Art Film Corporation, has engaged passage from Vancouver for October 25, and will return to Moscow to continue the production of film features for the American market. Unless government obstacles intervene, he will have in his party a combination studio and laboratory manager and a cameraman, thereby assuring the continuation of the Russian repertory under the best possible auspices. The launching of the repertory in America has been a tremendous task because of the handicap of cutting and titling the pictures in New York, thousands of miles from the base of production. This handicap will be eliminated under the new programme, and the features will arrive in America ready for release.

Mme. Sophie Kaplan.

As intimated last week, Mr. Kaplan has obtained the co-operation of one of the most important distributing organizations in this country to market his productions. With a year's supply of features on hand before any release is made it is the intention of Mr. Kaplan and his associates in America to institute a program of one release a week. In addition to this program, later there will be a series of special features under the sole direction of Mme. Sophie Kaplan.

Mme. Kaplan was directing a chain of superior motion picture theatres in Russia when Mr. Kaplan began to market there the productions of the Moscow Art Theatre. Their marriage followed, and soon afterward, when the government accepted her offer to use her theatres as barracks for soldiers, they came to America. During the months that they have been here Mme. Kaplan has spent the greater part of her time in study of the American film industry, from production to distribution and presentation. She has read dozens of scenarios, but of one thing she is determined, she will stick to Russian stories.

"After reading many, many scenarios written by American authors," said Mme. Kaplan, "I am convinced that best results will be obtained by adhering to our previous policy of Russian stories for Russian stars. After all, the fundamental emotions are international and I believe that American playgoers will welcome the tense, dramatic plots and the quiet but effective methods of our stars. But I am also convinced that the best results can be obtained by a combination of our resources and yours. To achieve this result Mr. Kaplan and I have decided to install American laboratory methods in our studios. An American cameraman and laboratory manager to superintend the photography and the cutting and titling of our features should result in 100 per cent. efficiency.

"While Mr. Kaplan devotes his attention to the production of one five or six reel picture a week, I intend to produce one extraordinary feature a month. Both series will be released in America by the same distributing organization.

To this Mr. Kaplan adds that he expects to do for his American associates in Russia what they are going to do for him in this country. There will be an exchange of features and the first-hand knowledge of each individual will be utilized in the production of such features as will have a consistent appeal in both the oldest and the newest republics. Mr. Kaplan has maintained ever since he arrived in New York last spring that there was a splendid opportunity in Russia for the marketing of the right kind of American films.

"The time is not far distant when America and Russia will be working side by side for the achievement and advancement of the most popular expression of art—the motion picture."

Mahlon Hamilton

MAHLON HAMILTON, who has made an eviable reputation for himself in the legitimate drama and in the motion picture world, is adding to his laurels by his excellent work as Jack Ramsey, the secret-service operative, who is the hero of "The Hidden Hand," the Pathe serial which will be released in the early winter.

"The Hidden Hand" is known as Pathe's four-star serial in which Miss Doris Kenyon is the bright particular star, while Sheldon Lewis, Miss Arline Pretty and Mahlon Hamilton are the featured members of the cast.

Mahlon Hamilton.

Mr. Hamilton has been on the stage for ten years and is known throughout the country as one of the most polished of the younger actors. He began his stage career in "At Yale," where he put over the "college hero stuff," as he himself describes it. Then he played with Jessie Bonstelle in "The Great Question." After that he was in the cast of "The Chaperon," the play with which Maxine Elliott opened her playhouse.

After playing in Charles Frohman's production of "Israel," he spent a season in vaudeville with William H. Thompson in a sketch called "For Love's Sweet Sake." He next played an important part in "Over Night," after which he made his debut in pictures with the Kinemacolor company in California. He was then selected by Blanche Ring for a leading part in "Claudia Smiles."

Motion picture fans who were struck with the part of Paul in "Three Weeks," will have the chance of seeing their idol as Jack Ramsey, as Mr. Hamilton enacted that role for the camera. He also played in "The Heart of a Painter," with Olga Petrova, and in "Final Judgment," with Ethel Barrymore. He played the lead in pictures opposite Gail Kane in New Mexico and later did a picture with Marguerite Clarke, called "Mollie-Make-Believe."

After the picture with Miss Clarke, he signed to play opposite Madam Olga Petrova, and played the lead with her in the following pictures: "The Eternal Question," "Extravagance," "Bridges Burned," "Black Butterfly," "Silence Sellers," "Unto the Death," "The Fall of Magdalene," and other successful pictures. After his engagement with Madam Petrova he played in several Lasky features, among them "An Undying Flame," "Law of the Land" and "Exiled."

He is well and favorably known for his work in stock throughout the United States, having been a member of stock companies in Washington, D. C.; Albany, N. Y.; Schenectady, N. Y.; Troy, N. Y., and Dayton, Ohio.

This is the first serial in which Hamilton has appeared, and he says it is more interesting than ordinary pictures. He says there is always something doing and time never hangs heavy on his hands.

SHIFT IN FOX RELEASES.

A change just made in the monthly schedule of William Fox's special features results in setting back one week each of the pictures originally scheduled for October. The revised order of releases places "A Rich Man's Plaything" for the week of September 30, instead of "Conscience." Following is the new schedule:

October 7, Gladys Brockwell in "Conscience"; October 14, Virginia Pearson in "Thou Shalt Not Steal"; October 21, George Walsh in "This Is the Life"; October 28, June Caprice in "Miss U. S. A."

Two Standard Pictures will be issued. These are "When a Man Sees Red" (October 7), William Farnum's superb melodramatic vehicle, and "Aladdin and the Wonderful Lamp," the second of the Fox Kiddies productions, which opened so successfully at the Globe theater, on Broadway

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Interesting Educationals

Two Military Subjects, One Zoological, One Hunting, Two Economic, One Travel and One Horticultural and One Tropical Subject.

Reviewed by Margaret I. MacDonald.

"Dogs of War" (Mutual-Gaumont).

THE training of dogs for use in the great war is an interesting subject contained in No. 75 of Reel Life. Here we see these intelligent animals taught to rescue wounded soldiers, carry messages, and do the various necessary things that can be done with fleetness and safety by canine aid. They leap all kind of obstacles with ease, are remarkably keen of scent, and are adept at discovering lost articles. The picture is enlightening and attractive.

"Making Army Rifles" (Mutual-Gaumont).

In Reel Life No. 75 will be found a well-detailed account of how rifles for the United States Army are made. A huge armory somewhere in America is shown, and within it the laborers at work making the barrels, stocks, butts and so forth, of the rifles. We discover by carefully watching the picture that there are minute details connected with the making of a rifle, such as aligning the sight, which require unusual attention, and competent handling. The museum of the armory, where old models are kept, is also interesting.

"Seals and Pelicans in Their Native Haunts" (Educational).

In this picture the seals as they congregate at Magail Island, off the coast of California, are given first place. Here we are given some fine views of the seals lying on the rocks and swimming about in the water. Closeups of a straggler, which poses unabashed before the camera and then hobbies off to join its comrades in the water, are interesting. We learn that they congregate at this island in July and shortly afterward move away in schools to their feeding grounds off the coast of Japan. The views of these animals starting out on their long journey in massive groups that bob up and down with the surf, are unusual sights.

Then come the pelicans at one of their favorite resorts, Anacapa Island. Here they make their nests and hatch their young, and move about in their grotesque fashion. A closeup of a pair of young pelicans restlessly awaiting the return of their parent with food, is interesting. Attractive photographs of the island at a little disance have also been included in the picture, showing swarms of birds flying about it.

"A Southland Deer Hunt" (Paramount-Bray).

In following the fortunes of Eltinge F. Warner, of "Field and Stream," on one of his dear-hunting expeditions to the Carolinas, the Bray cameraman succeeded in obtaining some excellent pictures for use in Pictograph No. 88. These scenes show the party starting out on horseback, accompanied by the hunting dogs. Finally, they come in shooting distance of some deer, when the actual shooting of a fine specimen is snapped by the cameraman. The closing scenes show the dogs fighting over the division of the spoil, and "The End of a Perfect Deer," as the sub-title reads, with the party partaking of venison steak, proves distressing to a hungry spectator.

"Soap Making at Home" (Paramount-Bray).

We may argue that bacon is much too dear to use for soap fat, and that dripping may be put to better use; but the fact remains that demonstration of the making of soap at home, which will be found in Pictograph No. 88, does seem to be a good argument on the side of economy. In the making of soap by the housewife the fat is boiled with water and then strained through cheescloth. Any impurities remaining will settle to the bottom of the dish in which the fat is set to cool, while any burnt color can be eliminated by reboiling the fat with pieces of raw potatoe in it. Lye is an important ingredient of soap, and with one part lye, two parts water and seven parts fat stirred to the consistency of a thin batter, with the addition of a few drops of perfume, a very nice toilet soap can be made.

"Drying Surplus Fruits and Vegetables" (Universal).

No. 42 of the Screen Magazine contains some useful hints on the drying of fruits and vegetables. It shows how the home-made drying rack constructed of lath and wire netting can be made, which is then fitted in a base of perforated galvanized sheet iron. The vegetables are then selected with care; varieties having large, woody cores being avoided. After blanching for six minutes, they are scraped and sliced, and when the surface moisture is removed, they are placed on the rack, where they are left from two and a half to three hours. The temperature beginning with 110 degrees, is raised gradually to 150 degrees. When thoroughly dried, they are packed away carefully in proper receptacles for future use.

"A Flying Trip Through Hawaii" (Educational).

One of the most attractive of scenic productions of recent date is found in the Lyman Howe pictures of Hawaii. These are in two reels and cover some of its most interesting features. The pictures are tinted and open with beautiful views of wooded hills, waterfalls and glimpses of sea coast. Then we are shown the natives fishing in the surf with throw-nets, a method which in spite of the exhilarating exercise obtained thereby, seems a rather slow method of getting big results. Then the surf riding takes our attention; and here we may say truthfully that such remarkable pictures of surf riding have never been seen before. They are delightful, and have been photographed at the Waikiki beach. There are also shown some interesting Hawaiian types, including a really beautiful young girl and an aged man of 107 years.

"Japanese Dwarf Plants" (Mutual-Gaumont).

An unusual picture, showing the various kinds of Jananese dwarf plants, will be found in Reel Life No. 75. In it is demonstrated the artistry of the Japanese in reproducing in miniature the famous gardens of Japan. Junipers, cedars and other kinds of plants and evergreens, some of them 150 years old, tiny fac-similes of the great trees of the forest. The picture is a novelty and is enjoyable especially to those interested in and appreciative of the wonderful art of the Japanese.

"Feeding An Army" (Pathe-International).

Scenes in this picture, which is being released through the Pathe Exchange, give a clear idea of how our army is being supplied with the food without which no soldier can make a success. This picture is very instructive and interesting and shows every detail, from the collecting of the food stuffs to the cooking of it at the army camps.

Chemists Make Wide Use of Films

Motion Pictures Form Important Part of Daily Programs at Recent National Exposition of Chemical Industries Held in New York.

AT THE RECENT National Exposition of Chemical Industries, held at Grand Central Palace, New York City, the moving picture as a means of demonstration was used to such an extent as to make the fact deserving of more than a passing comment. The fact that the moving picture film has made for itself an established place in the world of science and industry is only another of the many laurels already won for the most powerful of all educators. The following is a list of the films exhibited during the exposition, which ran from September 24 to 29:—

Water Powers of Canada, The—Dominion Water Power Branch—(4 reels).

Hydraulic Power Development—(4 reels).

Making a Giant Steam Turbine Engine—General Electric Company—(1 reel).

Generation of Electric Power—General Electric Company—(2 reels).

Transmission of Electric Power—General Electric Company—(1 reel).
Fixation of Atmospheric Nitrogen by Electricity at Niagara Falls, and Feeding the Soil with the Products, The—American Cyanamid Co.—(2 reels).
King of the Rails, or the Evolution of Transportation, The—General Electric Co.—(3 reels).
Carpet Weaving—(1 reel).
Manufacture and Use of Wool and Its Products—(2 reels).
Cotton as a Source of Wealth—Growing and Manufacturing Its Products—(3 reels).
Manufacture of Leather and Its Products, The—(1 reel).
Manufacture of Glass, The—(3 reels).
Production of Spelter and Manufacture of Lead Products—Eagle-Picher Lead Co.—(5 reels).
Cordage Industry, The—(5 reels).
Manufacture of Paint—(3 reels).
Soap Industry, The—(1 reel).
Manufacturers of Perfumes—"The Spirit of Flowers"—(1 reel).
Wonderland of the Appalacians, The—Clinchfield Railway—(3 reels).
Coal, Coke and By-Products Industry—Barrett Co.—(2 reels).
Asphalt Industry, The—Barbar Asphalt Paving Co.—(3 reels).
Petroleum Industry, The—Shooting the Lake View Gusher.
Copper Leaching Operations at the Plant of the Chile Exploration Co., Chiquicamata, Chile—(4 reels).
Silver—"The Treasure of the Incas"—(2 reels).
Gold—"The Basis of Business"—(1 reel).
Asbestos as Fire Protection—(1 reel).
Building of Roads and their Maintenance—Du Pont de Nemours Co.—(1 reel).
Manufacture of Portland Cement, The—(1 reel).
Triumph of the Ultramicroscope—Seeing Invisible Colloid Particles—(1 reel).
Milk Industry, The—(2 reels).
Preparation of Condensed Milk—(3 reels).
Sugar Industry, The—(4 reels).
Flour Industry, The—(2 reels).

Information concerning the origin of production or ownership of films in the above list, to which this information is not attached, may be had from the Bureau of Commercial Economics at Washington, which we understand lent its co-operation in the developing of this program.

Burton Holmes Brings Harvest of Films

Many Countries and Subjects Covered in This Season's Tour by Burton Holmes.

BURTON HOLMES has returned from his trip through many countries, to which he has traveled in the interests of the Paramount Pictures Corporation, and has brought with him numerous subjects of special interest.

From New Zealand, Australia, Samoa, Hawaii, China, Manchuria, Korea, Japan and Alaska have been brought back the widest possible variety of the most interesting scenes in the daily life of the people, in the characteristic setting of each country. The motion pictures have been especially taken to visualize the answers to many inquiries, such as "How is the new Government railway coming along in Alaska?"; "Do the Fiji Islanders still practice cannibalism?"; "Are Dawson, Atlin and Fairbanks still producing gold?"; "How do the geysers of New Zealand compare with those of the Yellowstone?" and "Can an American make money in any of these countries in raising rubber, or sugar, or bananas, or coffee?" etc. Motion pictures showing these and many more industries have been brought home, besides a large number of still pictures taken by the natural color photography process. The definite subjects of his coming winter's series will be announced later.

Burton Holmes' personal season of Travelogues begins November 4 in a circuit which includes Philadelphia, Washington, Baltimore and Pittsburgh. In January and the early part of February he will give his annual courses in New York, Brooklyn, Boston and Worcester.

Strand Exhibits Japanese Gardens

Beautiful Colored Pictures of Japan's Floral Beauty Exhibited in Strand Program.

THE Pathe Exchange, Inc., is responsible for one of the special educational numbers of the Strand theater program for the week of September 23. The scenes in this picture are especially beautiful and open with views along one of Japan's famously beautiful roads. Glimpses of this road through its fringe of cherry blossoms are unusually attractive. Then there are the iris gardens, and the beautiful Shibya Park. There is also present on the screen a type of joyous Japanese childhood picking oranges. The Educational Films Corporation of America was also well represented by one of the wonderful Ditmars pictures, entitled "Kangaroos." This is an exceptionally interesting picture which we have already reviewed in these pages.

Gaumont Gets Banana Industry

Interesting Illustration of the Manner in Which the Banana is Cultivated and Harvested in the Panama Region, Snapped by Gaumont Camerman.

REALIZING the importance of this subject, the Gaumont Company sent two of its most expert cameramen to Panama and points on the Gulf of Mexico to secure "The Banana Industry," which is the feature of Reel Life No. 77, released Thursday, October 18.

The banana is planted every few months, and its cultivation is about the simplest known; pruning away the sprouts being the only work done during the growth. The picture describes how a banana grove is made by felling the trees of a jungle, which rot very quickly on the rich tropical soil, and how the small roots or "eyes", are clipped from the roots of growing trees and planted among the decaying vegetation, and in a very few months the bunches of bananas are picked and the trees felled to make room for a new crop. As bananas must reach the market in perfect condition, great care must be exercised in handling them, and the loading and unloading is done by machinery.

Scene from "The Banana Industry" (Gaumont).

Universal's New Contracts

Contracts Between Universal and U. S. Department of Agriculture and American Museum of Natural History Promise Interesting Things in Film.

THE FIRST official pictures from the U. S. Department of Agriculture to be handled by Universal under the terms of the contract recently entered into by the government, will be released shortly in the Screen Magazine. They will include some of the most interesting and dramatic studies of the work of the forestry bureau in preventing and fighting fires in the big forest reserves under government control. Other timely subjects will show the new methods of preserving vegetables by drying and by utilizing the cold pack.

In addition to the material that will appear in the Screen Magazine, special reels are now being edited and titled for release within an early date.

Universal has also made an exclusive arrangement with the American Museum of Natural History which will make it possible to secure pictures of many unique subjects that the museum alone has in its possession. The first of these will be shown in an issue of the Screen Magazine released about the middle of October. This arrangement was made largely through the co-operation of M. D. C. Crawford, editor of "Women's Wear" and assistant curator of the museum's textile division. Mr. Crawford and Mlle. Sumene, his associate, have already helped the editor of the magazine to secure some fine studies of the designs and color schemes of the ancient fabrics recently secured from the tombs of the aborigines of Peru, who lived a thousand years before the Incas. Artists are shown at work copying these unique and striking designs, which are to furnish the sartorial effects of the smartest dresses to be made during the coming year. New ideas in opera coats are also shown

in process of evolution, from the magnificent fur garments of the primitive races of Sibera. Many other equally interesting and up-to-the-minute ideas will find expression in the Screen Magazine as a result of the progressive policy that is being put into effect.

"Bobby Bumps" for the Boys

Earl Hurd of Bray Studios Makes Cartoon Comedy with "Bobby" as Pitcher in "World Serious."

IN LOOKING for a comedy to tickle the fancy of the youngsters, especially the boys, the program-maker will do well to choose the "Bobby Bumps" animated cartoon, entitled "World Serious," from the pen of Earl Hurd of the Bray studios. This is one of the best of the Bray cartoons, and will appeal to any baseball fan, old or young, for Bobby handles his curves exceedingly well; and as for the fights that take place at regular intervals as to whether the verdict should be "safe" or "out," they are wholly realistic.

As the story goes, all summer long Bobby and his gang have been meeting the neighborhood teams on the corner lot, and while the personnel of the team had suffered several important changes, due to the moving of certain families to other climes and scenes, when the wind-up of the rival "Bullet-stoppers" to a match game for the championship. Bobby, of course, was a pitcher.

The great day arrived, and the scene was set for the thrilling combat. The game started, and in fact was well on its way toward a successful conclusion, with the score only twenty-six to thirty-four, in favor of the Bumps' team, when the "ump" pulled one that was hardly to the advantage of the losing side. Just as in regular games, the unfortunate arbiter of strikes and balls proceeds to get his with a vengeance and promptly relinquishes his position and takes refuge in the cellar of his family domicile.

No ball game can proceed without an umpire, and just when it seemed as though the game would have to be indefinitely postponed a brilliant idea struck Bobby. He would speak to the sporting blood of "Goldie," the supreme ruler of the Bumps' kitchen, who was forthwith induced to undertake the job, and the game proceeded. Just what happened to "Goldie," whose knowledge of the game is insufficient to the needs of the occasion, is mercifully veiled in a cloud of dust. A stirring number, of which the Bray studios may be justly proud, and which is included in Pictograph No. 88.

Chinese Telephone Exchange Filmed

Pathe Exchange, Inc., Obtains Familiar Views of Chinese Telephone Exchange in San Francisco.

ONE OF the most unique features of San Francisco's Chinatown is its telephone exchange, which is managed by a Chinaman named Loo Gum Shu, and in which pretty Chinese girls arrayed in all the glory of their native attire, manipulate telephone plugs day in, day out.

The pictures obtained by the Pathe Exchange, Inc., and which is included in a recent issue of the Hearst-Pathe News, take us through the narrow streets of Chinatown, with their gorgeously dressed store windows, to this telephone exchange of eleven hundred subscribers, with its fourteen Oriental maidens busily and politely serving its patrons. The picture gives a brief but clear idea of how the exchange is managed and forms a novel link in the big News Weekly.

Interesting "World Library" Issue

No. 19 of Selig World Library Contains Remarkably Well-Illustrated Subjects.

ONE OF the best issues of the Selig World Library is No. 19. The matter contained therein is interesting, well illustrated and instructive. The first number, entitled "Cabaret Entertainers of Tokio, Japan," is a novelty and also a revelation in the stagecraft of Japan. A couple of dancers do an exhibition dance on a green sward edging a river, after which another clever member of the company impersonates first a beggar, then an old woman, an American Indian and a pirate. Then comes the juggler, and the top spinner, describing feats unusual to our eyes, while we look on admiringly.

The second number is entitled "The Cocoanut Industry," and gives the best description of this industry that we have seen, starting with the planting of the sprouted cocoanut. The picture tells us that when the cocoanut palm is ten years old it commences to bear, and continues to produce for a period of seventy-five years; that the nuts are found among the feathery foliage at the top of the tree, and that a beverage called palm wine is made from the sap of the tree. We see the cocoanuts gathered and hauled to the river in wicker conveyances by single oxen, and then conveyed several miles down the river on rafts to a shipping point.

"Ostrich Farming" forms the third subject, which is briefly but interestingly covered. And lastly we are treated to some views of "Jerusalem, the Holy City," which are well explained in sub-title, and are clearly photographed and interesting. We are shown the old wall, which is pierced by eight gates, and also a modern wall, built at a more recent date; the mosque of Omar, beautifully designed, and the little town of Bethlehem, the birthplace of Jesus. The place on the river Jordan where the Israelites are supposed to have crossed into the Promised Land is shown, and also the spot where Jesus was baptized by John the Baptist. The Church of the Nativity, erected over the spot where Jesus was born and the wailing place of the Jews, are also features of interest.

Rialto Educational Program

Successful Presentation of Bulky Educational Program at Rialto Theater.

THE week of September 23 found an unusual balance of educational matter on the program of the Rialto theater, New York City. These educational offerings were presented in the usual artistic fashion associated with this theater, and covered two extensive subjects, in addition to the shorter bits found in the Rialto magazine. These were "Getting Acquainted with Bees," selected from among the Conquest pictures, and "Man's Triumph Over the Mighty Forest." The pictures are very excellent of their kind, and in each case features of these subjects have been covered that have been omitted from other screen illustrations on the same thing. For instance, the perilous work of the river rats in overcoming jams and guiding the logs down the river; while the bee picture shows the result of the work of the bee moth, which attacks the hives when the bees are allowed to become weakened with the cold, and which ruins whole hives, and other odd and interesting sides of the subject. The Rialto magazine included in its list of subjects some scenes of special interest taken in India.

JUST ISSUED

Our second list of EDUCATIONAL and SELECTED FILMS covering releases from January 1st to June 30th, 1917. A handy reference list for managers and others in selecting programs for children's matinees. A few of the first list containing film releases of last six months of 1916 still on hand. Twenty cents for each list, postage paid.

MOVING PICTURE WORLD
17 Madison Avenue :: :: :: New York

A Poor Man's Investment

SMALL AMOUNTS
SAVED WEEKLY
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Italian Letter

By Francesco Manelli.

IN MY previous letter I spoke of Italian literary luminaries who had found a field in cinematographic work for their activity and also a source of income which at first they had greatly despised. Some have arranged to write for certain cinematographic firms, while others have joined together with the object of establishing a society for the picturization of their literary productions. The producers of films have understood that it was necessary to impress the public not only with the name of favorite artists, but also with the importance of the subjects, hence have sprung up productions and adaptations with the consent of the authors and their licensees or without any consent at all the rights have expired.

Recently besides composing directly for the cinematograph, Gabriele D'Annunzio has allowed, in exchange for a large sum, his works to be adapted for cinematographic performances. "The Candle Under the Bushel" and "The Death of the Duke of Ofena" and "Giovanni Episcopo" and "The Gioconda," owing to being but little suited for such work on account of the clumsy way they were reduced, did not fulfill the producer's expectation or meet with public approval.

I hope that "Pleasure" and "The Iron," which are to be launched forth, one by Lombardo Teatro Film, and the other by the Tespi Film, may prove more successful.

The celebrated Neapolitan writer, Matilde Serao, after having authorized the reduction of "Adieu, Love," also authorized the reduction of "Punishment." The novels of Matilde Serao are chiefly of a psychological nature, very little adapted for cinematographic work, but they have lent themselves to the meteur en scene to fill the film with those wonderful Neapolitan views, together with superb surroundings, which the public also appreciates.

The novels of Umberto Notari are more suitable for cinematographic work, and also from a financial standpoint. The cinematographic firm counts upon this in the reduction of "The Train de Luxe" and "The Three Thieves."

Following up the line of reduction of novels, we cannot help pausing to examine the "Fatal Jewel" of Flavia Steno, which has been finished by Alfred De Rosa, the publisher. The "Fatal Jewel" follows, after a short interval, another work of the same publisher, "The Emigrant's Fleet." This production, which has already been launched on the market, met with a good reception notwithstanding the original clumsiness of the drama of Domenico Morello, and has been performed with great success in several Italian theaters. A better reception is in store for the "Fatal Jewel," a film that contains all the elements of success, adventure, psychology, and the novelty of some of the situations.

Giovanni Verga, the immortal author of the "Cavalleria Rusticana," has given his consent for the reduction of a "Story of a Capinera," a poetical and sentimental romance not very rich in dramatic action, but suited to rank as a first-class cinematographic work of art.

The prolific authoress of many popular novels, Carolina Invernizio, has announced the filming of a new group of three of her works: "Rina, the Angel of Alps"; "The Orphan Girl of the Ghetto," and "The Kiss of a Dead Maiden."

With reference to dramatic works, Giuseppe Adami, of whom I spoke in my last letter, and who is one of the most prolific authors of subjects for the cinematograph, and who is one of the strongest partisans of American films in general, and of the Triangle in particular, announces the early production of one of his comedies, entitled "White Hair," which some dramatic companies have already taken on their rounds.

Dario Niccodemi, one of the most popular authors of the Silentium Film, has allowed the production of the "Enemy" and of "The Remnant," which are ready.

We will soon have a production of "Saint John the Baptist" by the popular Sicilian author, Nino Martoglio, in the same interpretation as performed by the famous Angelo Musco with such success all over Italy. With "Saint John the Baptist" Angelo commences a series of his repertoire, and he endeavors to create a unique type of a low Italian comedian, and which hitherto was conspicuous by its absence. The merit is entirely to a new firm in the cinematographic line, the Cinema Drama of Count Alexander Panzuti, a gentleman who takes the greatest interest and is highly competent in cinematographic work.

The Veritas Film, for which A. De Rosa has the concession for the World, has just finished the work entitled "Causes and Effects," a reduction of the drama of the same name by the father of the present generation of dramatic authors, Paul Ferrari.

"Flames in the Shade," a drama by the much mourned dramatist and poet, Henry Butti, will be reduced for the cinematograph by a new firm, the Nida Film, and its principal part will be interpreted by a well-known Italian lyric artiste, Esa Raccanelli.

Of that brilliant writer of comedies and romances, Gerolama Rovetta, the Itala Film of Turin announces that the "Trilogia di Dorina" is ready, with Pina Menichelli as protagonist, while Count Alexander Panzuti has acquired the rights of reproduction for his other works.

Sem Benelli, the great poet and dramatist, who is considered by some as a rival of Gabriele D'Annunzio, is reported to have consented to the reduction of "The Ludicrous Supper," a drama of medieval customs, which is well known and appreciated by the Italian public.

The work, however, that will crown Italian cinematographic art is enti led "Jerusalem Free," the magnificent poem by Torquato Tasso. In connection therewith the artistic Manager Cav. Guazzoni has given up an excellent position in Rome for the specific purpose of initiating his new establishment with the same

It is clear that the tendency of Italian cinematographic art is still fluctuating, and the difficulty of finding subjects accounts for the impossibility of arranging a clear and definite program and renders it necessary to jump from Torquato Tasso to Carolina Invernizio.

The same applies to foreign productions, to which the Italian cineomatograph has frequent recourse. The Kenne Film has reduced "Female Justice," by Daniel Lesueur; Ermete Zacconi, the greatest Italian tragedian, has reduced "The Ghosts" of Henrik Ibsen; the Veritas Film has reduced "The Ass of Buridano," the well-known comedy of De Flers and Caillavet; "Nana" of Zola, "The Mysteries of Paris," by Eugene Sue, and "The Story of Thirteen," by Honore de Balzac, have been reduced for the cineomatgraph for the Caesar Film. Count Alexander Panzuti of the Cinema Drama is taking his subject from a short tale by Edgar Allan Poe, and founds his story of the "Tank," the marvelous English machine, on it; the Exceptional Film, by Baron Francesco Cacace, stages the "Story of a Sin," by Stefano Zeromska; the Tiber of Rome is reducing the "Forsaken Woman," of Balzac, and Armando Vay, the great Milanese publisher, announces "Intemperance," by Leone Tolstoi.

Names of well-known authors and unknown authors, titles of celebrated works and unknown works, pass into the cinematographic Italian papers, such as "Frou-Frou" of Meilhac; "Tosca," by Vittoriano Sardou; "The Heart of Rome," by Crawford; "Martyr," by D'Emery; "The Great Marniere," by George Ohnet; "Fabiola," by Wiseman; "The Roaming Maid," by Nicolette Willy; "Hamlet," by Shakespeare.

Musical operas and operettas follow the same fate if they contain subjects which interest the public, such as "The Duchesse of the Bal Tabarin," "Crispine and the Merry Wife," which quickly follow "The Gipsies" and "The Clowns," of Leoncavallo, and the two editions of "Cavalleria Rusticana," by Mascagni.

Feverish activity, efforts of the Italian cinematographic firms to supersede one another, prevail Every other day new firms and hirers of films spring up like mushrooms. Cinematographic papers appear, like flies around a jampot, in no way intimidated by the exorbitant price of paper and limitation of same as per government decree; monkeys, horses, bears take the part of the first actors; lyric artistes, dramatic artistes, operetta artistes, variety artistes are allured every day to the golden shores of the cinematographic world; even the ladies of the aristocracy do not despise the glories of the screen and its lucre. Three ladies of the Roman nobility have become cinematographic artistes, the Countess Di Frasso Dentice, the Marchioness Clelia Antici Mattei, and the Countess Saffo and the Federici.

In the meantime the American firms are going ahead, notwithstanding the abundant Italian productions. The Triangle occupies the most important cinematographic Halles, the Famous-Players is not forgotten, and Mr. Cazzulino of the Teatro Films announces that his last purchases for Italy are "Intolerance," "Madame Butterfly," and other works of equal importance.

British Notes

By J. B. Sutcliffe.

ALMOST simultaneous with the announcement by William Fox, in the States, of the creation of a new department in the Fox service for the distribution of the "Standard" features a similar statement comes from Ernest Reed, the Fox manager in this country. Had they been transmitted by telegraph from one center the two pronouncements could scarcely have been better timed. I mention this because anything like definite concurrence in releasing arrangements between American houses and their English branches is the exception rather than the rule, and because it explodes a common fallacy. This fallacy is the greatest time waster that ever encroached upon the film business. It is the custom of waiting to see if a production is a success or a failure in the States before bringing it over to Europe, and one that explains the belated appearance on our screens of many notable subjects. National temperament is incompatible. I have known instances where acknowledged "frosts" in America have produced successful results in Great Britain. There is much to be said, therefore, in favor of the Fox plan. By it was had "A Daughter of the Gods," "Under Two Flags," and "Romeo and Juliet," on exhibition in London within reasonable time of their appearance in New York. Now ere "Jack and the Beanstalk" opens at the Globe theater we have it available for English exhibitors, followed up closely by "The Honor System," "Cleopatra," and the rest of the standard feature of Fox.

* * *

Drury Lane theater was used for a trade show of "The Whip," Maurice Townsend's production, recently. The sensational racing drama, with its railway smash thriller, was originally staged at Old Drury a few years ago, and was succeeded by a similar drama, "The Hope," which, if anything, contains more material for spectacular film production than "The Whip." Jay's Imperial Pictures are responsible for the distribution of "The Whip" on this side.

* * *

The Registration of Business Names Act has been extended to include joint stock companies registered in this country. The purpose of the measure, originally drafted to apply only to unregistered undertakings, is to enable a customer to know the firm with whom he is dealing. It is not sufficient now, for example, for the Columbia Film Company, Ltd., to appear simply as such upon its contracts, note paper, and stationery. The names of the directors must follow, and the real names only. Assumed names have been a get-away for enemy aliens long enough.

* * *

The six pictures which Chaplin is to make for the First National Exhibitors' Circuit will be handled in this country by J. A. Walker. The purchase price of the British rights works out at about £10,000 per subject.

* * *

"Intolerance" begins another London season in a week or two, this time at the Prince's theater, Shaftesbury avenue. Something new, both in music and effects, will accompany its reproduction compared with its appearance at Drury Lane last April.

* * *

In connection with the Parliamentary Department of Information of the upper house of the English parliament a moving picture committee has been formed. Several important productions, I am informed, are already well under way, the majority being of a propagandist character.

* * *

Another important institution to enter the field of motion picture exhibition is the Polytechnic Institue in Regent street, an imposing building just off Oxford Circus. Commencing the first of next month (October) it is to be opened as a London home for big feature productions, giving three shows daily at 3, 5 and 8 p. m. In view of the Polytechnic Association's work in facilitating travel abroad moving pictures of an educational nature will also be specially presented.

* * *

Board of Trade returns of the export and import into this country of films from abroad for the past few months show somewhat remarkable fluctuations. The value of our imports in June, for instance, is less than half those for May. The exact figures are: April, £95,000; May, £104,000, and June, £40,000. The value of films imported from abroad during the first six months of the present year is close upon half a million pounds, a slight decrease upon last year's total. The value of our exports over the same period amounts to £45,000, and of re-exports (films imported for re-export from London), £42,000.

* * *

Still another censorship. This time of parcels. Happily it is not a sweeping measure and is designed to apply only to parcels consigned from Great Britain to neutral countries in Europe, of which there are only seven. It is in no way intended to impede or affect existing arrangements for the shipment of goods from this country to allied or neutral states outside Europe.

* * *

A well known exchange, taking a page from the book of its American associates, is making a determined stand for the introduction of advance deposits upon its film contracts. Although the deposit asked is only a comparatively small percentage of the contract price, the Exhibitors' Association is up in arms against it. As anything like a general practice the principle of cash in advance for films has not been insisted upon by British renting houses except in the case of exhibitors of doubtful credit. On the other hand I know of one famous film which fulfilled 500 engagements in the United Kingdom and cash account had to be settled in full before the copy was delivered. The renter's argument in this case was that as he had to pay cash for his film he did not see why the exhibitor should be entitled to a long credit.

* * *

The Ideal Film Renting Co., Ltd., producers of "The Second Mrs. Tanqueray" and "[illegible]ks and Faces," announce a superpicture in "God's Children," with a theme that may not coincide with popular views on the subject in the States. It is a multi-reel production concerning the achievements of a mulatto who rises to fame as a politician. But he is denounced by his opponents who discover his origin, and in his attendant downfall wreaks his own revenge. The slogan the producer has picturized is that the shape of one's face or the color of one's skin are unimportant details in estimating the qualities of manliness. It is a novel theme, well developed, brilliantly acted, and specially recommended for Ohio.

Australian Notes

By Thomas S. Imrie.

Sydney, N. S. W., August 14, 1917.

THEATERS throughout New South Wales are affected by a strike of railway and tramway employees, coal miners and engineers, which has nearly paralyzed all traffic. Picture houses in the metropolitan area are very badly hit, as they depend almost wholly on the suburbs for their patronage. As there are no trams or trains after six o'clock each evening the public are staying at home, and as a consequence the attendance during the past week at all continuou houses have been very low indeed. Many country showmen are unable to get their films on time, and have had to show the same program twice.

The position is made more acute by the official announcement that restrictions will probably be imposed on the use of electric light and gas. Although many shows installed private plants during the coal strike of a few months ago, others did not, and the prospect is not at all bright.

* * *

Rumors have been current in Sydney during the past few weeks that an amalgamation was pending between the two big firms of Australasian Films, Ltd. (Union Theaters, Ltd.), and Waddington's Pictures, Ltd. It is hard to gauge just how much truth there is in the statement, as both firms concerned will not make any announcement. Australasian Films, Ltd., includes the smaller companies, West's, Ltd., Spencer's, Ltd., and The Greater J. D. Williams Amusement Company, these three concerns being known as Union Theaters, Ltd. Under their control are four of the largest continuous picture theaters in Sydney—Spencer's, the Lyric, Empress and Crystal Palace. Australasian Films, Ltd., are

also the biggest importers of film in Australia, holding rights for Triangle, Vitagraph, World, Pathe and Chaplin productions, all of which are released at the company's city theaters. Waddinton's, Ltd., comprises a circuit of five shows, four of which are in the city proper, viz.: the Strand, Globe, Grand and Majestic. Its suburban house, the King's Cross, is of recent construction, and is one of the largest and most elaborate picture theaters in the state. Waddington's, Ltd., does not import any films, but Paramount features are always given first release at its houses.

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"The Barrier" is having a tremendous success in the suburban theaters of Sydney, after a similar reception in the city, where it ran for three weeks.

* * *

Union Theaters, Ltd., has taken a long lease of the Theater Royal (Sydney), and will turn it permanently into a picture house, showing full program or special features. The first subject under the new regime is "The Whip," though owing to the strike this feature is not getting the crowds it undoubtedly would draw under normal conditions. Other subjects for early release at this theater are "The Manxman" and "The Deemster" "God's Man" and "Mothers of France."

* * *

Paramount's open booking policy has been very favorably commented upon by many exhibitors here, and the addition of William S. Hart and Enid Bennett to the Paramount roster of stars is also widely commented upon. Undoubtedly "Bill" is the best male drawing card in the picture business in this part of the world. The first Arbuckle-Paramount comedy, "The Butcher Boy," is a current release.

* * *

The Progressive Film Service, distributing Mutual productions in Australia, is living up to its name. Since the firm was started a few months ago the staff has been trebled, and other additions are likely to be made shortly. The firm has also built a very comfortable projection room for the service of exhibitors, and trade shows are given every week on Mondays and Thursdays. The projection room seats close on a hundred. A Power's 6B machine has been installed.

* * *

Some time ago the Police Censor Board prohibited the screening of the Metro film "Vanity" on the grounds that it showed a police inspector as a crook. This picture has now been passed, and is being screened under the title "A Slave to Fashion," the censors having insisted upon the change of name for reasons best known to themselves.

* * *

A film adaption of the well-known play "The Monk and the Woman" is being made by Rock Phillips for J. C. Williamson, Ltd. The role of "the woman" is taken by Maud Fane a very popular musical comedy star.

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A two-part burlesque comedy entitled "An Interrupted Divorce" featuring Fred Bluett, the vaudeville artist, was released this month. This picture was directed by John F. Gavin and is very amusing.

Scene from "The Fly Cop" (King Bee).

Indian Notes

By S. B. Banerjea.

IT will be news to the readers of this paper that the majority of educated Indians look upon Rudyard Kipling, the well-known British writer, as a second rate author. Some days ago the proprietor of the Elphinstone Picture Palace screened Kipling's "The Light That Failed." In spite of alluring advertisements the attendance was not up to the Elphinstone mark. Several persons who sat by me openly declared that their money had been wasted. The moral is obvious.

"Prahtad Charitra," a Hindu mythological play dear to all Hindus, was screened at the New Cornwallis theater of J. F. Madan, lately. I regret to say that the film was pure rubbish. The acting and posing of the various actors and actresses were disappointing, while the film itself was hazy. Messrs. Patankar & Co., of Bombay, who have produced the film, can not be congratulated upon it. Phadka, who is responsible for "Sabitni Sat Yaban," a Hindu mythological play, was successful so far as produition was concerned. Madan should have sat among his "audience" to hear the unparliamentary language to which expression was being given when "Prahtad Charitra" was being screened.

* * *

Madan has lately, in competition with the Bioscope theater people, been showing "The Master Key" and "The Black Box." He has also screened "Peg of the Ring" in Meday to big crowds, as may be expected.

Madan is to be thanked for screening the following: "The Book Weekly," shown for the first time in India; "Blindness of Virtue"; "Migonette"; "America Prepared" (I regret to say this film was screened for a day only. It should have been screened for at least one week); "An American's Home," an excellent film for recruiting purposes; and Chaplin's "Shanghaied."

* * *

"Luke," "Heine and Louie," "Fatty," and certain other comic actors have become Calcutta's favorites. Chaplin is not liked. His "Recreation" (shown at New Cornwallis) pleased very few. Picture house proprietors have come to understand this, and I am not surprised to find that a Luke, or a Heine, or a Fatty film always figures on a program nowadays.

* * *

Madan has been showing an all-comic program every Friday during the last three weeks with success. Comics appeal to Indians. I have heard regular theatergoers express the wish to have a 30,000 feet comic film. It is not easy to produce a film of this character; but if some bold producer were to tackle the job he would not regret his act.

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Cannot Messrs. Pathe or some other house arrange to produce a "Frenchman's Home" on the lines of "An American's Home?" Such a film will help to secure recruits, and incidentally reform the pacifists.

* * *

The Bijou Grand opera house has proved an instantaneous success. Amongst others it has shown "The Victory of Virtue," a moral play; "God's Witness," and several British successes. It has also shown "A Wife in a Hurry," one of the best comic films ever screened in India.

* * *

Darjeeling, the summer capital of the Bengal Government, has a bioscope theater, owned by Madan. Here one can see the latest Calcutta successes. There is room for two more bioscope theaters at Darjeeling. Some day an enterprising Britisher will open an up-to-date show and coin big money. Here is a tip for an enterprising American capitalist.

* * *

At the New Alexandra (Bombay) "The Circus of Death" has been screened. Arrangements have been made to show the serial, "The Purple Mask," shortly. The Royal opera house has shown "The Devil's Bondswoman."

At the Empire "The Pearl of the Army" will be screened very shortly. The exhibition of "Who's Guilty" series has been completed.

* * *

The Globe Cinema Co., of Rangoon, has shown "Second in

Command," "The Dumb Girl of Portici," and "New Adventures of J. Rufus Wallingford." I wonder why Wallingford's adventures have not yet been shown in Calcutta. The Bioscope theater authorities should try to steal a march on Madan for once.

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Hyderabad boasts a bioscope theater known as the New Aledandra cinema. Its management has shown "Peg o' the Ring," "The Prisoner of Abyss," "Between Fire and Sword," and several other films—very successfully.

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M. D. Puri has opened a cinema show at Lahore under the name of the New Gaiety theater. The opening ceremony was presided over by a high government official. This is, perhaps, the first occasion on which a government official has opened a bioscope theater in India. Mr. Puri has arranged to screen the best films produced in England and America.

* * *

The Rangoon film censors are rather strict. It is not surprising, therefore, to learn that they have panned the following films: "The Crimson Stain Mystery," "Undine," and "Midnight at Maxim's." The Calcutta film censors have not objected to the exhibition of the latter film here, while "Undine" has been shown in Calcutta, Bombay and elsewhere without objection on anybody's part. This shows that a central board of film censors will have to be created one of these days to secure a uniformity in film screening orders.

* * *

A bill providing for the licensing of cinematograph theaters and the censorship of films will be introduced into the Imperial Legislative Council shortly. In view of the fact that bioscope theaters are being opened frequently in this country, an act regulating their conduct has been found necessary. In due course, as soon as possible, I will publish the text of the bill for the information of film manufacturers and others interested in the trade.

Opportunities in Alaska

What the Fans Like and What They Get in the Territory Where There is Neither Censorship nor Theater Tax.

By Arnold Marsh.

IN SPITE of the opinions of motion-picture producers it has always seemed to me that the people of Alaska are a decent and peaceable race. They may fight and murder each other and drink hootch by the gallon after I have gone to bed, but they don't show the effects of it the next day. They must be tough. If the motion-picture people hadn't let the cat out of the bag I'd have thought the favorite evening pastime in Alaska was going to the show.

Take this little town of Juneau for example. Its population is possibly five thousand. There are mining camps and other small towns near by, including Douglas, just across the narrow Gastineau Channel, but the total population of the district is probably not over ten thousand. This population is served by six motion-picture theaters. Five of them remain open during the summer, when the days are long and the population is reduced by the annual exodus of prospectors, cannery workers and fishermen and others who live in the towns during the winter. Of these six the largest, and indeed the largest in Alaska, is the Coliseum, with a seating capacity of over a thousand. Its nearest rival is the Palace, the only concrete fireproof theater in Alaska, which seats eight hundred, and both of these show houses are well worthy of any large city in the United States. The Palace, managed by John T. Spickett, who also owns the smaller Orpheum theaters of Juneau and Douglas, specializes in Fox and Vitagraph productions; while the Coliseum has recently adopted the policy of spreading its choice over a wide variety of films, and is now bringing more new special features north than any other. Artcraft, Metro, Triangle and Mutual are shown here, and state rights pictures also come from time to time. Recent showings have included "20,000 Leagues Under the Sea," "Hell Morgan's Girl," "Ramona," "The Eyes of the World" "Purity," "Romeo and Juliet," "The Pride of the Clan," and "Joan the Woman" and "The Birth of a Nation" are coming. Pictures in which the leading ladies have appeared in Mother Eve costumes have been popular with the male population, but it is a matter of opinion whether they have added much to the theater's permanent popularity. Artcrafts and Chaplins draw the biggest crowds of any. One particularly pleasant feature of the Coliseum is the distance between the seats. People six feet long can sprawl in them comfortably. Paramount Pictures are shown at the Dream Theater of Juneau and the Lyric of Douglas. Prices of admission in Juneau and Douglas theaters run from ten cents for children to 15, 25 and 35 cents for adults, with special prices for special features, and sometimes free admission for children accompanied by parents.

W. D. Gross, owner of the Coliseum, also operates the Alaska Film Exchange. In the Southern Alaska coast towns the leading moving-picture magnate is Captain Lathrop who controls a chain of theaters in Cordova, Valdez, Seward and Anchorage. He generally sticks to the programs, showing Paramount, and not indulging much in features. The interior and northern portions of Alaska are not well supplied with shows. Fairbanks, on the Tanana River, and Nome, on the Bering Sea, are the only towns of any consequence. Fairbanks has a population of 3,500 and Nome has 4,000 in summer and half that in winter. They have their shows but they are too isolated to be able to afford the most up-to-date productions and the other towns of the north are so small that if they were in the thickly populated states of the East they would scarcely be marked on the maps as villages. There is no reason, however, why they should not have their shows. If manufacturers would release good films at low prices for these small and very isolated communities they might not make much, but they would make something where now they make nothing. What can be done even now was shown by the letter in the Moving Picture World not long ago from the manager of the theater at Candle, near the Bering Sea, a place with a population of slightly over a hundred. He could charge admissions of from twenty-five cents to a dollar for films that were not by any means the best. Entertainment of any kind is at a premium. The moving-picture show could be the social center of the community, but the industry seems scarcely to have realized its possibilities in this direction. An example of how it might be used came to my notice not long ago at Smither, B. C., Canada, a settlement about eight hundred miles from Vancouver and six hundred from Edmonton. The manager, a genial, friendly fellow, lit a roaring fire in the stove at about seven. There was a box office at the theater entrance, but he didn't generally use it. Chairs were drawn up, and as people dropped in they sat or stood around the stove and talked over the latest news. At eight o'clock it was time to start. The people handed over their quarters, the lights were put out and the show began. When it was over most went home, while some lingered for further gossip, treating the little theater as a kind of village club. The latest war bulletins were posted on the walls, and newspapers lay about for any one to read.

There is an opening for many similar shows in Alaska. Among the South Eastern Alaskan islands there should be a good chance for operators to make money by taking films to the one or two night stands, provided by canneries, mines and Indian villages that are too small to maintain nightly shows of their own. A gas-boat would do the trick. But the films should be good. People living face to face with reality are not so interested as they might be in little fluffy girlies trapseing around with big, beautiful millionaires. They want true to life acting, probable characters and plots, and a minimum of superfluous posing. They like comedies, provided that the comedies are funny. I have seen audiences in Alaska taking comedies as though they were tragedies. So they were in a way. But there is one kind of picture that should be carefully avoided. People may ask for Alaskan films, but don't let them have them. You can fool people in the States with this Alaska-made-in-California stuff, but if you bring it here you'll fool yourself.

Finally, apart from the scantiness and scatteredness of the population, Alaska is a movie paradise. There is no censorship and no tax. If any one wants to incur unpopularity let him suggest a motion-picture tax. The territorial government would probably be inclined to sudsidize motion-pictures rather than tax them, and it would be doing a good many isolated people a real service if it did. In the meantime the producers might come forward with special prints at low rates for little places.

BRABIN STRONGLY REPRESENTED IN FRANCE.

Charles J. Brabin, Metro director, who has recently completed his first production under the Metro banner, "The Adopted Son," has in the ranks of the English army twenty-six relatives named Brabin who are or have been combatants in the present war.

Three of Mr. Brabin's brothers are included in this number. A. E. Brabin, a member of the Fifth Liverpool Riflemen, was killed in action at Givenchy on the Marne. His brother Jack is driving a British tank across the wastes of "No Man's Land," and Edward is in charge of a fifteen-inch gun.

Hawaii Promotion Committee Protests.

Asks That Hawaii Be Truthfully Represented on Screen—Gives List of "Donts."

INFORMATION for the writers and producers of Hawaiian pictures is contained in a letter to the Inter-Ocean Film Company from the Hawaii Promotion Committee. The letter is at the same time a plea and a protest. It states that the natives of the Hawaiian Islands are as civilized as those of New York, and that there are no "wild women" on the beach at Waikiki or anywhere else. The letter asks that producers of motion pictures give Hawaii a square deal and contains a list of informative paragraphs about Hawaii, which follows:

"Hawaii, now a de facto territory of the United States, was formerly a monarchy ruled by Hawaiian Kings and Queens until 1893, when a republic was established until 1898.

"Hawaii is in the Pacific Ocean, 2,000 miles west of San Francisco. The Islands are a part of Polynesia.

"Hawaii is distinctly not any part or parcel of the Orient and has absolutely no savor of Orientalism, except that brought to its shores by the cosmopolitan population.

"Hawaii, in every part of the group, is modern. Education has been compulsory in the Islands for sixty years.

"As to dress, the Hawaiians of today and for the past forty years have dressed exactly as do the civilized people of any colonial country. When one walks through the streets of Honolulu it is practically the same as walking through the streets of Chicago. No primitive life in Hawaii. No people in the Hawaiian Islands wear grass skirts. In ancient times women wore skirts of tapa cloth, made from the fibre of trees and prepared like papyrus.

"Honolulu Harbor is as up-to-date as that of New York or San Francisco and is equipped with wharves the equal of those great cities. Eight miles away is a $20,000,000 naval station and along the coast are magnificent fortifications, established by the United States War Department. All the streets of Honolulu are paved and soon all will have permanent pavements of bitulithic or like material. Electric trolley lines traverse every part of the city and suburbs. Automatic telephones connect every part of the Island of Oahu and manual telephones connect every part of each of the other Islands. Hotels in Honolulu range from $2,000,000 structures to boarding houses. Honolulu has always had its opera house and lesser theaters, while no part of the Islands is without its motion picture theaters.

"Hawaiians today, as for the last fifty years, dress exactly like all the American residents here. In the Islands are no wild beasts. Therefore, it is ridiculous to show in photoplays elephants, lions, tigers, buffalos, giraffes, or any other creatures of tropical countries.

"The volcanoes of Hawaii are tame and are not feared. Only once in a lifetime have any of our volcanoes overflowed their banks. Remember this, that Hawaiian volcanoes are not shaped like Vesuvius—not cone-shaped. Kilauea, the greatest active volcano in the world, and which is reached by motor car to its very rim, occupies a caldron-like area on a level part of Hawaii, and the pit of Halemaumau sets like a thimble in the bottom of this great caldron. Our volcanoes do not shoot out scoria and rocks like Vesuvius and there are no explosions. Kilauea merely rises as a lake of heavy molten lava and never overflows its upper banks. Mauna Loa occasionally, or once in seven years, emits lava which flows down the mountain slowly and never scares anybody.

"'On the Beach at Waikiki' swimmers are seen just exactly as you find them at Long Beach, California, or Atlantic City, or Palm Beach, Florida, for that is the fashionable hotel district. People do not wander around the streets or the beach or meet travelers on incoming vessels wearing grass skirts, or generally appearing in so-called primitive dress. People one finds at the harbor front or 'On the Beach at Waikiki' or elsewhere, are just as you find them on any other harbor front or beach.

"The one thing preeminent about Hawaii is its superb climate, for each month is practically the month of May, with more sunshine and clear days throughout the year than almost any other part of the world; with gorgeous scenery from shore to mountain peak, in deep canyons and gorges, in semi-tropical foliage; wonderful automobile roads which belt every Island. Even the hula which is danced in motion pictures is wrong, for most of the 'artists' who essay to dance the hula for motion picture purposes give a coon version, instead of the rhythmic movements which may be seen in the Islands.

"Every scenario writer makes a mistake which does not meet with the approval of these very hospitable Hawaiian people. Every writer uses the word 'Kanaka' or 'Kanakas' in referring to the Hawaiians. This is wrong. If you should use in your subtitles the expression of 'Dagos' when you mean Italians, or 'Chinks' when you mean Chinese, or 'frog eaters' when you mean Frenchmen, or 'niggers' when you mean Negroes, then, of course, use 'kanakas' when you refer to Hawaiians. Down here the use of the word 'kanakas' to classify Hawaiians is considered insulting. It has been used generally in referring to the peoples of the South Seas, and Hawaii is not in the South Seas. By the bucko methods of old time trading vessels and of story writers it has become a more or less common phrase, but particularly for the people below the equator."

Myrtle Stedman Making Hit in Tour

Myrtle Stedman, who has been touring the United States and Canada, visiting the various picture theaters and appearing in person, has met with success wherever she has appeared during her trip. Starting in at San Diego, Cal., Miss Stedman worked the theaters on the Pacific Coast and then went on her way across the continent. She is expected soon to arrive in the East, where she will continue her personal appearances.

Myrtle Stedman.

Her way of making her appearance on the stage of the different theaters is entirely unlike anything that has ever been done by other players and is making her more popular with the thousands of those she addresses every week. Instead of the cut and dried short speeches she entertains her admirers with a song recital, after which she says a few words and takes her leave. Miss Stedman was educated for and sang on the operatic stage long before she thought of entering motion picture work. She possesses a splendid dramatic soprano voice and sings with a clarity of note and a depth of expression that brushes away any thought that she was forced into pictures because she lost her voice.

Miss Stedman's appearances in many theaters have had to be extended to permit disappointed patrons who were unable to get into the theater to have a chance to see their favorite. Miss Stedman expects to finish her tour in six weeks and return directly to work before the camera after a two weeks' vacation in the Catskills.

ASHLEY-FRASE.

Charles E. Ashley, Essanay director, is in New York on his honeymoon. He was married September 24 to Miss Gretchen Frase, daughter of Mrs. B. M. Frase, of 1259 Victor avenue, Chicago. Mr. and Mrs. Ashley will be at home at 3100 Leland avenue upon their return to the Windy City.

Scene from "The Onion Magnate's Revenge" (Kalem).

Spokes from the Hub

By Marion Howard

A TYPICAL Washburn picture was "The Golden Idiot," satisfactory in every detail. Some critics did not like the opening scene, but the house did, as evidenced in the laughter and smacking of lips when Bryant mixed that cocktail and the expression on Charlie Stine's face as he drank it. There was a good twist at the end, and all through it had the right combination of nonsense and romance. Fortunate indeed were the players in having the use of pretentious estates at Lake Geneva, Wis.

* * *

"Down to Earth" was simply great and one of the cleverest satires yet seen on hypochondriacs who were rounded up at a fake doctor's sanitarium and led forth to "bite the earth" on a supposed desert isle, in reality only a stone's throw from the city. Of course we expect much from Doug. Fairbanks, whose book "Laugh and Live" I recommend to all in the least inclined to pessimism. "Clever girl that Anita Loos is to write such a play," was the sybillant utterance from across the aisle.

* * *

"The Marriage Market" proved a good vehicle for June Elvidge and the well balanced company. One thing jarred. When the heroine is taken to the home of the man she really loved she was simply gowned, but suddenly she reappeared wearing an elaborate toilet when she was far from home and had not been out of doors. Why do the villains always close their hand and gaze on their finger nails—a silly habit too often seen.

* * *

Well, Alfred Vosburgh is some acquisition for the Greater Vitagraph company and his work is flawless in "The Divorcees" as a red blooded young minister planted in a Western country with scenery to burn. I had long admired his work, but here we find him in an atmosphere where ability counts. The play had novel features and some stunts.

* * *

"The Law of the Land" was the very best thing Petrova had done this season and the Paramount settings were great, also the photography, the star being given some dandy close-ups. J. D. Harrigan and T. Vivian deserve special mention, but the house went wild over the inspector and the glimpses of his family—twins and all. It was a big human touch. Wyndham Standing was some villain and Mahlon Hamilton, together with the child—a wonder—made up a cast hard to beat. This ought to go well, as it is full of thrills and a good version of the Broadhurst play.

* * *

"Skinner's Baby" is unique. Bryant Washburn is clean cut, good to look at and dependable on the human nature touches. It is easy to understand his pride in fatherhood and his joy in Bryant, Jr. Hazel Daly's Honey, too, is beyond criticism. These are the pictures the public wants as I size up the houses and hear the comments as we leave the theaters. Slapstick pleases, true, but the wholesome comedy element in the live pictures count for far more. Straight comedy such as the Drews, George Ade and a few others give us, fill the bill and leave no bad taste.

* * *

"The Kingdom of Hope" in the "Do Children Count" series is a gem and very timely—good for "repeats" anywhere, as it tells a big story of pacifists converted by kiddies who try to enlist and thus put to shame the loafing slackers. The line-up of these men at the recruiting station is one big stroke on the part of the director for Essanay. On the same program we had a new George Ade fable, based on the new rich. Words are needless in indorsing these clever comedies, for the titles alone carry them. Does Frankie Raymond never rest? We get her playing the slacker mother in "The Man Who Was Afraid," the homespun one in the Ade fable and in many of the best pictures put out b Essanay.

* * *

What a fine picture David Harum is for reissue? Have seen it three times and realize that the splendid acting of William H. Crane is thus immortalized on the screen. Here, too, we see Jack Pickford in one of his early pictures and Harold Lockwood and May Allison playing opposite, all these with the Famous Players.

* * *

"The Hidden Spring" suggests water, but turns out to be rebellion over abuse of a faithful dog, illustrating the love of dumb beasts versus hatred of them. The man's soul is aroused over the villain's kick and he suddenly awakes with good results. Harold Lockwood is one of the young leads. Herbert Standing was the proper sort of bad man, but the best work was done by H. F. Crane as the idiot who had been beaten into that state by the bad bold man. Lester Cuneo for a change has a "goody goody" part and Vera Sisson takes a close-up beautifully.

* * *

"By Right of Possession" went well here according to the pleased look upon faces round me. "Tony" Moreno is rightly a favorite. In this play we got a lot of Western atmosphere and I have never seen a coal mine pictured so naturally as this one. Director Wolbert knows his business, for this went over as the real stuff. Otto Lederer had a sympathetic part, but it seemed a bit overemphasized. Little Anderson was girlish and did her stunts in fine style. On the program were some weekly reels put out by Hearst-Pathe, which are nothing if not up to date. When "T. R." was shown at Oyster Bay, entertaining the Japs, there was prolonged applause illustrating his great popularity. The Sidney Drews have scored with "Her First Game," a scream, and one that all understand. Essanay's "Long Green Trail," a Black Cat feature, was a big hit, and we wonder how it is to end in the next chapter. Clever these were and greatly appreciated in these days of doubt and gloom over the war.

* * *

I saw two good pictures last night, "Master of His Home," with William Desmond, and "The Mysterious Miss Terry," featuring Billie Burke. Of the former much can be said in its favor all through, with its effete Eastern and rough Western atmosphere, a combination which dovetailed nicely. There was splendid mining stuff, including a flood which trapped the hero and heroine—all done plausibly. Eleanor Hancock as the snobbish mother was some beauty and took a close-up well, showing that she is a youngish woman in real life. What a good line Desmond has here—"I want a wife and a home, not a house with a woman in it"—some meaning in this, and well put over. The ending was splendid and caught the house with that dear baby in evidence. Then, too, the old man partner and the real Indian squaw were more than worth while.

* * *

Billie Burke gave us a good sort of picture, but Tom Meighan had little to do as the hero; in fact the rotund Walter Hiers seemed the favorite with the house. This was a comedy all through and we liked it—every bit. We get here some fine interiors of palatial residences, and the Fifth avenue bus scenes were realistic and well done. Certainly we will not forget the closing scene in a beautiful garden, the pair in silhouette reflected in the artificial lake.

* * *

Tony Moreno and Edith Storey were seen here last week in "The Captain of the Grey Horse Troop," and it was some picture. So was "A Roadside Impresario," with the inimitable George Beban, a trained bear, some bees in action, and atmosphere in plenty. Harrison Ford did effective work in a quiet way. Moreno in "A Son of the Hills" had an odd role, with pathos, humor and heroics thrown in. It was finely photographed.

* * *

The Henry Ford company is giving excellent travel pictures at the Fenway, taking us into unfamiliar places and along the highways by auto, though nowhere is his brand of car advertised. Last week we went out to Honolulu with him and saw how the ukeleles are made from start to the players manipulating the strings. It was most interesting and so are other industries shown on the screen.

* * *

Burton Holmes took us to Palm Beach the other night right among the millionaires in the automobiles on the promenade and down the jungle trail. He told how many millions were represented in a bathing scene, but we did not see many really happy faces, as maybe the water was cold and millions cannot warm the Atlantic unless it is harnessed. Anyhow the picture was well made, and everyone had a good laugh when Holmes turned on his speedo camera.

* * *

In "Paws of the Bear" we do not see Clara Williams often enough and here she has fine opportunity to register something worth while. There were stirring scenes having to do with bombs from airplanes. William Desmond has a compelling personality and at no time does he impress one that he is doing anything out of order in aiding a spy, and as it turns out he was "not guilty." We all like the suspense mystery stuff. A feature of this was the close-ups of Miss Williams, but why such big ornamental beds in staterooms of an ordinary liner? They got a laugh around me.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Home Made Layouts.

SEVERAL inquiries have been made as to the layout cuts reproduced in this department, particularly those of Ruffner, Fullerton and McCormick. Generally the inquiry requests information as to the address of the company supplying these. There is no such company, and, in the very nature of things, it is not likely that there can exist such a company, for many good reasons. In the first place, no two managers are apt to agree upon proportions. One manager may like three tens and another prefer four sevens. The same layout cannot accommodate both. Then, too, where two managers are in agreement as to space, they are apt to differ as to the phrasing, and the man who takes the trouble to get up a layout takes the trouble to so word his advertising as to bring the best results to his house. He knows how to deal with his particular clientele. He knows what will attract them. And what will bring them to him may keep people away from another house. Each manager must work for himself on the wording, and so each must do his own copy and prepare his own layout.

A layout, it should be understood, is the arrangement of material for the engraver; the combination of picture and hand lettering that goes to form the advertisement. It may be all layout, or the cut may be mortised to let in type. If you will turn to the issue of August 25, page 1215, you will notice a cut of the Modern, Boston. This is all hand lettered. The advertisement is drawn up and sent the engraver. When the cut comes back, it is sent the papers. On the next page the Park advertisement is all layout, but the Scollay Square Olympia has a combination. The house name is one cut and the play title is another. In between and below are sections of type. Here it would not pay to mortise the cut, for then the entire surface of the cut would be charged for, where something less than half the area is cut. The Orpheum advertisement in the next column is a mortise, the O being part of the cut, and the space where the type is being cut away. As all cut matter is charged by the square, the house has to pay the price of the full square for the cut and an extra charge for the mortise. The cut is made as an oblong as wide as the measure and as deep as the O. All that space is the cut. Then the cut is sawed away to get an L-shaped block and is used repeatedly in connection with the type announcement. A better example of mortising is found in the issue for August 11, page 927, the advertisement for "The Easiest Way." Here, at the top of the two advertisements shown, are bits of text that show whiter than the rest, because here an oblong opening was sawed in the cut, into which type slugs can be dropped.

All of this is probably stale information to the majority of the readers of this department, but the minority is invited to sit in. It should be remembered that the cut layout differs from the advertising layout. A cut layout is the matter you want made into a cut. An advertising layout may be merely this, or it may be cut and copy. In either case, the layout is merely the matter laid out as it is to be made. We are talking now of cut layouts and how to make them, since that is what we started to explain.

The simplest form of a layout is a frame. This is not part of a special advertisement as a rule, but merely the enclosure designed to hold the advertisement apart from the rest of the paper. This is often made up of stock border material, obtained from the type foundry, the usual rule work of a job office or rule and ornament in combination. You can find plenty of material for frames in magazines, particularly those making a specialty of printing page portraits of theatrical or photoplay stars. Be careful, in using these, that the magazine is not copyright, for then the copyrights protects all the material, and it is barely possible that the owner of the copyright might make trouble—it's not probable, but it is best to play safe.

In selecting frames choose as a rule those with a few bold lines rather than those with a mass of intricate shading. You want something that will throw into prominence your announcement, not something that will overshadow it. If the frame is tinted or filled in, you can have a bromide enlargement made by your local photographer. Ink in with drawing ink the lines you wish to retain. Then have the print bleached. The chemicals will take out the color from the photograph but will not affect your inked lines. Now you have the cut copy ready and all that is necessary is to size it and send it to the engraver.

But sizing is not such a simple matter as it seems. In the first place, remember that you mark the exact size of the cut. You do not say, as a rule, to make it one column wide, nor two, nor three. Tell just how wide, for there are two standard column widths—thirteen ems and thirteen and a half. Measure your space. If your local papers use both measurements, then size to the narrow column and waste the twelfth of an inch on each column of the other. But if you order a cut made twenty-six ems wide and they make it just twenty-six ems, it will not fit the column space, for you must allow a slight margin for column rules. You do not mark the cut 4⅓ inches wide, but rather a flat four inches. Look at the cuts on these pages. They look well because they are slightly undersized. The column width is 3½ inches, but the cuts are marked 3¼ inches. You can mark only one measurement unless you are expert at figuring. You cannot indicate both measurements. You cannot say that a cut must be four inches wide and three deep, unless your drawing is precisely in this proportion. You can, however, mark both measurements if you do not mind sacrificing a portion of the copy.

For original work the best way is to draw to scale. Suppose you have in mind a cut to be four inches wide and six deep. You can have a layout eight inches wide and twelve inches deep, or sixteen wide and twenty-four deep, and it will come out right. But suppose that the foundation of your layout is a strip of illustrative matter 13 11/32 inches wide, and you want it to be just the width of the finished cut. Take a sheet of cardboard and mark on it the square 16 by 24. Now run a line diagonally from the lower left-hand corner to the upper right-hand corner, being very exact. Put the strip of material against the left-hand edge just where the upper right-hand corner will cut that diagonal line. Be certain that the strip is all square with the work, and if you draw a line from the intersection to the lower edge, fill in as you like and mark your cut four inches wide with the assurance it will also be six inches deep. Or you can work it another way. Mark the exact size of the cut, extending the lower and the left-hand lines along the paper. Now run your diagonal through from the left-hand corner through the upper right-hand corner and as far beyond as you like. Draw in the upper and right-hand lines to cut this diagonal, and you cannot possibly go wrong as to size.

Now, just a word as to cuts. There are two kinds of cuts—line and half tone. Line cuts reproduce the lines. Half tones cut all lines into tiny dots. The closer the dots together the cleaner the work, if the proper sort of paper is used, but with quick work on newspapers it is not practicable to have these dots closer than 65 to the inch and more often 50. This is the 50 or 65 screen of the manufacturers' announcements, or the "coarse" or "newspaper" screens. In planning your own work it is better to stick to line cuts, since many offices ruin cuts with poor ink and bad presswork, and, with the cost of ink and paper going up, we are not going to get better ink or paper in our newspapers for some time to come. With a line cut you can get a straight black or a straight white. If you want any shade of gray, you must cross-hatch or use stipple, which is tiny dots. The larger the dots or the closer together they are, the darker the gray. Most of this stippling is done with a benday machine, but a benday means careful handling, and the machine is expensive; so it is better to plan to get your results with straight black and white.

The foundation can be a cut from the advertising pages of this paper, if the advertisement is printed on white stock, but the most attractive drawings are generally on colored paper, and you will not get good results unless the color is a light blue. Any shade of red or green or yellow stock will not work well. If you are particularly desirous of getting hold of such a cut, you can do it with orthochromatic plates, but this will increase the cost materially, since it necessitates making a plate and an enlargement from the plate and using a costly plate and extreme care in the dark room. Black and whites may be more easily enlarged, and you can learn to do this at home or encourage some enthusiastic amateur to do it for you. Whatever you decide upon as the feature of your layout should govern the general size of the layout. Scale as described and paste down your main illustration, using glue or a stiff library paste. Often you can get lines of type from the paper or from the company advertising to serve as lettering for the main title. You can, if you wish, have the smaller banks (or sets of lines) set up and printed and paste these in their proper places in the layout. The pasted edge will not show in a line cut. They will in a half tone. The special house lettering can be printed up for you in various sizes and pasted on, just as you see in the example for "The Easiest Way," already referred to. Evidently all of these Circle theater spaces are pasted in on the drawing, instead of being painted in. It is quicker and better. If you can connect with some fancy letterer who is willing to do plain block lettering instead of showing how fancy he can get, you can have an all hand-made layout, but unless you can get plain, legible letters, it is better to trust to the pasted sheets. They look better and are as cheap as mortising. If you can turn back to page 1777 of the June 16 issue, you will see in the Triangle program cut how pasted slips differ in half-tone work. Here the cast was printed and pasted on, and you will note the difference in tone. Line cut does not matter. If you prefer the mortise, have these mortises made to em measurements. It makes it easier for the printer to get the type in, since he will not have to cut special leads.

You are not confined to the printing of the manufacturers for layout material. Often small-design wall paper will give good results, and book illustrations or anything in line can be used. You can get a good border for a "heart" title by buying a couple of boxes of the heart-shaped stickers sold for progressive euchre score cards. Get the red in preference to the gold ones and paste these on the border or scatter through the layout. Make a practice of cutting out all sorts of material wherever you see it. In time you will have a fine collection of stuff, and with a little brush work you can turn out some really artistic work. As an example, the Powers and Simplex advertisements will give you small motion-picture machines. The Duhem ad. has a still better cut along these lines. In the August 11 issue is shown a Metro page with an oval in black and yellow border. The oval reads "A riot wherever shown." This aptly refers to the Slacker, but you can cut it out and use it for any attraction you may happen to be running that will stand the endorsement.

You don't have to do the work yourself. Get some clever boy or girl to show how. Point out that this will be good experience and may lead to a regular job some time, and you'll have the youngster working hard to make good for himself and you. But guard against over elaboration. Remember that the best advertisement consists of *one* striking attractor, *one* striking argument, the house name, the date, and the title of the picture. If you play these up properly, you'll have no room for anything else. If you have more room, you are either crowding the material portion of the advertisement, or you are wasting space.

Get a nicely proportioned layout. Three nines seems to be a favorite, but unless you are taking a half or quarter page, the safe rule is to have the space three deep to two wide—which is why three nines (6½ by 9 inches) works so well.

If you want to use a small half tone in a large cut, have the half tone made separately and tacked to the cut and allow room for a margin of metal by which the cut may be tacked down. Then you pay half-tone price for the screen cut and line price for the rest of the layout. It saves money and at the same time looks better.

This is merely a suggestion of the lines along which to work and by no means intended to exhaust the subject, but from this the small-town exhibitor can work to get layout advertising that is as good as the costly work of the expert artist, since much of it is the work of the big men pasted onto the home-made layout. If you try the scheme, send in the results.

Booming Skinner's Baby.

About as neat and complete a scheme as can be asked was worked by E. C. Bostic, of the Merrill, Milwaukee, for Skinner's Baby. The lobby display was charming, inexpensive, and striking. A two-side back-

ing was built and covered with nursery wall paper, a small window adding to the effect, though this was not really necessary. On the wall was a placard announcing—

A Joyful
Message
William Manning Skinner
Bryant Washburne
and
Honey Skinner
Hazel Daly
wish to announce
the arrival of
William Manning Skinner, Jr.
SKINNER'S BABY
They will all appear in the latest
Skinner Photoplay
Skinner's Baby
One week Commencing Sunday, Aug. 5th.

This, as can be seen, was illuminated and neatly framed, and framed pictures of Mr. Washburn and Miss Daly are found on the wall. In a cradle a large doll was placed, with a card reading, "I am Skinner's Baby," and by the basket on the table was an announcement that the furnishings were supplied by a certain store. Just "Courtesy of Ed. Schuester Co.," but probably it paid the rental of the stuff. Note the bird cage at one side and the flower basket at the other. These are not alone for ornament but to define the limits of the set. All of the newspaper advertising followed the same lines of announcing the approach of the kiddie, and ten thousand cards were sent out. These were a good quality postcard, specially printed for announcing births—a floral design with a sleeping infant and a watchful cupid, done in imitaton of water color and properly printed up. With the house additions, the entire card reads:

"To announce
the arrival of
'SKINNER'S BABY'
Name, William Manning Skinner, Jr.
Date, August, 1917.
Weight, 8 pounds.

Mr. Skinner (Bryant Washburn) and Mrs. Skinner (Hazel Daly) and Baby Skinner will be seen in the photoplay 'Skinner's Baby' at the Merrill Theater, week commencing Sunday, August 5th."

On the address side, in a good imitation of handwriting, were the words "It's a boy." It is all comparatively simple and all decidedly effective. It does not take much money, comparatively speaking, but it does take brains.

Where Are They?

What has become of
Walter H. Brooks,
S. E. Wall,
Frank Montgomery,
George Bleich,
Tom North?

A Calorific Moon.

Lately we ran quite a string of Ralph Ruffner's cut-outs, with one of Douglas Fairbanks. Now Ruff has been at it again to make business for the Liberty, Spokane, and the cut shows a Fairbanks cut-out before and after being Ruffed up. They might have mussed his hair up a little, at that. This bears out what we said lately: that the releasing company must suit the entire crowd and not the specialists. Not many exhibitors who already had a straight cut-out of Fairbanks would buy a special for Wild and Woolly, and we think that this home made fix-up will attract far more attention from patrons than would the lithograph. Next time Ruff wants to fix up Fairbanks he might get some crepe hair or some oakum and put on a practical beard. It would be funnier still. Then with some "real" chaps he would make still more talk. Ruff also sends in three advertisements and this comment:

THIS FROM MAT FURNISHED BY ARTCRAFT. THE TWO NINES AND TWO TENS ARE OURN. GUESS WHICH BANGS ONE IN THE EYE QUICKEST.

BUSINESS? LET US BRAG. YESTERDAY 100 IN THE SHADE AT FOUR O'CLOCK. AT NINE P. M. 300 IN THE MOONLIGHT TRYING TO GET IN. ORDINARILY WE COULDN'T FILL THE HOUSE WITH SMOKE, MUCH LESS TAXPAYERS, THIS KIND OF WEATHER. IT'S A SHAME WHAT ADVERTISING WILL DO, TO SAY NOTHING OF THE STAR ONE BACKS IT UP WITH.

The example on the left is done from engraver's proof and stands out better because the cut copy was better than the others. Clearly the sketch here is better than one supplied by Artcraft (that in the middle), but the Artcraft cut will be more generally useful to the

exhibitors. The "Giggle Roundup" as a catchline for a Western is more than good. The black ground throws up the lettering well. Spokane surely must have some warm moons if it is a hundred in the shade in the afternoon and three hundred in the moonlight. But Ruff hits a gigantic truth when he speaks of what advertising of the right sort will do.

All But.

Jay Emanuel, in advertising The Easiest Way in his Philadelphia houses, announces it as

The Play that pleased
the entire country—
both on stage and
screen, with the exception of
The State Board of Censors.

Also he explains that the dark cards of which we spoke lately are merely proofs and not the stuff sent out. He intended to explain that

in a letter he was going to write next day, but Jay is busy now. His wife is at the shore and technically he is commuting to Atlantic City, but actually he spends half of the time inventing reasons why he could not get down the night before, and Jay is too newly married to be good at that sort of thing offhand—though he is getting a lot of practice. He sends a clipping from the London papers from which it appears that the Kid Matinee is running over there with a matron in charge of the kiddies, who sit by themselves. "Crimes and horrors" must not be shown on these occasions under penalty of having the license revoked.

Famous Dancer Announced.

Star of Broadway cabarets to be seen at Bluebird Thursday.

using for the head type a full face the same size as the Roman body type. This will work better and will permit the use of more house stuff. The program does not work to its full capacity unless it does more than advertise film. It is more important by far to advertise the house. Mr. Ziegler gets a neat layout and the program looks real, but his letter shows he knows more is needed.

Art-craftiness.

Here are a couple of squibs from Artcraft Advance that are worth thinking over:

> Walk past your own lobby some evening, Mr. Theater Owner, and decide whether you would go in, if you were John Smith instead of yourself. And if not, why not? You may get some good hunches.
>
> There was once a reporter on a small-town paper who didn't turn in a story on a big fire because, he said, everybody in town was there. But the paper printed two columns. Everybody in town may have seen your picture theater, Mr. Exhibitor, not once, but many times—still you'd better use the newspaper to tell them more about it.

All of this has been said before, but it cannot be said too often. If you live in a three thousand town, the chances are that a thousand possible patrons have never been in your house. They know it's there; they may know what you have, but they do not go. Don't be content that they know you have a theater. Do not rest until they are as familiar with the inside as they are with the outside. If you are hungry, you do not eat two-thirds of your dinner. You want it all. Be the same way about your patronage. Get it all—all there is in town and within auto distance in the country. These two items are more closely connected than is apparent on the surface. Tell everyone where you are and what you have, and if some do not come, try and look at your house with the eyes of an outsider and find out *why* some do not come. Forget your pride of possession for the time being and try and find intelligent fault.

Bagging the Business.

A friend of the department sends in a paper bag he met up with in Sayville, L. I. It is a small bag of the sort they use in fruit stores, and it is printed up:

Don't Forget to See
PEOPLE
vs.
JOHN DOE
at the
NOVELTY THEATER
Wed., Aug. 29th
George Poulakis
High-Grade Peanuts

The scheme of putting advertising on grocer's bags is by no means a new one, but look at the new angles of this. In the first place, probably a comparatively small number are printed up with the title of a forthcoming production. The bag was used the first week in August for an attraction at the end of that month. Sayville has a large vacation population. A vacation population has time to eat peanuts and go to picture shows. Put the picture advertising on the peanut bags and it reaches just the class of persons who are most likely to have the time and the money for the picture. Put the same advertising on the grocery bags and not one-tenth of this list would be reached. This scheme is by no means new, but this particular application is. It reaches a select list of patronage at no greater cost. The old idea, plus brains, becomes worth ten times as much as it was before and at no greater cost. And note that the idea was so good as to impress a summer visitor to the point of sending it in, showing that it worked.

Picking Out Nights.

From many angles we like the idea advanced by A. L. Middleton, of The Queen, De Queen, Ark., in his program. The copy will serve others who like the same thing:

YOU MUST BE SERVED

> If you want comedies, we have them, three nights a week.
>
> If you like serials, we have two a week—on Tuesday and Thursday—and the very best ones produced.
>
> If you like features, we have three each week—"Queen Theater Specials." Each one selected and each one with an appealing story and a famous star.
>
> There is a night or two, or three nights, each week—remember that we run the Queen for you and the other people that like the same thing you like in the way of entertainment.
>
> We want you to read the Herald carefully and pick the particular programs that you like best and come on those nights.
>
> We want you to be pleased.
>
> The divided time basis on which we run the Queen enables everyone to see just the kind of program they want to see, and on the same night each week. Whatever kind of picture you like.

This is a good scheme for encouraging regularity of habit, and if well worked will result in a rough division of the patronage by nights, but, on the other hand, there is danger, if this schedule is too heavily emphasized, of suggesting that on certain nights certain patrons will not care for the bill at the Queen. It will be well to temper the notice to suggest that while the bill is always good, those seeking a particular form of entertainment are most likely to be suited on particular nights. In the same program Mr. Middleton offers his specials for the ensuing four weeks. He has Fox on Monday, Paramount on Wednesday and Vitagraph on Fridays. Instead of making a chronological schedule, he runs the four Mondays, then the four Wednesdays and lastly the four Fridays. Working from the booking sheets, it is easier this way than to orient the calendar, but it will slightly confuse and is not as good a scheme. All calendars should be chronological to be effective.

N. B.

This clipping from Charles Decker's Movie Fan, the organ of the Majestic, Grand Junction, Colo., can be handled even better as a public announcement with a huge "Take Notice" in a two-inch letter and the rest in eighteen or twenty-four-point, set without display. The stuff should be posted and not used as a throwaway, if possible getting it on the recognized bulletin boards for such material.

TAKE NOTICE.

> City officials from the Mayor down to the Police Department, the Fire Department with the trucks and ladders and hose, all the Doctors in the City—if you are interested in saving the lives of our citizens, Manager Decker urgently requests your presence at the Majestic theater on Thursday evening, August 9th, when "Fatty" Arbuckle makes his appearance in "The Rough House."
>
> Many of our patrons are going to laugh so hard—so much—so continuously, that they are going to shake the seats loose from the floor—the plaster from the walls and the beams from the ceiling. There is going to be a Rough House at the Majestic.
>
> All city officials must come prepared to quell the riot. Chief Hynes, with all the volunteers, will be needed to rescue the Movie Fans. Doctors, come prepared to take care of "laugheritis" cases. The full force of hospital nurses will be on duty to receive the patients. Ambulances, express wagons and fire trucks will rush the patients to the hospital. There will be no need of undertakers or laughing gas.
>
> "Fatty" Arbuckle in "The Rough House" is his best—better than his best. There's not a quiet minute from the moment his beaming countenance first flashes before you until you get it—sad but true—"The End." This forewarning frees the theater management from all claims of damage.
>
> There's going to be a riot of fun and laughs at the Majestic Thursday, August 9th.
>
> Forewarned means to be forearmed. SO COME PREPARED TO QUELL THE DISTURBANCE AND SAVE LIVES.

This should be given a two-line signature, the name of the manager with "Manager Majestic Theater" below to suggest an official signature until the curious come close enough to read. It will work well in towns and the smaller the place the better. Even the cities can swing the idea. It can, of course, be used for any other comedian. The idea is good and well handled.

Another Maine Live One.

Joseph Emery sends in a program of the Star, Bar Harbor, to show that not all Maine exhibitors are dead. It is an attractive card in black on grey stock 3½ by 6 with dated days and all the other marks of real knowledge, and the pictures are only six or eight months old—which is pretty recent for the eastern part of the state, apparently, though they did have "The Crisis" at Winthrop the other day, though they kept it a town secret. They billed the town well, but they did not send word up and down the line. And they did so much business with the picture that it should encourage them to try it again.

Where's Mr. Wall?

Please page Mr. S. E. Wall, of Plane City, Ohio. He's been silent much longer than we like to have him. And what about J. W. Llewellyn, of the one-piece coat-and-suit hanger?

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building, Chicago, Ill. — Wright and Callender Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT.

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

That Brain Polisher.

COMPARATIVELY few tackled the last brain polisher. Several regular correspondents admitted that they had not tried because they did not know the story of the play, and others felt they could not make a farce-comedy out of a tragedy, the basis of which was a murder. Several did not read the paragraph correctly and sought to make a travesty of the original play instead of a farce derived from the elements of the story.

It was not for a moment supposed that a bona-fide murder could figure in a farce, which was why it was required that a farce-comedy be selected. The object of the polisher was to show that a farce could be made from any material, even though it be tragedy in the original. But two correspondents got this idea and sent in stories that were really worthy of consideration. One was later sold and we hope to hear a similar report from the other. Both of these stories were modern. Neither made any effort to adhere rigidly to the original, neither used paraphrases of the original names, and the two stories were as unlike each other as they were unlike Othello, and yet each was the result of trying to get a farce-comedy out of Othello.

It is scarcely possible to suggest Othello and a farce-comedy at the same time. Those who stuck to Othello were wrong. Most farces done in costume become travesty, even where an effort is made to write farce. Farce should be intimately modern and not dressed in the costumes of an earlier period. Comedy lends itself better to costuming and there are some few good farces in old-style dress, but the most successful average farce is of today and here, since farce is a stressing of comedy and depends for its appeal largely upon a knowledge of the conditions stressed.

But one thing is even more noticeable than a failure to grasp the idea. This is the general lack of ability shown in the synopses. Today most plays sell on the synopsis only. Continuities are not read, even where they are sent. The synopsis must do all of the work. In reading the replies it was our habit first to read the story rapidly, giving it the same consideration an editor would. Put to this test there was but one of the stories that was so clearly framed that we could grasp the idea, and so well told that we were interested to the point of a second reading. Some of the others were so confused that it was not possible to follow them even after a second reading. Perhaps the worst was a sketchy affair that told little or nothing of the story. It was a series of disjointed lines telling that something had been done rather than explaining what had been done. And the author wrote that the synopsis was an endeavor to supply the story in snappy lines that would be useful for leader material. We asked for a synopsis, not for clever leaders. We wanted to know how the author reframed the story rather than the leaders he would use for the new version. The synopsis read more like a weak attempt to imitate George Ade than an effort to sell a story. If you can, now and then, suggest a clever line than can be lifted for a leader, by all means write it in, but first of all *tell your story—fully*. Tell the editor that John puts a fire-cracker under Henry's chair. Don't merely write "John plants a mine" without telling whether a cannon cracker or dynamite is used. The editor may appreciate clever lines, but what he is buying is story and not subtitle. The next brain polisher is going to be along the lines of a synopsis contest. It will be announced later.

We are distinctly disappointed in the result of this contest. Perhaps it was not a fair test to select a play like Othello, but the average writer should know the story of Othello as part of his general training, and should know that Othello, as it stands, cannot be made into farce, but that the elements of the suspicious husband, the crafty rival and the innocent heroine can be worked in a thousand ways.

Because the two that did show cleverness are so clever that it would be unfair to print them, no winner will be reproduced, since that might spoil a sale. It is easy to suggest, however, a number of points that might be incorporated into a story. Suppose that Iago sees Desdemona buying a pair of stockings in a department store and rouses Othello by describing these, or perhaps he sneaks upon the family wash on the line in the back yard and tells how Desdemona has her initials worked in blue silk on her undies. We tread close upon the heels of Cymbeline, but we get the jealousy motive. Perhaps Desdemona drops her garter and Iago picks it up. Perhaps we switch the story. Othello finds a garter and slips it in his pocket. Iago sees him, knows to whom the garter belongs, knows that Desdemona knows too, and tells her that Othello is carrying a mark of his lady's favor. The possibilities are vast, but most writers followed a form of Otheilo as it might have been played by Ham and Bud or at the Keystone studios, and either form is the farce required.

A thousand stories might be written from Othello. But three were written, the two original ones and a number of paraphrases. It is a poor record.

Suppose that Othello gave Desdemona a handkerchief and that she later found and purchased a number like them. We make this the basis of a story and get:

Otto, a jealous husband, gives Dessie, his wife, a handkerchief for a farewell present as she is about to start for the shore on her summer vacation. He pleads with her not to flirt with anyone at the beach, and she promises, but Dessie is good looking and a sight for sore eyes in a bathing suit, and soon she has made the limited number of young men at the beach her victims. She gets all of the attention and the other women sit on the porch and knit and talk about Dessie. One of them learns her husband's address from a letter she sends, and writes Otto that Dessie is behaving scandalously. Otto comes to the shore with blood in his eye. Meanwhile, a local store-keeper has admired the handkerchief Dessie wears over her bathing cap, and has the design duplicated with the idea that the women will all buy them. The women scorn them, but the young men all ouy the handkerchiefs in compliment to Dessie. Otto lands at the shore and almost the first thing he sees is a young man wearing Dessie's handkerchief. He violently assaults him, but gets knocked down. The man passes on, and when he comes to Otto starts out for his man, and runs into another handkerchief-carrier. Once more he gets knocked down, and the third man gives him a black eye. Otto is a bit groggy by now, and when he sees two men, each carrying Dessie's handkerchief, he charges them both and gets badly beaten up. He manages to get to Dessie's boarding house, where the piazza hens all assure him that the half has not been told. He hurries off to the beach and the first thing he sees is Dessie, coming out of the water and the handkerchief is bound around her head. Artfully, she gets around Otto, assures him that she has been true, and that the jealous cats are the cause of his being beaten up, so Otto slips back to the hotel and spies the sprinkler on the lawn. Detaching it, he wets down the row of jealous women while Dessie looks on and applauds, and while the half-drowned scandal-mongers are changing to dry clothes Otto and Dessie move on to a new summer resort.

That's not the best that can be done, but it is a sample of what can be done, and polished up later.

Names.

Be careful in selecting your names. Do not let them sound too much alike, or confusion will arise. Often a story will be sent back that might be regarded more carefully were the characters more individually named, and perhaps were fewer of them named. Too many names are apt to be confounded with each other. Names too much alike or not possessed of individual sound are apt to be confusing. In either case your story is not readily understood on a first reading and never passes to a second perusal. Take pains with your literary baptisms.

Doing It Wrong.

Lately a young woman wrote a play for a certain star. She sent it to the star. The assistant editor sent it back. Now she indignantly wants to know by what "right" the assistant editor opened the star's mail. She did think, after all the pains she took, that the star might write her himself, or at least have his secretary do so, "as the play was much better than the stuff in which he is generally seen."

In the first place she had no business bothering the star. If you want to sell a play sell it to the people employed to select and purchase plays. The star is too busy acting to be able to also serve as script editor, and he is probably pretty thoroughly sick of the man-crazy girls who are using their poor little plays as an opening for a flirtation. If a more intelligent girl sends in a better play, she gets classed with the rest, and her play is sent to the proper department for handling. Even if you pay a quarter to your local management each time Bill Hart or Douglas Fairbanks is screened, you are not entitled to five dollars' worth of time from either of those gentlemen, and you cannot imagine how it cheers them to have you explain that your play is better than the junk they have been appearing in. That helps a lot to sell a play; particularly when the letter and script come to the men who really pick out the plays.

Get An Orchestra.

You cannot play much of a tune on a triangle. Don't try to.

Technique of the Photoplay

By

EPES WINTHROP SARGENT

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots. 'Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

By Mail, Postpaid, Three Dollars

Published and For Sale by

THE MOVING PICTURE WORLD, 17 Madison Ave., N. Y.

Schiller Bldg., Chicago **Wright and Callender Bldg., Los Angeles**

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost, will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

A Little Trouble.

J. M. Lenney, Harrisburg, Pennsylvania, agitates his typewriter in setting forth the following:

> I have all the editions of your handbook, but cannot seem to find any solution of the trouble I have with my one machine. Neither can the union operator I have employed. The trouble lies in my Powers Six mechanism. It was running all right until I took it apart to put in a new cross and spindle. Since putting it together the letters at the extreme right and left of the screen (not top, bottom or center) are shaded, or in other words, seem to have shadows on their sides. If you can tell me the cause and remedy I will certainly deem it a very great favor, and if you will accept anything for your trouble, please send bill and I will remit.

There is no charge for anything which may be legitimately answered through this department, up to the possible capacity of the department, but for prompt reply there should be two two-cent stamps enclosed for carbon copy of the department answer. This two two-cent stamp demand may seem a rather small matter for me to sputter about, but the items of postage, paper, stenographer service, etc., is borne by yours truly, personally, and in the course of a year it amounts to more ten dollar bills than you would even begin to imagine. A dollar's worth of stamps, for instance, lasts about as long as the proverbial snowball in His Satanic Majesty's dominions, and, all told, four cents does not quite cover actual cost of a carbon copy. And now as to your trouble. It sounds to me as if you had done something which is causing the film to buckle as it passes the aperture, thus throwing the title out of focus at its sides. But this can hardly be, else you could focus the sides by throwing the center out; also it would affect the picture the same as the titles. But I cannot even imagine anything in connection with the intermittent which could or would produce the effect you describe on the screen. I have given this particular thing considerable thought, and am stuck. The thing seems impossible, unless you have done something to your lens. Two faint finger marks, or oil smears at just the right places, would do the trick, but this, too, seems impossible, in that you would have found them. Can any of our department friends offer suggestions? Meanwhile, let Neighbor Lenney go carefully over things and see if he has not omitted some seemingly unimportant thing from his letter, which really is the germ of the whole matter.

Well I'll Be ————!

Joseph Fisher, Missouri, writes as follows:

> Here are a few questions I would like answered, but do not want them published in the department. I have a funny manager. He does not want me to correspond with any one not connected with the operating game; not that he does not want me to learn, for he does. I am inclosing four cents for carbon copy of letter. The questions are, first: Where is there an operators' local I can join? Second: I have an old type General Electric Mercury Arc Rectifier which is located in a room adjoining one side of the operating room. I would like to have some control over it from operating position. Could I join wires one and three? (see drawing). Third: Is there a speedometer made for moving picture machines? Could an automobile speedometer be connected to a projector, and if so, where?

In the first place, Missouri, four cents for a carbon copy of a personal letter I might write you means nothing in my infantile life. When my secretary writes an article for the department she can, with slight additional trouble and expense, make a carbon, thus killing one stone with two birds. If I write you a personal letter, without charging the regular fee, then it is up to me to write every one of the many thousands of operators and managers who may want a personal reply, and where would I get off at, huh? As to your manager objecting to your writing to any one not connected with the operating game, why I was under the apparently mistaken notion that I was very muchly connected therewith. However, I would like to humbly inquire as to what the devil business it is of your manager whom you write to or don't write to? Better look out or he'll be wanting to install himself as your wet nurse next. Does he spank you when you stay out late nights, or pick out your girl friends for you? Well, well, well! Does he look over the newspapers and censor them before he lets you read them? Well, well, well!

First: You are eligible to the local which is nearest to you in distance. Write headquarters I. A. T. S. E., 107 West 46th street, New York City, as to what union that is. Second: No. If you join the two wires in question (if I understand your sketch rightly) you will cut your regulating reactance. You might extend all the regulating reactance contact wires to similar contacts placed on suitable base on wall of operating room in front of you when in operating position, but that would be a big job, and one you would most likely have trouble with. Third: No. Also there is no need for one. Your speed may only be rightly judged by watching the screen and causing the actors thereon to move in the most natural, lifelike manner possible. The screen is your best speedometer. A marine tachometer might easily be attached to a projector, and would give you the number of revolutions per minute. I omitted the third question you asked because it could not be intelligently replied to without examining the article in question.

Insufficient Adjustment.

A. T. Olson, Garfield, Kansas, is having difficulty with his lamp, concerning which he writes as follows:

> I show in a very small town, but as a subscriber to the Moving Picture World take it I have license to butt into the department and air my troubles. My theater seats 250 and I show twice a week. Have a Power's Six projector and Minsua screen. Get very good results. Am now running Art Dramas.
>
> My trouble lies in the lamp and does not really amount to much, but I am unable to fix it. When setting carbons I have to be very careful and get them just right, else cannot get proper spot adjustment, as the entire lamp can only be moved up and down a short distance. I do not know whether or not all Power's lamps are made the same, but it seems the adjustment which regulates the up and down movement should have greater range. I wish to again say that I am a regular subscriber to the World; also have the last two editions of the Handbook and Hawkins' Electrical Library. If my inquiry is not answerable in the department, just heave it into friend waste basket and I'll not get sore. In closing I wish you the best of all that's good, and congratulate you on your most efficient department.

Right in the beginning, Neighbor Olson, let me tell you this department is just exactly as much, or even more, for the small-town man as for the city chap. The city fellow has, to some extent, other sources of information. He can meet fellow theater men and swap experiences. He can visit other theaters and observe. But the small-town man must depend almost entirely on such agencies as the department and Handbook for his knowledge. And his trouble, no matter how simple, will have just as careful attention as though it came from the Rialto or Strand of New York City.

You have erred in not giving me necessary data. To say the lamp has too little up and down movement is not enough, since that might be a matter of opinion, and you may be demanding too much. You should have measured the exact distance the lamp moves. I would then know exactly what is what, instead of having to guess at it. However, the Power's Six lamp should have an up and down movement of at least an inch and a half. If it has less, then there is something wrong. It is sticking, or the lamp is mounted on a post not designed for it. Better take the lamp off the post, take the parts having to do with the adjustment in question apart and examine them, cleaning and oiling them thoroughly, using powdered graphite for final lubrication. If you cannot get graphite in your town, buy a good leadpencil, strip off the wood and pulverize the "lead," which is, in fact, graphite. It is a most excellent lubricant, and one which will not be affected by heat.

An Enterprising Operator.

Learning that Franklin H. Avers, operator Home theater, Portage, Wisconsin, has a remarkable projection plant, we wrote asking details for publication. Here is the result:

> Replying to yours of August 24, requesting outline and description of the various automatic appliances which I have contrived, and now have in use in my operating room, I am glad to set forth description as follows:
>
> In the first place, we have an Edengraph machine (which

you probably have never heard of), with double lamphouse and dissolving stereopticon, and will say that, notwithstanding the fact that there are few of these machines now in use, a picture projected with the Edengraph equipped with some improvements made by Yours Truly, is as bright and steady as that projected by a stereopticon.

With regard to my inventions, I have an automatic drop light, which lights when pulled down, and is extinguished when shoved up and wound on a drum; an automatic chair, with arms and footrest, which closes up out of the way, merely by operating a small lever; an automatic and electrically operated rewind, so arranged that during the process of rewinding, if for any reason the film breaks, the reels are immediately stopped by an automatic control and brake, thus obviating any possible damage to the film. The reels are also automatically stopped when the process of re-winding is complete. This apparatus was contrived by myself four years ago, and was, I think, the only one of its kind at that time.

There is also an automatic self-lighting gas arc, which lights automatically at any time the "juice" fails us, thus insuring against the house being plunged into darkness. This is important, since the juice does fail frequently during electrical storms. We get our current from Kilbourn City, at which point the Wisconsin river has been harnessed. I am also inventor of a film indicating device, sold outright to one of the projection machine manufacturers. This article indicates approximately the amount of film left in the upper magazine at all times, thus making it unnecessary for friend operator to open his upper magazine door, and expose the film to fire danger. It not only indicates on a dial, but also rings a bell or buzzer sixty feet from end of film. It also indicates, both in operating room and theater, by means of small red lights, how much of the film still remains to be projected.

In my operating room the following happens at the end of each show: The pushing of a single small lever cuts off the picture, by dissolving, and throws in a clutch on the motor which drives the machine. As this clutch is thrown in the motor pulls over the lamp house to the stero lens. On the way over the lamp house strikes a trip, which shoves the slide, already placed in the carrier, over into position in front of the condenser. When the lamphouse strikes the stop it breaks a contact which stops the motor, at the same time making another one which starts a small motor operating the dissolving apparatus, causing the lens to slowly open, projecting the slide to the screen. As the lens opens two more contacts are automatically made, one of which lights the house lights and starts the automatic Wurlitzer, or theater orchestra, the other opening the magazine doors (both upper and lower) and the door of the film cabinet. The opening of these doors lights a small light. (I can imagine operator readers beginning to sit up and take notice at about this point in the proceedings. Ed.) thrown on the aperture so that I can see to thread in frame, which same is extinguished when the magazine doors are again closed. A cord is pulled, operating a release allowing the black drapes to close in front of the screen, and by the same operation the drop curtain falls in front of these.

In short, the following happens when one small lever is pushed: Lamphouse slides over, slide moves into place, machine stops, stereopticon lens opens, magazine doors both open, lights for threading in frame light, redlight over film cabinet lights and film cabinet doors open, house lights light, Wurlitzer starts, drapes fall before screen and then drop curtain comes down. When the lamphouse door is opened the lamphouse interior is automatically lighted for carbon trimming. All the above happens after every reel, except the drapes and curtain and house lights. These "perform" at close of each show only.

The Home theater has been a subscriber to the Moving Picture World for six years past and the writer has gained considerable knowledge from your (our, brother Avers) department, which he enjoys very much. If there is any part of the apparatus I mention interesting to you, I will be glad to describe it in detail. If you are ever in this vicinity would like you to give us a call.

As to the Edengraph machine, brother Avers, I saw the first one displayed by its inventor, Frank Cannock, also inventor of the Simplex, something like seven years ago. It was a splendid piece of work, viewed purely as a mechanism; also it was made of very high grade materials. It gave a good picture. Its fault lay in its lightness of construction. Not heavy enough for the abuse that projection machines receive in all too many theaters. The editor projected the Paul Rainey Polar films in the executive mansion in Albany, in several of the millionaire clubs and before President Taft in the then new Players Club in Washington some years ago, using an Edengraph. This he did to accommodate Jack Hemment, who had general charge of the showing of the films for Mr. Rainey. He received twenty dollars a day and all expenses, which is perhaps the highest price ever paid an operator for an engagement lasting about two weeks. At least I know of no equal sum being paid.

As to the automatic devices named, I take it friend Avers has but one machine, though he does not say so. I may be in error in my surmise. I guess this from the fact that he seems to pull a single slide into place and project it at the end of every reel. The installation is decidedly interesting; also I am told by those who have seen it, that it is really wonderful. Therefore, as a matter of interest to myself and to operators in general, please give us a detailed, and, if possible, illustrated description of how the various stunts are pulled off. Suppose with your next article you send close-up photographs of your machine from different angles, provided you can show in this way just how things are arranged.

Attention General Film Company.

From California, comes a letter severely criticising a certain projection machine, and winding up with the following:

> And now I have a kick against our old friend, the General Film Company. Today we received a film DIRECT from the San Francisco exchange, where it was presumed to have been inspected. In it I found FIVE SPLICES CLEAR IN TWO, and seven which broke in going over our brand new projector sprockets. Moreover, if I attempted to notch all the split sprocket holes, the edge of the film would look like a side elevation of the business part of a washboard. The film was a comedy, "Bull and Bullets." The enclosed splice was fine, as compared to the rest. Some of them were apparently made with tobacco juice, and the man must have chewed poor tobacco at that.

I am publishing this because I happen to know the General Film Company does not approve of its films being sent out in any other than first-class condition. It is therefore up to the San Francisco exchange, and there is and can be no legitimate excuse it can offer. The exchange which sends out film in any such wretched condition is an enemy to the industry and to the company it is presumed to represent. It is not good business. Nor will it suffice the exchange to plead that "we did not know it." To know such things is precisely one of the things they are there for. It is one of their most important duties. That the theater takes cheap service (if it does) is no excuse either; absolutely none whatever. When film gets so old that it cannot be rented at a figure which will enable the exchange to keep it in first-class physical condition, it is too old to be used at all. The audiences who patronize the small, cheaper theaters are paying an admission on the assumption that they will see a show. They have some rights in the matter, and no exchange has the moral right to outrage those audiences by sending out film in such condition that it cannot be properly displayed on the screen. To try to force the operator to inspect and repair the films is, as I have repeatedly pointed out, a pretty small, and very nasty piece of business.

Please understand that this is not aimed at the General Film Company. As I said in the beginning, that corporation does not countenance such crude work. If this were the first complaint I have received concerning this particular exchange I would not have published the matter. It is not, however, and in justice to California operators and the industry in that state, as well as to the General Film Company itself, I am setting the thing forth.

As to the projector matter, I cannot agree with the brother's contention, except in part. He complains of the weight and poor material in the intermittent. I happen to know positively that the very finest material obtainable is used, that the parts are made with all possible accuracy, and in my judgment they are no heavier than is necessary.

New York Operators' Notice.

Don't overlook the fact that Local Union No. 306 has temporarily reduced its initiation fee. This only lasts until the first of the year, so it is up to you to get very busy if you want to take advantage of the reduction. Sooner or later you'll be joining. Better do it now and save a wad of coin in the process.

International Projection Association, Inc.

The editor recently received a most pressing invitation to attend a lecture to be given by Frank S. Piecher, E. E. and B. S. (Electrical Engineer and Bachelor in Surgery), who is an operator and a member of the above named organization, coupled with the request that we agree to deliver a lecture to the body at a future date. The meeting and lecture was to be held at midnight, in the rooms of the society, 652 Bergen avenue, The Bronx, New York City, and midnight meetings are no joke to this quill pusher, especially when the place of congregation lies full twenty miles from his domicile. But the organization itself was a "new one" on the editor, therefore, he decided, it was up to him to see what was doing.

The society is quite young, yet it has, I find, seventy-seven members in good standing, with more in sight. It has comfortable quarters on the ground floor at above named address, the same consisting of an apartment transformed into club rooms. Just what ultimate object the society expects to accomplish we are not informed, but its present move is most excellent. Its first lecture, the one I attended, was given to S. R. O. More than fifty operators were present, and they certainly evinced lively interest in the lecture by Brother Piecher on elementary optics. This is all the more surprising, in that the lecture was decidedly technical, yet the men sat there until two A. M. and drank it in, asking really intelligent questions from time to time. Incidentally it is to be noted that Brother Piecher, who is an expert in optics, made several statements directly backing up the conclusions this department has reached in matters optical.

Will C. Smith, acting General Manager Nicholas Power Company, was present, and spoke briefly, as did also the editor, after the lecture. Brother Ira Sherman also was there, and addressed the assemblage. The meeting lasted until three A. M., and it is distinctly encouraging to know that a body of operators will stay up until almost daylight in an effort to improve their knowledge of the technical end of their profession. Lectures from the following gentlemen are scheduled for the future: Will C. Smith, on the Power's machine; Frank Piecher, on electrics and optics (several lectures); F. H. Richardson, on practical projection; Ira Sherman, on the benefits of organization; J. H. Hallberg, on transformers and motor generators; George Robbins, subject not given, and a representative of the Precision Machine Company on the Simplex projector. The following are officers of the organization: Al Polin, President; Harry Scherl, Vice-President; Morris J. Rotker, Recording Secretary; M. Rattiner, Secretary-Treasurer; Sergeant at Arms, George C. Johnson; Trustees, E. T. Stewart, R. C. Weiss, J. F. Clark.

He Don't Understand.

Donald F. Sink, Greenville, Ohio, fails to understand or comprehend the following eminently puzzling circumstance, to which he desires that I promulgate an elucidation, having comprehensibleness and compacted understandableness. In other words, he is desirous that I elucidate to him somewhat intricate problem, and co-articulate its scattered items of puzzlement into a consistent whole. Y-o-o-o-w! R-r-r-r! Scat! Just like that!

> Am writing for explanation of one thing I do not understand, viz.: My lower carbon burns away faster than the upper one. Use 40 amperes A. C. through Ft. Wayne compensarc, with ¾ inch National carbons, using D. C. set, as recommended in your Handbooks. Know I should use ⅝ carbons, but we only use one projection, and that would necessitate too may delays to change carbons. As it is we can run five hours and fifteen minutes without changing them, using a Powers six B lamp. However, we get a very good light, and can scarcely tell the difference in screen result when using ⅝ and ¾. We find the National carbons to be more satisfactory for A. C. than Speer, but would prefer Speer for D. C. This is because the National is softer and maintains a steadier A. C. arc. But to get back to the point: Taking Saturday for instance; we run ten hours continuously, using 6½ inches of carbon in the upper and 8 inches in the lower. If it were the reverse I would not be surprised, as the upper naturally gets hotter than the lower. Of course it really makes no material difference in results, which carbon burns faster, but it has puzzled me for some time, and I don't like to be puzzled.
>
> I wish to compliment you on the good work you are doing for operators in the projection department, and to especially thank you for the help I have received from ti.

I can think of but one thing which would cause the phenomenon you describe, and that is poor contact between the lower lamp jaw and carbon. Such a defective contact might easily add heat which would produce the result, nor would the heat necessarily be such as would be visible. Try a thorough cleaning of the lower jaw with a file, filing away any roughness or pitting, if any there be, or substitute a new jaw. You might first test the matter by installing a lower carbon and wrapping a small copper wire several times around it and the carbon jaw tightly, first thoroughly cleaning the outside of the jaw. If this carbon burns evenly with the upper, then that settles it. The trouble lies in the contact. If any one can offer other solution, let him grab his pencil and get busy. I would also suggest and recommend that you get some very thin copper or brass tubing, if you can, of a diameter the least bit less than the diameter of your carbons. Saw this into one-inch lengths and split each piece lengthwise on one side. When installing a carbon, slip one of these over it so that it will come between the carbon and metal of the jaw. This will prevent roughening of the jaw by always insuring perfect contact. The pieces cost little and each will serve for several carbons. As to your comments on the Speer and National carbons, why the precise opposite of practice is recommended by some operators, which goes to show how much depends on individual ideas in matters of this sort.

I must thank you for your words of kindly commendation. We try to merit the friendship of operators, and believe that more and more the men are coming to understand that in this department and its editor they have a friend who will stick through thick and thin.

Our Position Endorsed.

In a bulletin put out by the United Theater Equipment Corporation, J. H. Hallberg sets forth the following:

> As projection expert for the United Theater Equipment Corporation I go on record as recommending for the very highest class projection an ordinary opaque screen, which might be a thoroughly dried plaster wall coated with a non-metallic compound or paint, preferably of a greyish-blue color. * * * I believe that the very best projection is obtained with a powerful light behind the film upon such a non-metallic surface as described because the delicate half tones in the shadows of the picture are brought out without undue or excessive glare and flicker in the high lights or transparent part of the film as projected upon the screen.
>
> The dull screen as mentioned is ideal under most conditions, especially where the theater is wide and where the projection is distorted, due to the position of the machine above or at the side of the screen.
>
> There are, however, cases where a metallic coated screen is very satisfactory and desirable, especially when alternating current is used at the arc, or where a small amount of direct current must be used at the arc. Where the theater is long and narrow and where the illumination of the film is limited the metallic screen may be used to good advantage.
>
> It is difficult for us to say which is the best of the metallic screens, because when they are new most of them look alike, and I am, as expert for the United Corporation, also interested in the continued good quality of the screen.

It will be observed that Mr. Hallberg says practically the same thing that I have been saying for lo! these many years. He even goes further than I have ever gone in the matter. He differs from me in one particular, viz.: in advising a blue-grey paint compound. I am of the opinion that the patent calcimines, such as Alabastine, Muralite, etc., with perhaps a little ultramarine blue added, give just as good or even better results than the compounds Mr. Hallberg favors, and they cost very much less. I have also recommended a slight mellowing of the light by use of the Amberlux ray filter. I do still so recommend. In my view, however, Mr. Hallberg has put the thing in such a way that his idea may be misunderstood. I think he meant to say precisely what I have said, viz.: that the non-reflective surface, such as we have both spoken of, will give as artistic a projection as is possible with any surface, still there is distinct advantage in the use of the semi-reflective metallic surface in that it is quite possible to closely approach the non-reflective surface in results, and do it at greatly reduced expense in current consumption. Mr. Hallberg's remarks concerning the different screen requirements for different auditorium conditions is also but a reiteration of what has been said in this department many times.

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MOVING PICTURE WORLD

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This paper has never been published except in a Union shop, so it makes no difference whether we print the Union Label or not, but at the request of a few of our readers to the editor of this department it is printed herewith.

Motion Picture Photography

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Correspondence.

Texas writes:

I wish to ask your advice in regard to the best system of developing. I develop in quantities of one hundred to three and four hundred feet at one time, and am at present using horizontal racks and trays. I tried one-hundred-foot tanks, which require about ten gallons of solution, but on account of extremely hot weather down here have trouble in keeping the temperature down.

It seems to me that the drum system of developing will be the best for my purposes unless there are some drawbacks in this system, with which I am not acquainted.

I figure I could develop a two-hundred-foot drum of film with two or three gallons of developer, and in this way have fresh developer every time.

I can also tone and tint on the same drums with small quantities of solution. Do you think I would find this system satisfactory?

How many feet of film, half positive, half negative, should ten gallons of Eastman's formula, No. 16, develop? Is Pyro very generally used in developing moving-picture negative?

Can you give me the addresses of some firms who can supply dyes for tinting film?

The drum system of development is the most economical and simplest for the man who wishes to do his own work, which is usually in comparatively small batches and at irregular intervals.

The principal objections to the drum system for commercial work is the amount of valuable laboratory space required and the rapid oxidation of developer by the large amount of film exposed to the atmosphere during development.

The small worker can utilize almost any enclosure at night time for his few hundred feet, and may even, when hard pressed, hang his film outdoors to dry still wound on the drums.

Many traveling cinematographers carry a drum outfit for developing their negative en route. Skeleton drums of light weight knock down construction may be made so that a nest of three developing troughs and a half dozen or more small knock-down drums will go into a steamer trunk.

A drum 2 feet in diameter and 3 feet long will hold more than one hundred feet of film and allow for a fair amount of space between spirals to avoid overlap.

The tanks are segments of a cylinder, made by a tinsmith from sheet iron. Using the drum of the dimensions mentioned three tanks should be made, which are segments of a cylinder 2 feet 2 inches in diameter and 3 feet 2 inches long, of such a section as to be about 4 inches deep at the deepest part and differing in the length of the shortest by an added half inch for one and one inch for the other so that they may nest within one another for shipping or storage. This size trough will be about 18 inches wide. Six tees of heavy strap iron are made, the horizontal section being 18 inches long and the perpendicular part 13 inches high, the projecting end being filed out in a U shape to take the spindle of the drum. Wide straps of sheet iron are soldered at each end of the trough, into which the upright portion of the inverted T may be inserted so that it forms a support for the drum spindle and at the same time prevents the trough from rocking on its round side.

These three troughs are used respectively for developing, fixing and washing. A fourth set of tees may be provided for winding the film on the drum, or the tees on the developing tank may be made with extra long uprights so that the drum may swing clear of the developing solution and an extra pair notches made in the iron lower down for the operation of development. This is a good method of making all the standards as it permits of draining off superfluous solution before transferring to the next tank.

As the iron sheet metal is attacked by the solutions used it must be lined with some material which resists corrosion. Baked enamel is fine where the outfit is not moved about, but it chips very easily under rough treatment, and is therefore not suitable for the traveling photographer. Probus or other photographic paint is good, but must be frequently renewed, as it also scales and chips away from the metal and is also open to the same objection as the enamel, unless the photographer is able to carry a good sized can of it along in his outfit. Probus paint is a great boon for the photographer, but unless it is extra specially well protected he is liable to find some day, on unpacking, that the paint has escaped from the can and oozed into companionship with some of his pet apparatus or into some of his most indispensable chemicals. A simple method is that of painting the trough with thick shellac, and then when it is tacky to line smoothly with heavy white muslin. When the shellac is dry, coat the muslin heavily with melted parafin. Extra parafin is easily carried in cake form, or if that is not at hand repairs to the coating may be made with a wax candle and a match.

The wooden drums should also be painted with hot, melted parafin, or, better yet, the parts should be immersed in the hot wax until the pores of the wood are thoroughly saturated.

Waterproof Varnish.

Hard parafin	1 lb. 5 oz.
Syrian asphalt	1 " 5 "
Benzol	4 gals.
Carbon tetrachloride	3 "

Before treatment it is preferable to immerse the drums for two or three minutes in a 1 per cent solution of hydrochloric acid, and wash for fifteen minutes, after which thorough drying is necessary. The well dried drums are then dipped in the above solution, the excess liquid drained off, when the varnish dries almost immediately.

The varnishing should be repeated at intervals.

The drums are two wheels mounted on a spindle, with cross pieces of round or half round or triangular dowel pin stock attached at intervals of not more than three or four inches apart around the circumference of the wheels.

The wheels may be cut with a jig or band saw from thin boards in segments, using two thicknesses nailed together with brass nails so that the joint between two segments in one thickness comes in the center of the segment in the other thickness. Round dowel stock makes neat spokes and is ver light and strong.

A paper pattern for one of the segments or felloes may be laid off as follows:

For a drum 2 feet in diameter draw a section of a circle with a radius of one foot, draw a chord of the same length as the radius, from the points where the chord intersects the circle draw radii to the center, then from the same center, with a radius of nine inches, draw another sector between the radius lines. Twelve of the curved pieces of this size will then form a circle two feet in diameter and three inches wide of double thickness.

Two gallons of developer will make nearly two inches depth of solution in a developing trough of the dimensions given. On account of the rapid oxidation caused by the stirring of air into the developer by the revolving drum it is not possible to given even approximate figures as to the number of feet of film you can develop with a given quantity of developer.

Use fresh developer for your negative stock—that is, n t more than four or five drums bef re using a new bath, or not so many if it becomes deeply discolored, giving each successive drum a little more developement than the preceding one. For positive it may be used until the high lights show degradation, stain or chemical fog or the color of the image becomes unsatisfactory. As a positive bath becomes exhausted the color of the image passes from cold blue black to warm brownish black and decreasing density of deposit, and may even be carried to a dirty sepia by overprinting and using exhausted bath.

Pyro may be used for negative with the drum system, but fresh developer *must* be made for each new drum.

For experimental work in tinting, or for small batches, Diamond Dyes for wool are very handy. For dyes in pound or larger quantities write to

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Notice.

The final instalment of "Trick Work and Double Exposure" will appear in the next issue.

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Chicago News Letter

By JAS. S. McQUADE

Douglas Bergh Talks of His Six Months' Trip

Remarkable Prosperity in the South Shared by the Moving Picture Business and Greater Interest Taken in Pictures Everywhere—Refined Comedies in Demand —Canada Taboos Sex Pictures.

I HAD an interesting conversation last week with Douglas Bergh, traveling personal representative of George Kleine, who has visited all the George Kleine offices in this country and Canada, excepting those in the western division, since last spring. During the trip, Mr. Bergh visited, in order, Dallas, New Orleans, Cleveland, Pittsburgh, Philadelphia, Washington, D. C.; New York, Montreal, Toronto, Buffalo, St. Louis, Indianapolis, Cincinnati, Atlanta, Detroit and Boston.

"The moving picture business, as well as that in other lines, is really remarkable in the South," Mr. Bergh says. "The high prices paid for cotton, and the great activity in the oil regions of Texas, Oklahoma and southern Louisiana, have brought a wave of prosperity to that section. Although I have traveled over the same territory many times within the past ten years, I have never before seen the South in better financial condition.

"The large picture theatres in the South are doing well, and they are showing fine programs. This class of theatres will compare favorably with the better types of houses in New York, Chicago and other large cities in the North. Admissions as a rule are 10, 15 and 25 cents, and as high as 50 cents for big features, while a few small houses, patronized by whites in poor neighborhoods and by colored people in others, charge 5 cents. Only a few of these small houses, however, are now in existence.

"I was in Boston when the announcement of Perfection pictures was made. Great interest was aroused among exhibitors generally, and the future looks very promising for this brand. Refined comedy is peculiarly attractive to picture theatre goers just now, as they assist in relieving the mental tension caused in family circles by the departure of members for the various national camps.

"George Kleine's recent announcement that a revised and elaborated issue of 'Quo Vadis' will be released in the near future, has also created wide interest throughout New England. I was stationed in Boston at the time, and every man who handled the first of the super pictures was enthusiastic over the news of its revival. R. D. Marson, formerly manager of the George Kleine Boston exchange, and now retired, was emphatic in his opinion that 'Quo Vadis' would again take New England by storm.

"During my trip I have been impressed as never before by the great interest in pictures by amusement seekers of the most intelligent and best social types. Moving pictures are taken more seriously than formerly and are evidently considered more than a mere pastime. The best pictures are valued either for the lessons they convey or for their educational value.

"I have noticed, particularly, the great change in the attitude of the daily press towards pictures. Throughout the section covered I was impressed everywhere by the great space given to news and the criticism of moving pictures. Every little country paper has its critic, and these critics show considerable intelligence in their estimate of picture subjects and their production.

"George Kleine's abolition of advance deposits for the product handled by him has created a strong tide of favor among exhibitors, more especially because his policy shows faith in their honesty and reliability as business men.

"Taylor Holmes has won, in an amazingly short time, fine popularity among exhibitors and the public. I have never before known a photoplayer whose rise in popular favor was so spontaneous.

"In Canada, the demand for comedies of the right type is stronger, if anything, than in the United States. Those of the Perfection make are enjoying excellent patronage. All sex pictures are tabooed in Canada, especially in the smaller towns. In the province of Quebec, outside Montreal, the unsettled political conditions have seriously affected the picture business."

Samuel S. Hutchinson Talks About Margarita Fischer's Work and of Other American Stars.

Samuel S. Hutchinson, president of the American Film Co., who returned from Santa Barbara to Chicago recently, is very much pleased with the scripts selected for Margarita Fischer, who recently signed a contract with his company for the coming year. This means that the American product will include a fine line of comedy dramas for the year entered upon.

Miss Fischer is an old popular star of the American, whose appearance in comedies under the direction of Harry Pollard, her husband, delighted photoplay lovers all over the country several years ago. This clever comedienne began work on "A Daughter of Joan" for the American Film Co., on Sept. 10, under the direction of Lloyd Ingraham. Mr. Hutchinson announces that this picture will be something new in film production, as he considers it a comedy with a melodramatic punch.

"We feel that this picture will give her full scope for her distinctive ability, and we are sparing no expense in the production," he says. "It keeps away pretty well from any straight war matter, tragedy, heavy theme or propaganda. The American Film Co. will adhere strictly to its present policy of producing only screen dramas of exceptional character and cheerful atmosphere. Miss Fischer, therefore, will star in pictures that are delightful in unexpected plot, with plenty of starring atmosphere and wholesome fun and punch.

"Our studio plans for the winter tend to keep each star definitely within a certain orbit, that is in the distinctive lines along which we have already won marked success and popularity. This will in no way limit them so that they might be accused of a sameness of subject or treatment. Our staff of writers now includes only those experienced in the task of writing and selecting stories of varied interest, which will enable each star to specialize without becoming monotonous."

Henry King has succeeded Lloyd Ingraham in directing the Mary Miles Minter productions. He has already started work on her next vehicles, "The Mate of the Sally Ann," which gives her an excellent opportunity to display her well-known versatility. Henry Albert Phillips wrote this new play, which is the fourth in which Miss Minter has appeared under her new two-year contract. Mr. King is now in San Francisco filming sea scenes. He has purchased outright, it is said, a sea-going steamer which will be wrecked in the making of this production.

Wm. Russell's forthcoming feature, "A Night in New York," was written by Chas. Turner Dazey and Frank Dazey, being adapted for camera use by Chester B. Clapp. Francelia Billington will appear in the leading feminine role of Gwendolyn Van Loon.

Chicago Film Brevities.

At the hearing of "The Spy" case before Judge Samuel Alschuler of the U. S. District Court, Friday, Sept. 28, the court requested counsel for the Fox Film Corporation and for the city to submit briefs. After reading these, Judge Alschuler will give his decision as to whether or not the injunction under which "The Spy" is now being shown will be dissolved.

* * *

E. D. Gurney, auditor of the Universal and Bluebird exchanges, has been drafted into the national army, and left for Camp Grant Wednesday, Oct. 3. In a letter received from Mr. Gurney last week, by Irving Mack, of the Universal Film Co., Mr. Gurney wrote: "I may see you before I leave for the front; but, if not, I will try to be a credit to the U. S. A., and be ready to go over the top when the time comes."

* * *

Frank Cook, of the Saxe Enterprises in Milwaukee, visited

Chicago last week and informed me that all the theatres on the Saxe circuit are showing to fine business. The big Saxe theater, the Alhambra, is particularly prosperous, and the admission has been raised from 10 to 15 cents.

* * *

The regular monthly meeting of the members of Chicago Local, M. P. E. L. of America, was held in their hall in the Masonic Temple, Friday, Oct. 5, at 11 o'clock. The music tax and how best to meet it was the main subject discussed, the particulars of which will be given next week.

* * *

"The Eyes of the World," W. H. Clune's latest production adapted from Harold Bell Wright's book, was given its first public presentation at the Auditorium Thursday night, Sept. 27. Kitty Kelly says of it in the Examiner: "'The Eyes of the World' is no sensation, it isn't great dramatically or spectacularly; but it is a very workmanlike production, possessing considerable point and much beauty, in addition to the magic of Harold Bell Wright's influence." It ended its run at the Auditorium Saturday evening, Oct. 6.

* * *

It is understood that the members of the sub-committee of the council judiciary committee in charge of the Steffen amendment to the city ordinance, which has for its object the curtailing of the powers of Major Funkhouser, have sent out invitations to leading photoplayers to be present when the amendment is finally considered. Mary Pickford, Charlie Chaplin, Douglas Fairbanks and other notable players are on the list of those invited to attend.

* * *

The Woodlawn theater, with a seating capacity of 1,750, will soon be constructed on Sixty-third street and Maryland avenue, this city. The entire structure in which the theatre is included, and the theatre itself, have been designed by Henry L. Newhouse, the well-known theatrical architect. The cost of the entire building is fixed at $250,000. When completed, the Woodlawn will be managed by Mr. Karzas, of the Woodlawn Theater Company.

* * *

Don Sayer Groesbeck, the leading designing artist of the Illinois Lithographing Company, this city, was recently awarded first prize by the U. S. Government, in the nation-wide competition for the best advertising poster, for use in the government's publicity campaign on behalf of the second Liberty Loan. Over 150 original sketches were submitted at the exhibition, and while many received commendation, the sketch furnished by Mr. Groesbeck won great applause. In the foreground of the sketch Uncle Sam is shown in the act of demanding, "Shall we be more tender with our dollars than with the lives of our sons?", the sentence being taken from a speech of Secretary of the Treasury Wm. G. McAdoo. In the middle background, thousands of soldier boys are seen passing in parade, while the main figure in the far background is the Statue of Liberty, surrounded by warships of all types at anchor, with circling airplanes above.

Tom Quill is manager of the Illinois Lithographing Co., and Mr. Stice, formerly of the Goes Lithographing Co., is president, the main offices being located at 359 E. Ohio street, Chicago.

* * *

Clyde E. Elliott, who has been sales manager of the Paramount Picture Corporation for the past two years, recently resigned to accept the presidency and general management of the Chicago Cinema Circuit, which has been recently organized.

"The object of this circuit is to bring together the best theatres in Chicago and the middle west, so as to better enable the organization to co-operate more fully with the various distributing agencies and producers," says Mr. Elliott. "The exhibitor will have back of him an entire organization making purchases amounting to hundreds of dollars a week, which will also buy state rights productions for first-run presentations throughout the territory covered."

The officers of the organization will be in the North American Building, with Albert Selig as secretary and treasurer.

* * *

J. C. Cohen, president of the Consolidated Amusement Co., Ltd., of Honolulu, spent a few days in the city last week accompanied by his wife, and on Saturday, Oct. 6, they left for New York City, where they will spend some time in sight-seeing and on business. Mr. Cohen controls all the important amusement enterprises in Hawaii, both in the moving picture, dramatic and vaudeville lines. He owns the Bijou-Empire, Ye Liberty, Hawaiian Opera House and the Hawaii. Mr. Cohen makes a point of securing all of the big productions turned out by the Selig Polyscope Co., for which he holds sole rights in Hawaii. He recently acquired the rights to "The Crisis" and "The Garden of Allah," and previous to that had exploited "The Spoilers."

* * *

Roscoe "Fatty" Arbuckle, passed through Chicago Thursday afternoon, Oct. 4, on his way from New York to the Los Angeles studios.

Rex Ingram Joins Paralta Forces

REX INGRAM, the well known photoplay director, who has been responsible for many of the most notable Bluebird successes, has been engaged by Robert Brunton, Director of Productions at the Paralta Studios in Hollywood, California, to direct the making of "His Robe of Honor," in which Henry B. Walthall will make his debut as an independent star-manager, under the executive direction of Paralta Plays, Inc. Mr. Ingram, while one of the young directors, is looked upon as one of the most capable men on the western coast.

Born in Dublin, Ireland, he received his early education at Saint Columbus College, and later attended Trinity College, where his father was one of the instructors. Here he was not only an adept student, but proved to be one of the foremost athletes and became the champion lightweight boxer as well as the crack 100-yard man, with a record of ten seconds flat. He was injured in a football game at college. His father was anxious for him to resume his college course upon his recovery, but Ingram had read and heard of the opportunities in America and had decided to invade that land of promise. With ten pounds in his pocket, which is equivalent to $50.00, he set sail for the United States, where he entered the employ of a railroad company. Later h entered Yale. It was during his studies here that he became interes ed in motion pictures and after finishing his course he went to work for the Edison Company and later played juvenile parts with Vitagraph. During this time he had dev ted much of his time to writing for the screen and at last he left the Vitagraph company to accept a position in the scenario department of the Fox organization, where he wrote stories which were produced by such stars as Betty Nansen, William Farnum and Robert Mantell. He also achieved success with James and Clara Kimball Young and then went with the Universal Film Company, where his work in producing Bluebird Photoplays attracted widespread comment and praise. Among the pictures he has directed are "The Great Problem," "Broken Fetters," "Yellow and White," "The Chalice of Sorrow," "The Pulse of Life," "The Reward of the Faithless" and "Black Orchids."

Rex Ingram.

CLARA KIMBALL YOUNG PICTURES AT THE RIALTO.

"Magda," Clara Kimball Young's first Select Picture, was presented at the Rialto theater the week beginning October 7. S. L. Rothapfel has just signed a contract giving him the initial presentation in New York of all the pictures made by Clara Kimball Young and her own company in her series to be distributed by Select Pictures. There are to be eight of these productions during the coming year. Under this contract the patrons of this pre-eminent photoplay house will be the first in New York to see all of the new Clara Kimball Young productions. "Magda," the first of these, is being shown during the week beginning October 7.

News of Los Angeles and Vicinity

By G. P. HARLEMAN

Universal City Gets Scorched

Fire Invades Big Picture Plant—$10,000 Damages to Sets and Stages—General Obregon, Mexican War Hero, Pays a Visit.

CINEMA making at Universal City was halted Saturday afternoon, this week, when a $10,000 fire, which started in the dry grass near the studios spread through the plant and consumed several sets and buildings erected for Western street scenes. The Universal City fire department and the studio force battled with the flames, while the irrepressible instinct of the picture man was evidenced in the "shooting" of the fire scene.

Sparks from the burning buildings fell to one of the stages and set fire to a number of overhead diffusers. Actors and actresses were forced to flee as flames sprang up about them. Valuable "props" and scenic effects were destroyed, delaying the production of pictures on which the Universal Company was working. The new electric-lighted studio, construction of which was launched only a few weeks ago, was threatened, but efficient fire-fighting saved it.

At one time grave apprehension was felt that the extensive plant would be seriously damaged, but with nearly 1,500 fire-fighters engaged in the work the spread of flames was prevented and the fire vanquished.

General Obregon at Universal City.

General Alvaro Obregon, hero of three Mexican revolutions, who arrived in Los Angeles a short time ago, paid a visit this week to Universal City. General Obregon had met a number of cameramen from the famous film city who had been shooting the scenes of military operations in Mexico for the Universal Animated Weekly, and their stories of the wonders of the big picture plant had greatly aroused his curiosity.

One day this week, therefore, General Obregon and party consisting of Major Miller, U. S. A., who is escorting the famous Mexican General on a tour of the United States; General M. Perez Trevino, who also has performed valiant service for the Mexcan government in the operations against Villa and other foes of the southern republic; Baldomero R. Almada, general purchasing agent for the government of Mexico, and several other Mexicans visited the filmland capital.

While there they were entertained by W. Sistrom, personal representative of President Carl Laemmle, and Henry McRae, manager of production. All parts of the big plant were inspected by the visitors and a variety of entertainment such as one could not find except in such a busy beehive of industry was given them which General Obregon said would be remembered for all time. Drama and comedy were in the making with as many as twenty different companies operating on the various outdoor stages and in the electric light sets. The distinguished son of Mexico was especially delighted to meet many of the stars of the Universal Company while making the rounds of the institution. He had seen them on the screen and with marked courtesy he said it gave him great pleasure to meet them face to face.

Fairbanks Battles With Billy Sunday

Baseball Diamond Is the Scene—Former Wins 1 to 0—$5,000 Raised for Soldiers' Sporting Outfits.

TEN thousand people and a 1 to 0 score provided the biggest feature of the Douglas Fairbanks-Billy Sunday baseball game September 24 in Los Angeles. It was an elaborate feast for the big crowd and, considering it was a benefit, compelled wiseacres to say it was the biggest event ever staged in California.

The celebrities who attended ranged from parsons to pugilists and the audience was likewise composed of a great variety, including persons who registered every play with hard expert eyes and those who didn't know "play ball" from "guide right."

The mingling upon terms of affection of so many men of such diverse history and attainments as appeared upon the green field helped to prove that baseball is the most democratizing of games.

Billy Sunday ran bases, three of them, and might have made it four and a tally if the man at the bat had four swings at the ball instead of the all-too-little three. So "Billy" died at third and the game was over, with Fairbanks as the conquering hero.

Whereupon the cohorts of Fairbanks rushed upon him and

Fairbanks and Sunday "at the Bat."

hoisted him upon as many of their respective shoulders as he could sit upon, by which signs they proclaimed that the "1" on the score board belonged to him and the "0" to the Rev. Mr. Sunday.

Among all the personages scattered here and there it was remarked that the most swaggerish to gaze upon was the screen actor in his baseball costume. There were such eminent specimens present as "Bull" Montana, he of the pleistocene neck; "Strangler" Lewis, the giant wrestler; Tom Kennedy, one time pugilist; Spike Robinson, and others, all of whom were attired in Fairbanks baseball unforms. The three baseballs bearing the signature of President Wilson were ushered on to the grounds by W. E. Bush, master of ceremonies, who auctioned off one of these for $275 to W. H. Frank. The others were given to Fairbanks and Sunday for mementoes. The proceeds of the game, which amounted to over five thousand dollars, will provide baseball and athletic equipment for the soldiers in camp. All hats off to Farbanks. It was his idea and he certainly put it over in a 100 per cent. manner.

Los Angeles Film Brevities.

G. P. Hamilton, veteran of the stage and screen, with twenty-three years' experience as motion picture and dramatic performer, producer and director, has been added to the Triangle Film Corporation's large directing staff at the Culver City studio. Mr. Hamilton was once general manager of the St. Louis Motion Picture Company. Prior to that he was production manager of the American, and was once superintendent of studios and factories with the Essanay in Chicago.

* * *

Gorge A. Siegmann arrived from New York this week to join the Bluebird staff of directors at Universal City.

Siegmann is an old-time actor of the spoken drama. During the time that D. W. Griffith was affiliated with the Fine Arts studios Siegmann acted in numerous productions and also directed many pictures.

Quite recently Siegmann filmed a nine-reel production entitled "Should She Obey?" for the Arizona Film Company.

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Myron M. Stearns, contributor to magazines under the

pen name of John Amid, has been engaged by the American as assistant editor of the Scenario Department. Mr. Stearns was for several years connected with the Los Angeles Times.

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Arthur Shirley, who was formerly leading man for Jackie Saunders during her production of six pictures under the Horkheimer-Mutual banner, has returned from a six weeks' vacation in New York. Mr. Shirley will shortly appear in a new picture, under the Horkheimer Brothers' management, as leading man for Anita King.

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Three hundred motion picture "types" assembled in Walker auditorium Wednesday this week and effected an organization, with Ray Canon at its head, designed to cooperate with producers and directors in supplying the latter with desired "characters" and other incidentals to cinema making. An association to be known as "The Photoplayers' Equity" was formed. The organizers are H. Gebber, E. A. Brown, W. M. McCormick, Oscar Horn, Clarence Hatton, Charles Mack, H. Millcrest and W. Sidmore. Al Blake, executive of the now defunct Photoplayers' Exchange, proffered the use of his club quarters, at 1824 Sunset Boulevard, to the association. A paid secretary, Oscar Horn, was chosen, and the real work of the society will commence this morning.

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Theodore Roberts has been engaged as head of the drama department in the California Temple of Arts. Mr. Roberts will bring to that work a vast experience, a knowledge of arts and technical essentials of the drama. He is a native of California and has been a resident of Hollywood for several years.

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Daniel F. Whitcomb, author of many screen plays, has returned to the American studios, Santa Barbara, after two months' vacation, Mr. Whitcomb is the author of "The Bride's Silence," a recent production in which Gail Kane was featured.

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Frank Borzage is back on the Triangle lot after an absence of nearly two months. Borzage will direct several new pictures.

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At the Fox studios Theda Bara is extremely busy on her new play, "Du Barry." One of its features is the remarkable costuming, which is the result of a lot of research.

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Director William Gittens and his Triangle company, including Monte Blue and Claire MacDowell, are at work in the harbor district on a water picture, whose workng title is "Everlasting Mercy." In this story of the sea Director Gittens plans some feats of daring in the water, such as a knife fight with a shark, which promise to bring thrills from Triangle patrons.

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Mary Miles Minter, under the direction of Henry King, is in San Francisco filming scenes for "The Mate of the Sally Ann," from the story by Henry Albert Phillips.

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Texas Guinan, former Winter Garden favorite and one of the most recent acquisitions to the Triangle playing force at Culver City, has left for New York after completing her first picture, "The Fuel of Life," in which she has an important role.

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Edith Storey, the new Metro star, has arrived in Los Angeles to begin a large feature production of modern Russia. Her director, Tod Browning, and his assistant, are getting things in shape for the first production. It is expected Viola Dana will arrive shortly, too, with her director, William Dowlan. The Charlie Chaplin studio in Hollywood has been secured by the Metro company, and the building of new stage structures is under way, preparing for the accommodation of the several companies which Metro intends to send out here this winter.

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A large part of the lighting equipment at Universal City was transplanted to the Plaza district of Los Angeles one night this week for use in tenement scenes, which form an important part of "The Twisted Soul," being produced by Allen J. Holubar. Motion picture companies frequently operate in the streets of Los Angeles at night, but for the first time in the history of the city the streets were made as light as day by the aid of large lights, nearly one hundred of which were used.

A mess fund has been organized by the stars and directors of the American Film Company to provide the one hundred and seventy Santa Barbara boys now at Camp Lewis with luxuries not furnished by the Government.

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Triangle-Keystone Director William Beaudine has finished the first comedy made under his direction, and has started on another which will feature Peggy Pearce, Paddy McGuire, Joseph Belmont and Fritz Schade. The new story calls for considerable "water stuff" and the immense Keystone plunge has been fitted up for the opening scenes.

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George Ahern, an American actor for the past three years, has been drafted and left for Camp Lewis at American Lake.

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Jack Mower has been signed by the American to appear opposite Margarita Fischer. Mr. Mower formerly was Miss Fischer's leading man in Pollard productions, filmed at San Diego. He recently supported Lillian Walker in "The Lust of the Ages," the Ogden Picture Corporation production.

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To forcibly bring to the attention of his congregation the subject of his next sermon, Reynold E. Blight, pastor of the Church of the People, arranged for a theater party to witness "The Honor System," the Fox production, at Miller's theate, a recent night.

One section of the theater was reserved for the Church of the People, and this proved inadequate and many had to wait until a later performance to obtain seats.

* * *

An unusual and striking feature of the new Bluebird production which Director Rupert Julian at present is staging at Universal City is the colorful and elaborate Japanese settings, in which much of the action occurs. The story is a screen adaptation of Samuel Merwin's recent and widely-read novel, "Anthony the Absolute," and the scenes are laid in Japan. A corps of Japanese workmen has been engaged especially to build the scenery for the production from designs and sketches prepared by Frank Tokanaga, a Japanese actor, who also appears in the picture.

German Business in Bad Way

Dr. Sanders, Returned Red Cross Man, Describes Theater Conditions in Kaiser's Country.

By Kent Watson.

EVERY phase of the motion picture industry in Germany is virtually on the down road, growing from bad to worse as the world-war progresses. The scientific end of the game has petered out, the resources of foremost Prussian scientists being practically given over to devising methods and instruments for a continuation of the combat for the life of militarism against the righteous odds of the Entente Allies. The exhibitor's side has ceased to be, subsequently compelling the slow death of the production end.

A vivid description of motion picture conditions in Germany is given by Dr. Charles Haddon Sanders, former director of an American Red Cross unit in the battlefields of the German Empire. Dr. Sanders has recently returned to America to resume his practice of medicine, and although not particularly interested in the motion picture industry he states that he was forced to observe a few of the things that tend to make what he has to say really worth while to those interested in motion pictures.

"The German people have no time to think of amusement now," Dr. Sanders declares. "They're playing another game—a losing game. When a German has all to gain and nothing to lose, he's in it to the death. That's why the Prussian forces have so stoically maintained what little they had to start with. Germany is a nation standing solidly against waste. The motion picture industry is considered unnecessary in Germany. It has been officially decreed that to attend a motion picture show is to assist financially as much as is the admission fee in destroying the hopes and aims of Germany.

"Subsequently, the entertainment side in Germany's life is waning fast. The frivolous side of affairs no longer exist. American stars are as hated in Germany as they are admired in our own country. Things have been brought down to earth and peasants are having to scrape for dimes to live on without a thought of amusement. Germans are not like Americans, anyway. They have no craze for frivolous things now. They are concertedly fighting the motion picture industry as an American evil. Germans believe the motion picture show is an outrageous scheme concocted by Americans and 'Englander Schwein' for the purpose of diverting Prussian efforts from the war.

"Down the thoroughfares of German cities to-day it is

almost impossible to locate a picture show. What formerly were picture theaters now have been transformed into hospitals for wounded German soldiers. All fixtures have been made into something that will help the warring side of fighting Germany."

Dr. Sanders and his corps of hospital workers were situated in a German city. The hospital they worked in was a former picture theater, one time handsome, but by the war deleted of all its former beauty.

Germany has made American producers suffer, because material for developing the negative prints have been partially cut off by the serious conditions abroad, making the cost more than triple what it was three years ago, causing competition that has naturally made it harder to procure the material necessary for reproduction.

"There are no studio activities in all of the German Empire, so far as I was able to learn," declared Dr. Sanders. "Actors and actresses feel as keenly toward attempting to win the war as any other class in the entire country. They feel that to lose the war is to lose their art, and the countenance of one great German actor, lying under my care with both legs severed, seemed to presage their art is lost!

"I became interested in the motion picture when I was in an impromptu way forced to observe certain phases of it. It was interesting to be in the midst of a country so ridden with strife that the pleasant side has been knocked head-over-heels to nowhere. I was an American, there among thousands and thousands of foreigners, seeking American diversion from the strain of administering aid to sick and wounded and the odor of human blood—and I could find no picture show to attend in all that countryside. The only form of amusement was the singing of songs by half-well wounded at my theater-hospital. So, for the side of American amusement I can truthfully say that it is the best ever, and when it comes to entertaining Americans I say to the Germans, as did Colonel Henry Watterson: "To hell with the Hapsburgs and Hohenzollerns!"

The Greatest Thing on the Screen

By William H. Kitchell.

TAKE twenty personality experts—otherwise 'screen idols'—out of the feature game, and watch the house of cards fall over!" It was a producer who said this. He had two of the twenty experts under contract, and he would have bought more had there been any to buy. But there wasn't, it seemed, and he was listening for the crack of doom. If the twenty got under one roof and the beams caved in, all that would be left of the moving picture business would be a trade paper, some cameras and five miles of empty studios.

He was three per cent. correct.

Remove personality from the "star" end of the feature industry and there will be a cloud of reinforced concrete dust visible, metaphorically, from the seven moons of Jupiter. But all would not be lost.

Somebody would find out what human interest meant.

There are nine hundred ways nowadays of prospecting for human interest. One method is to hire the personality, and let him—or her—do most of the digging, and bury most of the profits. If you have money enough, you add to the expense by investing in the rights to a popular novel, and then sit back and hope that the book and the personality together will bring results. If the personality fails, the reputation of the book may save the outfit. If you are a tight-wad, you run mostly to "classics." If you are a loose spender, you keep on spending—anything to find the human interest vein that leads to a fat Bonanza. Perhaps you blow in $1,000, less or more, upon the production, and as much again upon a dozen beautiful dream-pictures to make the sub-titles seem interesting.

There are other methods.

A reputable studio that was taking a vacation brought out a society feature the other day which illustrates most of the other methods. It was a very serious feature about nothing in particular, and—for a human interest "touch"—a little girl runs into the drawing-room and is drawn hastily into her comedy-mother's arms because there was a plaster cast of Venus there, not fit to look upon. Later, came an expressive "comedy effect" following the heroine's shy experiment with a pair of male pajamas—or were they pajamas?—brought out by the divorcee's sub-titled remark commenting upon the result: "She isn't married at all! If she was, she would know how men put on their clothes."

As for human interest———!

The picture which lingers longest in the reminiscent brain of more than one close follower of the screen is that of an old French Pathe, entitled "The Grandfather." Few who saw have forgotten it. This was the plot: The Prussians of 1870 had ravaged a French village, and nobody was left alive after the Huns stopped working except Grandfather and the boy. The Prussians shot the boy and made Grandfather bring wine for a carouse. And Grandfather poisoned the wine and watched the Prussians die, and then went out and buried the boy.

Yet this picture is "all wrong"—if you believe a good many producers of alleged human interest stuff. Nobody likes gruesome junk and tragedy. But "The Grandfather" wasn't gruesome. It was tragedy—the right kind of tragedy. The story was only 750 feet long, and there were no close-ups and cut-backs to help along suspense—and to serve as padding. It was story. Not only was there no sex-interet, but there was no woman on the screen. As for the cast, the names of actors were not listed upon the film in those days, and nobody over here ever heard of them before—or since.

But they sure did "get across!"

Given a studio, a scenario, a director and several actors, most anything can happen—and generally does. In the case of the society feature, a sub-normal impulse gummed the thought-wires leading into the studio, connecting it with a home for the feeble minded instead of a bureau of intelligence. What happened to "The Grandfather" was that somebody got interested in writing a real plot, and the plot interested a real director, who interested a real company of actors in the production of it. The result was a human interest photoplay that has never been beaten.

Do you remember the acting of the dead body of the boy?

But a 750-foot subject is not a feature. Why not? What are human interest subjects? Nobody knows until they see one upon the screen. "The Clansman" was one. And the plot of "The Clansman" is only the elaborated skeleton of "The Grandfather," worked out with spectacles and complications. Love; danger; calamity; hate; revenge; and love again. This is the technical receipt. But you cannot analyze an explosion. The Pathe Brothers made another masterpiece out of a banker's boy and a row of summer-resort manikins—which is another picture that is remembered.

It isn't the subject, but the handling of it that makes for human interest.

Perhaps the producer who harped upon personality had the right idea after all. A personality means an individual gifted with a mysterious dynamic force, who does things that other people would like to do if they had thought of it first. If he is a scenario writer he is not likely to be a studio hack whose human interest "touches" are taken from manuscripts submitted by outside contributors. He is not likely to be a director whose fame rests upon his own press notices and the production of so many reels a month at so much apiece. If he is an actor, he is either a very good actor, or else no actor at all—not long.

If you get three or more of these personalities together, you can look for a human interest feature—and a bonanza.

HELEN CHADWICK RENEWS WITH PATHE.

Helen Chadwick, who for the past year has been appearing in Pathe pictures, has just renewed her contract for one year, Pathe also obtaining an option on her services for a second year. It is the intention of the Pathe concern to star Miss Chadwick in all her future production, the first of which will be "The Naulahka," an eight-reeler now being directed by George Fitzmaurice at the Solax studio at Fort Lee, N. Y.

ALLAN DWAN LEAVES FOR CALIFORNIA.

Allan Dwan, who recently became affiliated with the Douglas Fairbanks organization as director to alternate with John Emerson, has left New York City for California. While in New York, since signing his new contract, Mr. Dwan has been busy on a new photoplay with Keene Thompson, who recently joined the Fairbanks scenario staff. Mr. Thompson will work with Mr. Dwan on Fairbanks pictures similar to the method used by Director Emerson and Anita Loos.

GRIFFITH IN FRANCE.

A New York Sun dispatch, dated October 8 from somewhere in France with the British Army, states that David W. Griffith is paying his second visit to the battlefront for the purpose of taking pictures of a screen play of the European war.

Goldwyn Employs National Advertising

Will Exploit Company's Productions and Stars in Leading Weekly Magazine.

GOLDWYN Pictures, now securely launched throughout America, will be further introduced directly to the American people through the inauguration in the Saturday Evening Post, beginning October 13, of a tremendous advertising campaign to back up the exhibitors everywhere who are playing or are about to play the Goldwyn productions.

Despite the fact that by the contracts and responses of the public Goldwyn has already proved the tremendous drawing power of its distinctive stars and the productions thus far announced, Samuel Goldfish felt there was still one big step to be taken to focus the attention of the nation's population on the theaters in which these productions will be seen in all communities. The coming campaign is therefore the direct development and outcome of this feeling.

This exploitation is but the beginning of a vast plan of introduction and further popularization of the six stars thus far announced under the Goldwyn imprint—Mae Marsh, Madge Kennedy, Mary Garden, Jane Cowl, Mabel Normand and Maxine Elliott, with other players of equal magnitude to come.

To unify this campaign and not only take in the theater-patronizing public, but the exhibitors in every town and village where there is a picture theater, Goldwyn advertises its special magazine advertising in the motion picture trade journals. This campaign covers an extended period of time, the second of its announcements appearing on October 27.

In conceiving and carrying out a national campaign, Goldwyn follows the sane and careful policy which has marked the career of the company from the beginning, with emphasis laid on the fact that this advertising was not undertaken or promised in advance to encourage exhibitors to book the Goldwyn productions, but is carried out at great cost after exhibitors have signed as evidence of the company's intention of adding to the appeal and drawing power of its productions.

"Goldwyn has been very careful and reticent about this campaign in advance of its actual appearance in print," said Samuel Goldfish, president of the Goldwyn organizations. "We have not wanted to create the impression that we were selling our pictures to exhibitors as the result of an advertising campaign. We have already sold our pictures to the exhibitors on their intrinsic merits, because of the strength of our stars and our stories and the elements which have been incorporated into the pictures.

"Already as a result of a year's effort we have made these productions known and appreciated by the American public. What we are now doing by this additional campaign is to tell the American public that Goldwyn Pictures actually on view in theaters everywhere give proof of the superiority of Goldwyn production."

At Leading Picture Theaters

Programs for the Week of October 7 at New York's Best Motion Picture Houses.

"Bab's Diary" at the Strand.

THE principal photo-dramatic feature for the week of October 7 at The Strand was "Bab's Diary," an adaptation of Mary Roberts Rinehart's famous "Sub-Deb" stories, in which Adolph Zukor is starring the clever and diminutive Marguerite Clark. She portrays the role of Bab Archibald, a mischievous and attractive boarding-school girl, who resents being treated as a child and astonishes and worries her parents and elder sister by announcing her engagement to marry a young man. In the supporting cast are Nigel Barrie, Leonora Morgan, Frank Lossee, Isabel O'Madigan, Richard Barthelmess, Helen Green, Guy Coombes, Jack O'Brien and George Odell.

An educational film, "The Warblers of France," "Mutt and Jeff in the Laundry," and the Strand Topical Review, were also on the program. The soloists were Rose Lind and Henri de Caux.

Magda at "The Rialto."

Clara Kimball Young appeared on the screen at The Rialto in the photoplay version of Herman Sudermann's masterly drama, "Magda." Margaret Turnbull put into film form the story of the conflict of wills between the stern, provincial father and the daughter, whose talents won for her a grand opera career. Emile Chautard directed Miss Young and her own company in the production.

Mr. Rothapfel's Animated Magazine, scientific films, and travel picture, and a comedy completed the program.

The soloists were Albano and Mlle. Madeleine D'Espinoy.

"Aladdin and the Wonderful Lamp" at the Globe.

"Aladdin and the Wonderful Lamp," William Fox's excellent picturization of the fascinating Arabian Nights Tale, has finished its third and last week at the Globe.

The filmed Aladdin is one of the most thrilling and spectacular stories ever put upon the screen, and the youngsters who enact the principal roles—the Fox Kiddies—are a pleasing and distinct departure from current types in movie heroes and heroines.

Eighty-first Street Theater Bill.

At the Eighty-first Street Theater, for the entire week, Edward Everett Hale's immortal masterpiece, "The Man Without a Country," was shown.

Gladys Varden, L-Ko Comedienne

DURING the past five months Gladys Varden, L-Ko comedienne, has had prominent parts in nine of the two-reel features produced under the supervision of J. G. Blystone. This comes very near constituting a record, and means that Miss Varden has had very little time for anything but work. It also accounts for the steady improvement in her handling of characterizations since she joined Blystone's band of funmakers. At the present she is rated among the most popular young women appearing on the Universal program, and plans are now afoot to star her in several unusual L-Ko comedies that are being prepared for early production.

Gladys Varden.

Gladys Varden is a native of Washington, D. C., where she was born twenty-two years ago. She is a blonde, with blue eyes and golden hair. It was her carefree manner and ability to look pleasant on the least provocation that first attracted Blystone's attention to her when she applied for work at the L-Ko studio. According to life insurance statistics, Miss Varden is of nearly perfect physique, for she stands 5 feet 5 inches in height and weighs exactly 130 pounds. She sings and plays several musical instruments, and has won prizes in dancing contests, both in the east and on the coast.

Some of the best comedies in which Miss Varden has taken part are "Gambling on the Green," "Scars and Stripes," "A Surf Scandal," "Props, Drops and Flops" and "Soapsuds and Sirens."

She declares it is her ambition to become a director, and with this end in view spends practically all of her time about the studio, whether she is working in the production being filmed or not.

MARY PICKFORD ADOPTS 600 SOLDIERS.

Mary Pickford, the Artcraft star, has become the little Fairy godmother to six hundred California soldiers. They constitute the second battalion of the First Regiment of California Field Artillery, comprising Battery E of Oakland, Battery F of Los Angeles and Battery D of San Diego. Within a few months, when the battalion accompanies the rest of the regiment to France, each man in "Mary's Six Hundred" will wear a locket about his neck containing a miniature of his petite protector.

Miss Pickford has formally adopted the entire battalion and is now having six hundred miniature photographs turned out for presentation to "her boys." The formal adoption took place at Camp Arcadia, near Los Angeles, where Col. Fred Peterson, commanding officer of the battalion, ordered out the entire force of men for the ceremony.

"I intend to see to it that the boys receive plenty of tobacco and candy," said Miss Pickford.

Abrams and Schulberg on Tour

Trip of Paramount Heads Coincident With Million Dollar Advertising Campaign of Their Company.

IT was not merely coincidental that Hiram Abrams, president of Paramount, and B. P. Schulberg, general manager, started on their long tour of the United States to visit exhibitors in every city of fifty thousand population or over, just prior to the announcement of the million dollar campaign of Paramount and Artcraft still further to promote the popularity of the motion pictures bearing those trademarks.

As a matter of fact, before the beginning of the tour of the Paramount officials the big drive had been thoroughly discussed, and it had been definitely determined that one of the most important phases of the campaign would be that of personal contact with the exhibitor. In other words, if an advertisement of these pictures appears in a great national magazine or newspaper it must at once be associated in the minds of the readers with their local theaters exhibiting these products. This will be done by means of trademarks employed in all advertising, identifying marks which cannot be overlooked or mistaken.

The exhibitors themselves, however, must have first hand knowledge of the plan, and also they are certain to have ideas of their own which will be of value to the corporation in rendering the campaign of greater practical value to them. Hence the tour of the officials who will carefully in each instance not only explain in detail the idea of the drive, but obtain as many ideas as possible which will be useful in increasing the service-value of the whole undertaking.

"Among other important matters that I must take up while here," said Mr. Abrams in Los Angeles, "is that of making additional productions in the West. I will take this up with Mr. Lasky at once. Weather conditions will render this course advisable for outdoor productions to a large extent.

"Mr. Schulberg and I," continued Mr. Abrams, "wish to confer with exhibitors and find out just what type of pictures is best suited to each locality during the present war crisis. This is an important period in motion picture history, and Paramount and Artcraft will make a still greater bid for universal popularity.

"With the present great interest in the war and the continued increase in living costs the public is turning more and more to the screen for relaxation, and it is now up to the producers and distributors to give them at a reasonable price the necessary amusement.

"We expect to remain here about three days and will then visit San Diego and some of the other southern California cities before starting North. My idea in coming to Los Angeles direct was to get first hand information from the studios here to transfer to the exhibitors on the trip."

Capellani a Metro Director

Third Producer To Be Signed in a Week By the Rowland Organization.

RICHARD A. HOWLAND, president of Metro Pictures Corporation, announces the signing of Albert Capellani, famous French director, to produce super-productions with famous stars under the Metro banner. This is the third director to be signed by Metro within a week, the others being Frank Reicher, formerly of Lasky, and William S. Davis, recently of Fox.

Mr. Capellani came to America about two years ago, after serving the first year of the great war as an officer in the French army. He was relieved from duty through illness contracted at the battle of Soissons, and as war conditions made it impossible for him to continue his profession in France he brought his family to America.

Albert Capellani's French production of Victor Hugo's "Les Miserables" is acknowledged to be one of the greatest motion picture masterpieces. As director for Clara Kimball Young he produced "The Common Law," "Camille," "Trilby" and others for World-Pictures. His most recent production is "The Richest Girl," starring Ann Murdock, for Empire All-Star, and released by Mutual.

Mr. Capellani was trained as a director in the old Pathe Company of Paris, a pioneer in the art. He was with this concern twelve years, or practically during the entire development of the motion picture.

The director is popular with players. His manner in the studio is one of infinite congeniality and patient courtesy. Never has he been known to raise his voice in anger against one of the players, and yet the results he has obtained speak for themselves as peerless examples of the photo-dramatic art. With great facilities for producing big features at his disposal, together with the most talented stars, Mr. Capellani feels that his affiliation with Metro Pictures Corporation will result in the making of the greatest pictures of his career.

Director Capellani is now resting for two weeks at Atlantic City.

Starts Literary Bureau

Henry McMahon Will Actively Help Producers Who Require Special Service.

A NOVEL idea of helpfulness to producers is put forward by Henry MacMahon in the establishment of his Literary Bureau, which was opened on October 1 at 321 West 55th street, New York. As he says:

"Every film executive and publicity manager needs outside help or information in a hurry now and again. The regular staff is tied up with other matters, or the needed facts are not available without digging in the libraries and some hours of journalistic interviewing. For instance, a point in history, drama, art or science baffles producing director or scenario chief; or, there is an unusual number of writing orders to be executed; or, perhaps, it is imperative to get in touch with some important personage for an interview and a story. I purpose to meet this long felt lack of supplemental service. Whatever your literary problem is bring it here. I can solve it for you, or I can put you in immediate touch with the clues to its solution."

Having done extensive research work for D. W. Griffith and many other producers, Mr. MacMahon is peculiarly qualified for this branch of effort. His acquaintance with the theatrical and literary field of New York is second to none. During a vacation from his regular labors he has been contributing articles to several of the magazines and feature supplements. He will be daily in his study in West 55th street henceforth and may be reached by telephone, Columbus 2969.

NEW DIRECTORS AND STARS FOR L-KO.

General Director J. G. Blystone, of L-KO Comedies, is increasing his forces, both directors and stars, to meet the increased requirements of the times. There seems to be a certain indication that war is bringing on a demand for more comedies, and L-KO has acted upon the behest of President Julius Stern to anticipate the demand by increased production.

Bobby Dunn, a former comedian in Keystone's, has been signed for L-KO's, and will be directed in a series of comedies by Robert Kerr, who was also associated with Mark Sennett in producing Keystones. Eddie Kennedy has been engaged as Dunn's chief foil.

Noel Smith, having been called to the colors, is replaced as director of Hughie Mack by James Davis. This company is now working out a tropical comedy, to be called "Hulu Hula Hughie." Frank Howard Clark, formerly chief editor in the scenario department, is now directing Phil Dunham and Lucille Hutton in one of his own scenarios.

Clarence Barr is another recent addition to L-KO's directorial staff, coming to the Hollywood studio with wide experience in comedy directing to recommend him. Vin Moore and Dick Smith, old stand-bys of L-KO, continue to turn out their usual number of merrymakes. Thus will L-KO keep ahead of the demand for "cheer-ups" in war time.

G. P. HAMILTON A NEW TRIANGLE DIRECTOR.

G. P. Hamilton, veteran of the stage and screen, with twenty-three years' experience as motion picture and dramatic performer, producer and director, has been added to the Triangle Film Corporation's large directing staff at the Culver City studio. At one time Hamilton was general manager of the St. Louis Motion Picture Company. Prior to that he was production manager of the American Film Company and superintendent of the Essanay studios and factories in Chicago. He also served five years with the Biograph in New York and Los Angeles. Hamilton's star and company have not yet been selected, but he plans to begin work on his first Triangle picture in the very near future.

STRYCHMANS, RECOVERED, WITH ARTCRAFT.

After a severe and protracted illness, Hector V. Strychmans returned to New York and the film fraternity this week still a little thin, but otherwise the same old Strych. He announces that he has affiliated with the Artcraft organization.

Chaplin Foreign Rights

First National Circuit Disposes of World Interests to William Vogel Productions, Inc.

THE foregn rights to Chaplin's forthcoming comedies have been purchased from the First National Exhibitors Circuit, Inc., by William M. Vogel, who recently returned from a two years' stay in Australia, where he has been handling World and Metro pictures.

Mr. Vogel's extensive knowledge of the foreign field has already enabled him to dispose of much of his territory, the rights for England going to the Western Import Company and those for Australia to Australasian Films, Ltd. He expects to close practically all foreign rights before the release of the first picture, and reports record prices all along the line.

The deal is said to have involved Mr. Vogel to the extent of nearly half a million dollars, which is one of the largest individual obligations in the film field for some time. Mr. Vogel has formed a company, the William Vogel Productions, Inc., with offices at 1020 Longacre Building, where his Chaplin and other interests will be centered.

Pomeroy Cannon

WITH a personality most agreeable, Pomeroy Cannon, one of the most gifted "heavies" in pictures, is by the choice of the casting drector usually presented to his public in seriously earnest roles, all of which he accepts as a testimonial to his histrionic ability. Mr. Cannon has for several years been a prominent member of the Los Angeles film colony, in high favor with the largest producers. His earliest picture appearances were in "The Fall of a Nation," "Intolerance," "An Innocent Magdalen," "The Little Liar," and other productions, in minor parts. Since then he has been playing next to the lead in particularly well-known features — for instance, as Chuckawalla Bill in "The Parson of Panamint," with Dustin Farnum, as Bob Evans, with Douglas Fairbanks in "The Good Bad Man," and as Warden Evans in "The Honor System," and as the heavy in "Pidgin Island" and "The Promise." His next forthcoming role is as King Pharaoh in the Mena multiple reel production, "By Super-Strategy." He is also slated for a heavily featured role in a William H. Clifford production soon in preparation. Pomeroy Cannon is a Kentuckian, and comes to the screen from the legitimate stage.

Pomeroy Cannon.

WOUNDED ITALIAN POET WRITES FOR SCREEN.

The Monopole-Film, a motion picture producer of Rome, has undertaken to screen some of the newest stories of the Italian poet, Sam Benelli, who has had a glorious part in the tremendous achievements of his country's armies. He has been severaly wounded and in the period of his recovery has turned his pen to writing stories for the screen. Sam Benelli is one of the leading poets of Italy and the news that his genius will find expression in motion pictures has caused a stir of expectancy not only in cinematographic circles, but in the literary and artistic world as well.

NEW ROLE FOR MARY MILES MINTER.

Henry King will supervise the Mary Miles Minter productions henceforth. He has started work on her newest one, "The Mate of the Sally Ann," which gives her excellent opportunities to display the famous Minter versatility. Henry Albert Phillips wrote the new play, which is the fourth for Miss Minter under her new two-year contract.

"JOHNNY" WATERS TO ASSIST BALSHOFER.

Fred J. Balshofer, president of Yorke Film Corporation, has engaged John Waters as his assistant director for Harold Lockwood's next Metro wonderplay, "Love Me for Myself Alone," and for subsequent productions. Mr. Waters has for the past year been associated with "Doc" Willat of Technicolor. Previous to that time he was assistant director to Wray Physioc at the Biograph, in the production of two-reel and three-reel features. He has also worked for Reliance, Rex and other companies, on both the East and West coasts.

BESSIE BARRISCALE ON NEW PICTURE.

Bessie Barriscale and Raymond B. West have begun work on the filming of her latest Paralta play, "Within the Cup," written by Monte M. Katterjohn, which will follow the release of "Madam Who" and "Rose o' Paradise."

Miss Barriscale will act the role of "Thisbe Lorraine," an erratic young literary woman and artist, who attempts to make a career for herself. The opening scenes are laid in the Latin quarter in Paris and change to old Greenwich Village in New York City, which has become the great Bohemian center of American artistic and literary life.

STERN'S NEW CATALOG IS WORTH READING.

The 1918 catalog of still and moving picture cameras, lenses and photographic supplies issued by the David Stern Company of 1027-1029 Madison street, Chicago, is considerably more than a catalog. It is a photographic handbook which tersely tells the reader enough about the goods listed to enable him to make a judicious selection of the proper camera or accessory which his specific needs require. It is worth real money, but our readers may have it free by writing to the David Stern Company and mentioning that they read about it in the Moving Picture World.

PATHE CONTROLS LARGE PRODUCING CAPACITY.

The big increase in production of Pathe features necessitated by the announcement of Pathe Plays means an enlargement of studio facilities. In addition to the four studios used by the Astra Film Corporation in Jersey City and Fort Lee, and the Rolin studio in Los Angeles, three new production plants have been taken over in whole or in part for the making of Pathe pictures. They are the former Sanger studio, 134th street and Park avenue, New York, the Norma Talmadge studio in 48th street, New York, and the Kalem studio in Los Angeles.

GOLDWYN TO DISTRIBUTE WAR PICTURE.

Goldwyn Distributing Coroporation announces to the trade it will distribute "The Freedom of the World," one of the productions made as an outgrowth of the world war.. Under a contract between Ira M. Lowry and his associates the producers, Goldwyn, obtain the exclusive rights for world distribution of the subject. It was months in the making in Philadelphia and Canada, and thousands of Canadian troops in maneuvers, training and camp evolutions are shown in the picture prior to the time when the locale of the story switches to the French battle line.

CAMPEAU RE-ENGAGED BY FAIRBANKS.

Frank Campeau, who plays the part of "30-30" Madden in "The Man from Painted Post," the forthcoming Artcraft release, has been re-engaged by Douglas Fairbanks to appear in his next production. As a portrayer of heavy dramatic roles, Campeau has few rivals, and because of his unusual ability was selected for the new cast, as contrast to the Fairbanks smile and light comedy characterization. It is likely Compeau will be permanently identified with the Fairbanks-Artcraft photoplays.

VISITING EXCHANGE MAN.

A. J. Nelson, branch manager for General Film Company at Washington, D. C., was a visitor at the home office of General in New York this week. He reports a strong demand for the O. Henry and George Ade releases, as well as an unusual amount of interest in the de luxe production of "Camille" with Helen Hesperia, just released by General.

WOODS BUYS HALF INTEREST IN "ROMANOFFS."

A. H. Woods has purchased a half interest in Herbert Brenon's sensational picture, "The Fall of the Romanoffs," with Iliodor, now playing to capacity at the Broadway theater. At the conclusion of its engagement at this theater the picture will be shown at some other Broadway playhouse and will be exhibited in the leading theaters throughout the country.

spectators with sympathetic interest. A youthful error closes the door of his home upon him, and in spite of a manly effort to rise above its influence it dogs him through life and eventually leads to his death.

The picture has been given an excellent production under the direction of Harley Knoles and has the benefit of a good cast. Carlyle Blackwell as the burglar, Madge Evans as Edith and Evelyn Greeley as Alice Hamilton sustain the leading characters admirably. Victor Kennard, Jack Drumier, Rosina

Scene from "The Burglar" (World).

Henley, Richard Clarke, Justine Cutting, Harry La Motte, Henry Drehle and Frank Mayo are the other players. Virginia Tyler Hudson made the scenario.

"Fighting Odds"

Goldwyn Picture Corporation Presents Maxine Elliot in a Photodramtic Debut.

Reviewed by Louis Reeves Harrison.

"FIGHTING ODDS" is the story of a young business man who has succeeded in a large way as a manufacturer, largely through co-operative ideas suggested by his wife. He disregards her advice, combines with monopoly interests and is made the sacrificial victim to their greed. He is framed by getting his signature to a doctored statement of financial resources and jailed, while the real villain escapes. The wife now undertakes to rescue him and punish the guilty. She does so by methods which have been often used in moving pictures, using sex influence, and she goes to the villain's rooms

Scene from "Fighting Odds" (Goldwyn).

at midnight in evening dress to get the incriminating papers, finally obtaining justice and releasing her husband.

The Goldwyn Company has utilized a full force of studio artistry in this presentation, and Maxine Elliot responds adequately to all of her opportunities, but these opportunities are limited. The story idea is a popular one, the saner vision of woman's intuition dominating man's faulty logic, but the story development is along lines so often used, particularly in the high points, that interest is marred where it should be most intense.

"Camille" by Fox Players

Dumas' Drama Pleases Audience at the Academy of Music, New York—Theda Bara Plays the Titular Role.

Reviewed by Hanford C. Judson.

THE "Camille," played by Theda Bara and an excellent supporting cast of Fox Film Corporation players, found favor with a good sized audience at the Fox Academy in New York. Theda Bara is not the type of actress to put a

Scene from "Camille" (Fox).

living soul of emotion into the great drama that capped the Romantic Movement. Camille is all romance; she is a cry of the soul. Theda Bara is thoroughly modern and matter of fact; but the story that she tells certainly interested the spectators. In many ways it is her best work. She is progressing, but she should make every effort to control a mannerism of moistening her lower lip. It is hardly an emotional gesture and is apt to be an anti-climax in an emotional scene.

One of the chief elements in the success of the picture is its fine sets and the care that has been taken in the general staging, which shows well for the ability of J. Gordon Edwards, the director who is responsible for the screening of the work. Of the supporting players the first notice, I think, should be given to Alice Gale for her characterization of Madame Prudence, rough and ready to eat, drink and borrow money. Albert Roscoe plays Armand and Water Law, has the part of de Varville. Claire Whitney plays Armond's sister, and Glen White has the role of her fiance. They all do commendable work.

It is a Theda Bara picture. Her large following will see such in it that will please them and exhibitors should boost is as a Theda Bara "Camille." It is in many ways a very pretty picture and there is no doubt that it will be popular with many.

"The Public Defender"

Six-Part Propaganda Photoplay Has Fine Foundation but Is Weak in Treatment—Frank Keenan, Alma Hanlon and Robert Edeson Head Cast.

Reviewed by Edward Weitzel.

INSPIRED by Mayer C. Goldman's book of the same title, "The Public Defender," a photoplay in six parts, written by Mr. Goldman and Frank W. Harris, is now offered to the public by Harry Raver, with Frank Keenan, Alma Hanlon and Robert Edeson in the cast. The scenario is the work of Frederick Rath, and the production was staged by Burton King. The underlying motive of the story is novel and will have a wide appeal. Unfortunately, the incidents chosen for the development of the plot are often of the most conventional sort, and have not been expertly handled.

The Goldman book is a plea for equal rights before the bar of justice for the rich and the poor. To quote from a foreword by Justice W. O. Howard: "Every technicality and delay and defence and avenue of escape known to the cunning of lawyers are available to the rich man indicted for crime. The poor man under indictment is permitted to go through the forms and appearances of a trial; but such a trial is only a mockery. * * * The provision for a Pubilc Defender should be imbedded in our statutes. No law could be more economical —more humane."

The story told by the photoplay illustrates the experience of an innocent man, convicted of murder and about to be electrocuted, who is saved when his case comes into the hands of a newly appointed Public Defender. In its present form the picture is like the ordinary melodrama, with its desperate struggle to reach the proper authority and secure a stay and the race to the prison with the paper, an aeroplane being used in this case. The action is too slow at this point and the interest is not well sustained. In spite of its defects, however, "The Public Defender" will be found instructive and, to

many persons, entertaining. The theme is worthy of a better setting.

The production has many things in its favor, the cast taking first place. Frank Keenan as a District Attorney with an unenviable record acts with his usual complete grasp of a character and ability to make it clear to the spectator. At no point do his efforts tax him in the slightest degree. Alma Hanlon is entirely satisfactory as Mary Reed, the heroine. To Robert Edeson falls the character of Arthur Nelson, the Public Defender. He is earnest, physically well fitted, but has not mastered the art of screen acting at its best. He attempts to make his points too rapidly and is too much the actor all through his scenes. John Sainpolis plays the falsely accused man as the authors drew him, and good characterizations are contributed by Florence Short, Louis Sterns, C. A. Martin, William B. Vreen, "Tex" La Grove, Harry Kingsley, Helen Conwell, James Sullivan, F. A. Cronin, John O'Keefe, and J. K. Roberts.

Kalem Shows a Couple of "Grants"

Two Good Numbers Featuring George Larkin Who Performs Thrilling Acrobatic Stunts.

Reviewed by C. S. Sewell.

IN ACCORDANCE with its policy referred to in last week's issue the Kalem Company is releasing two additional one-reel features dealing with the exploits of Grant, Police Reporter, which are fully up to the standard set in the previous issues of this series. George Larkin, as Tom Grant, Police Reporter of the Chronicle, is ably assisted by Ollie Kirkby and a competent cast, which includes Harry Gordan, Cyril Courtney, Robert Ellis, Mary Taylor Ross and Mrs. Welsh.

"The Sign of the Scarf."

George Larkin in this number upholds his reputation for performing thrilling stunts, by dropping from the branches of a tree on to the roof of a house, and then swinging from

Scene from "The Sign of the Scarf" (Kalem).

the eaves, in through an open window and rescuing Ollie Kirkby who, as an heiress, has been kidnapped by the "Spider's" gang in the hopes of obtaining a fortune by substituting one of their accomplices for the heiress.

"The Man With the Limp."

While endeavoring to overtake "the man with a limp" who, posing as a foreign nobleman has stolen jewels from an heiress to whom he was engaged, George Larkin, after jumping from a second-story window to the ground, and being nearly run over by an automobile, which he commandeers, reaches the dock, climbs to the roof, lassoes the mast of the steamer which is just leaving the pier, swings himself into the rigging of the ship and succeeds in capturing the thief.

"The Man from Painted Post"

Artcraft Presents Douglas Fairbanks in a Cowboy-Detective Vehicle Written By Himself.

Reviewed by Louis Reeves Harrison.

THE MAN FROM PAINTED POST" is the story of a hero who foils the villain rustler of cattle, when the villain gets the heroine, the little schoolmistress, in his power. Of course this involves a lot of riding up and down of cowboys amid dust and over the treeless plains, taking us back to the days when interest in moving pictures was supposed to depend on motion, when rushing trains and riding cowboys constituted a genuine attraction, when the two-gun hero killed villains by the dozen. Fairbanks was in mood reminiscent when he wrote this play. He is about the only author left who could get away with that stuff, but he does. His athletic feats still charm, and his cheery smile still holds. People may not care much whether the villain is foiled and the heroine rescued from his clutches, but people like Fairbanks on the screen, and they will go to see him in anything—for a while.

There is nothing to the story but Douglas Fairbanks, and plenty of him. He kills men two at a time, crossing his revolvers in front of him and not looking at either of them—he has a sort of second sight when it comes to shooting on the screen. To count up the cattle rustlers he slays in this one picture is a mere detail. Such is his duty, and he does it. His best work, however, is in a pretty little courtship scene, where he rises out of his gory mood into genuine screen presentation. He pleases immensely in comedy. He has not given himself suitable opportunity in "The Man From Painted Post," not the kind of opportunity his admirers prefer, but, still, he is Douglas Fairbanks, and he is pleasing in spite of his play.

Swift Progress Made by Select

Great Organization Well Launched—Productions Completed and Marketed—Many Offices Opened and Contracts Signed.

ALTHOUGH Select Pictures Corporation has been in operation for less than two months a truly marvelous progress has been made by President Lewis J. Selznick and General Manager Arthur S. Kane in establishing the new organization.

Having taken over the home offices of the Lewis J. Selznick Enterprises in New York City, the company has already fully equipped branches in operation in nineteen cities of the United States, embracing the various centers of distribution for the motion picture industry. Exchange managers have been appointed to each of these branches, as well as a sales manager and a special representative with headquarters in New York.

Contracts have been signed calling for the distribution of the pictures made by Clara Kimball Young and her own company, the Norma Talmadge pictures presented by Joseph M. Schenck, the Constance Talmadge pictures presented by Lewis J. Selznick, and Alice Brady, a recently signed Select star, in productions to be presented by the Select company itself.

The first of Miss Young's pictures is "Magda," from the famous drama of the same name. In this production Clara Kimball Young was directed by Emile Chautard and has made what will undoubtedly rank as the finest of her screen presentations. "Magda" is completed and distribution of the picture started. Miss Young's second picture, "Shirley Kaye," is well under way. The first of the Norma Talmadge pictures, "The Moth," was released a week ago and accorded a splendid reception. Miss Talmadge has also finished her second picture, "The Secret of the Storm Country," which is a screen version of Grace Millar White's memorable story.

Constance Talmadge has also finished her first Select picture. It is a wonderfully strong screen presentation of Cosmo Hamilton's novel, "Scandal," which has been running serially in the Green Book magazine. This picture will undoubtedly prove the strongest first starring vehicle that ever brought a young actress to the premiere honors of the screen. Constance Talmadge does unusually fine work in this role of the "worst spoiled girl in America." "Scandal" is ready for distribution.

Alice Brady's first Select picture has just been started at the Paragon studio in Fort Lee. It is "Her Silent Sacrifice," picturized from the play "The Red Mouse," by Henry J. W. Dam, which had a successful Broadway run a few years ago. Miss Brady is being directed by Edward Jose.

It has been arranged that each of these four stars will produce a series of eight productions during the coming twelve months, and all of these Star Series pictures will be distributed by Select.

In addition, Select Pictures has arranged to distribute a number of splendid single productions of the highest quality. These include "The Wild Girl," the first picture to be made by vaudeville's famous star, Eva Tanguay, which will be released during the next few weeks; the stupendous film drama "Lest We Forget," built around the sinking of the Lusitania, and other international episodes, which will present Rita Jolivet as the star, and which will be released during November, and the sensational drama of food control and price regulation, "The Public Be Damned," now being shown.

Select has been particularly successful during its six weeks of sales campaigning in closing big contracts with exhibitors of prominence. Both Arthur S. Kane, the general manager, and Sales Manager C. E. Shurtleff, have been subject for congratulation on account of the remarkable showing which their sales forces have made in the very short time they have been operating.

CAMPAIGN BOOK ON "WHO IS 'NUMBER ONE'?"

Paramount is sending to exhibitors and exchanges this week one of the most comprehensive campaign books ever issued on a serial. The book tells everything about "Who Is 'Number One'?" the Paramount serial, that the exhibitors want to know. An artistic double-page spread shows scenes from the fifteen-episode serial. Another page is filled with miniatures of a few of the newspaper ads that will be used in the campaign.

A small reproduction of Frederic Dorr Steele's twenty-four sheet poster, that will be posted by Paramount in 150 cities, illustrates the article outlining the billboard campaign. Other pages are devoted to Anna Katharine Green, who wrote the story, which is to appear in full in America's greatest newspapers, and to Kathleen Clifford, star of "Who Is 'Number One'?"

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

THE SIGN OF THE SCARF (Kalem).—An episode of the Grant, Police Reporter series, in which George Larkin maintains his record for acrobatic stunts by dropping from the branches of a tree on to the roof of a house, and then by swinging himself in through a window to rescue a girl who is being held prisoner. A review is printed in another column of this issue.

THE MAN WITH THE LIMP (Kalem).—In this number of "Grant, Police Reporter," George Larkin furnishes two thrills, first by leaping from a second story window to the ground, and later by boarding an outgoing steamer by lassoing one of the masts and swinging out into the rigging from the roof of the steamship dock. This episode is up to the standard in interest, and is reviewed in full on another page of this issue.

Artcraft Pictures Corporation.

THE MAN FROM PAINTED POST, October 1.—A Douglas Fairbanks vehicle by himself. Plenty of Fairbanks, but not at his best. He is, nevertheless, pleasing, his personality carrying the play.

Bluebird Photoplays, Inc.

ANYTHING ONCE, October 8.—This five-part photoplay is treated as melodramatic farce and has plenty of movement. Franklyn Farnum is the star. A longer review is printed on another page of this issue.

Butterfly Pictures.

THE GIRL WHO WON OUT, October 8.—A five-reel feature, by Judge Willis Brown, with a pronounced juvenile interest. The plot concerns two little girls and their efforts to find a home after their mother's death. They are finally successful, after numerous trials, and the picture ends happily. The story interest is slight, but works on the sympathies and is generally pleasing. Reviewed at length elsewhere.

Educational Films Corporation.

SEALS AND PELICANS IN THEIR NATIVE HAUNTS (Educational). October 1.—This picture is an unusually interesting one, showing the seals as they congregate on Magail Island, off the coast of California. Closeups of seals lying on the rocks, and also views of hundreds at a time moving off to their feeding grounds near the coast of Japan are unusual sights. The pictures of the pelicans on Anacapa Island give interesting closeups of the young of the pelican and groups of the old birds, in fact, hundreds of them congregated on the island. This is an intensely interesting picture.

A FLYING TRIP THROUGH HAWAII (Educational), October.—This picture is in two parts, the first release of which will be October 8 and the second October 15. It shows in tinted photography some of the most interesting features of Hawaii. Among these are the natives fishing in the surf with throw-nets, and the surf riding at Waikiki beach. These latter pictures are unusually good.

ANIMALS OF AUSTRALIA (Educational).—A Ditmars number, in which the animals of Australia are given nice illustration. The lizard, the alligator, the emu and cassowary, the rabbit-eared bandicoot, and the echidna, the link between the mammal and the bird, form the features of the picture.

Fox Film Corporation.

CAMILLE (September 30.—A five-reel picture with Theda Bara playing the famous romantic heroine. It is a pretty, ably-acted and interesting offering. For a longer notice see elsewhere in this issue.

Goldwyn Pictures Corporation.

FIGHTING ODDS, October 7.—A vehicle for the debut of Maxine Elliott, in which her opportunities are limited, but handled with dignity and grace.

Greater Vitagraph.

THE LOVE DOCTOR, October 8.—The theme of this picture would have made excellent farce. It is treated seriously by the author and is not very impressive. Earle Williams has the principal part. A longer review is printed on another page of this issue.

SPORTS AND SPLASHES (Vitagraph).—One-part farce by Lawrence Semon, full of rough-house fun of the usual sort belonging to this brand.

Metro Pictures Corporation.

THE JOY OF FREEDOM (Drew), October 1.—An amusing comedy, in which Mr. and Mrs. Henry Minor (Sydney and Mrs. Drew) discover themselves for the second time. Mrs. Minor goes away to visit, leaving Henry apparently sad but inwardly joyous. A week of late nights, etc., however, proves enough for him, and the remainder of his wife's vacation he spends in yearning for her and in trying to pamper her every wish obviously expressed over the telephone, such as the desire for a victrola, or an automobile. Returned home, there is general rejoicing and the Minor home is turned into a vertible paradise.

Mutual Film Corporation.

MUTUAL WEEKLY NO. 144 (Gaumont), October 3.—Interesting items of this issue are U. S. engineers receiving instructions in sinking concrete piles for big gun foundations, society girls of Washington send a bear cub as a mascot to General Pershing, a dental parlor on wheels for use in the camps, and the world's largest bridge being completed at Quebec, Canada, and bidding goodbye to the western regiment known as the "Grizzlies" at San Francisco.

JERRY IN YODEL LAND (Cub), October 4.—One of the usual type of Jerry comedies in which he accidentally gains the position of valet to an old gentleman who has the gout. He meets with some bandits who finally are routed by him and the old man and the nurse in the case are saved. A bicycle figures largely in the comedy.

THE GIRL ANGLE (Horkheimer), October 8.—A five-part production featuring Anita King. The story is of the western type and is quite interesting in development, treating of how a young woman believing herself a man-hater goes west and tries to set up an establishment on a ranch by herself. In doing so she meets with considerable difficulty and in the end falls in love with a man whom she has believed to be a bandit, but who turns out to be connected with the secret service.

SOUTHERN PRIDE (American), October 8.—Gail Kane is the featured member of the cast in this five-part production, which is only of moderate quality. The story is clean but not wonderfully strong. It treats of an incident in the history of a family of creoles who in reduced circumstances were forced to part with a number of family relics to gain money with which to keep up appearances. In the course of events the son of the house steals a pair of valuable bracelets and a pearl necklace belonging to his sister and presents them to a beautiful vampire. Meanwhile his sister meets a difficult situation in which she finds herself in the clutches of an antique buyer who wants to marry her. Discovering the whereabouts of the jewelry she goes to the woman and demands it back. Thus the situation is saved, and the story ends happily with the bethrothal of the girl to the man she loves.

FIRING FATHER (Strand), October 9.—A moderately entertaining but clean comedy with Billie Rhodes and Jay Belasco in the lead. In the picture the lover in desperately striving to possess the girl he loves in spite of the opposition of her father, persuades her to light a fake fire in her room. Her father, believing the house to be on fire, calls the fire brigade and the lover joins the gang and so wins the girl.

REEL LIFE NO. 76 (Gaumont), October 11.—Subjects contained in this issue are "A Dam Across the Mississippi," "The Development of the Watch," "Acrobatic Cyclists" and "Cantaloupes of the Imperial Valley." These subjects are interesting and well illustrated.

THE CALENDAR GIRL (American), October 15.—Juliette Day is the featured member of this very poor five-part production. The picture intended for a dramatic presentation misses its mark. The story is slight and poorly constructed. It centers about the fortunes of a young girl whose picture is used on an advertising calendar of a modiste establishment in which she has worked as a mannequin. A love story interwoven sustains what interest the picture possesses.

REEL LIFE NO. 77 (Gaumont), October 18.—"A Colonial Church" is the opening subject of this number of Reel Life No. 77, and gives views and facts of a South Carolina church. "When Dishwashing is a Pleasure," "The Banana Industry" and "A Primitive Jeweler" are other subjects of interest presented.

Overland Films Corporation.

A MAN'S LAW (Overland).—A well-acted and tense screen drama with Irving Cummings and Ruth Sinclair as the stars, this five-part picture is given a longer review on another page of this issue.

Paramount Pictures Corporation.

THE GHOST HOUSE (Lasky), October 1.—A good picture featuring Jack Pickford and Louise Huff. The story, as its title implies, runs rather strong on the ghost stuff, which provides situations creepy as well as tense. The subject is reviewed in another column.

Pathe Exchange, Inc.

THE TORTURE OF SILENCE (Pathe-Gold Rooster), October 14.—A strong five-reel subject, featuring Mrs. Emmy Lynn. She is a remarkably beautiful woman and plays the part of a doctor's wife, whose husband thinks her guilty of infidelity. He separates her from her child and allows her to think the child seriously ill until he learns the secret she has withheld from him. The production has a powerful psychological motive and holds the interest well. Reviewed at length elsewhere.

THE DAGGER DUEL (Pathe), October 14.—Episode No. 15 of "The Fatal Ring." This number, in which the story approaches its close, abounds in adventurous happenings. Tom Carlton saves Pearl just as she is about to be hurled over a cliff in an auto. The masquerade ball is another entertaining feature, and the installment closes with Carslake fighting members of the cult with daggers.

BLISS (Pathe), October 14.—A one-reel comedy, featuring Harold Lloyd, Harry Pollard and Bebe Daniels. The action at the beginning would have been more amusing with an explanatory subtitle or two; later there is plenty of humor of the knockabout sort. Harold wins the girl in spite of the old man's desire to have her wed a count. A pleasing number.

BIARRITZ—THE FASHIONABLE (Pathe), October 14.—Tinted views of the celebrated French watering resort, showing the grotto, light house, great rocks jutting out of the water and other scenes along the Basque coast. A picturesque half reel.

THE WARBLERS OF FRANCE (Pathe), October 14.—A splendid nature subject, on same reel with above. This gives some instructive studies of birds of the warbler species, nesting and rearing their young.

Harry Raver.

THE PUBLIC DEFENDER.—A six-part propaganda photoplay founded on Mayer C. Goldman's book, the story has a strong theme and is played by a cast headed by Frank Herman, Alma Hanlon and Robert Edeson. It is reviewed at length on another page of this issue.

Triangle Film Corporation.

ONE SHOT ROSS, October 14.—Good story well acted this five-part melodrama of the West features Roy Stewart. It is given a longer review on another page of this issue.

WILD SUMAC, October 14.—Elaine Sterne is the author of this five-part photoplay of the Northwest, which is not very convincing. It is reviewed at length on another page of this isue.

Universal Film Manufacturing Company.

ANIMATED WEEKLY, NO. 91 (Universal), September 26.—This issue contains auto races at Sheepshead Bay, quelling of Spanish revolution, French instructors instrueting our officers in the south, completion of Quebec bridge and many other features of interest and importance.

CURRENT EVENTS, NO. 21 (Universal), October 6.—Launching of new American-built ship, building of structure in France for American aviators, food saving, Red Cross collections and other topics of present interest are treated in this interesting number.

THE DUEL (Universal Special), October 1.—Installment No. 15 of "The Gray Ghost." The Ghost holds the members of the police force captive while he sets an infernal machine, connected with the telephone. This feature could have been made more convincing. Jean, the character played by Eddie Polo, is seen raising himself up the elevator shaft, walking crosswise, a difficult acrobatic feat. The Ghost and Wade Hildreth struggle for possession of a knife; the Ghost gets it and threatens to kill Hildreth at the close. The installment has considerable suspense and prepares the way for the concluding number.

THE QUEST OF VIRGINIA (Universal Special), Rel. Week of October 8.—No. 1 of a new serial of 16 two-reel installments, to be known as "The Red Ace." Marie Walcamp, who was featured in "Liberty," has the leading role in this, which is apparently to be a somewhat similar type of story. It deals with the efforts of foreign spies in this country and Canada to control the platinum supply by theft and trickery. The opening number arouses much interest and has all the earmarks of a successful war serial. Jacques Jaccard is the director, and others in the cast besides Miss Walcamp are Harry Archer, Bobbie Mack, Lawrence Peyton, Noble Johnson, Yvette Bitchell, L. M. Wells, Charles Brinkley and Miriam Shelby.

THE RED ACE (Universal Special), Rel. Week of October 15.—Installment No. 2, under the special title, "The Lure of the Unattainable." This takes the observer to the scene of the "Lost Hope" mine, located in a wild and beautifully picturesque region. The girl arrives and begins searching for the hidden cache of platinum left by her murdered brother. The gang of foreign spies is constantly shadowing her and trouble threatens. A number of interesting new characters are introduced, including Little Bear, Red Fawn, Pierre and Dutch Kate. The serial is plainly to be one of the adventurous type.

THE TEMPLE OF TERROR (Bison), Rel. Week of October 15.—An African jungle story. Fred Church and Eileen Sedgewick fall into the clutches of a half-breed queen who throws all white people she lays hands on into a den of lions. Miss Sedgewick is thrown into the den and rescued. This is a thrilling two-reeler. The suspense is strong. The entertainment value is very high.

WHO DONE IT? (Joker), Rel. Week of October 15.—A comedy number, by Robert Dillon, featuring Gale Henry, William Franey and Milton Sims. The wife has aspirations to be a "movie" actress and her jealous husband beats up all her men friends. There are some funny moments all through this, and the burlesque moving picture makes a good feature. This is rather better than the average.

WHEN LIZ LETS LOOSE (Victor), Rel. Week of October 15.—A rather unusual subject, from a strictly character standpoint, by E. M. Ingleton, featuring Evelyn Selsbi and Harry Griffith. They appear as low class English cockney types. The woman supports her "bloke" by selling flowers. When he spends her pocket money on another, she tears the waist from the latter and is sent up for fourteen days. On her return Bill gets his punishment and harmony is restored. The story itself is very slight; as a character study this has considerable merit.

THE MAGIC JAZZ BO (Joker), Rel. Week of October 15.—A comic number, by Albert A. Santell, featuring Gladys Tennyson, Dave Morris and others. This contains considerable laughable nonsense and a good novelty. The latter shows the way in which a certain gas may be used to slow up the enemy on the battlefield. The number is original and very entertaining.

WILD AND WOOLLY WOMEN (Nestor), Rel. Week of October 15.—Eddie Lyons and Lee Moran appear in this juvenile comedy subject. The first scenes are in school and the girls go on a hike together. Eddie and Lee pretend to be bandits and carry the girls off to a ranch, where they are put to work. The plot gives oportunity for some pleasing comedy situations, which are well handled.

World Pictures.

SHALL WE FORGIVE HER? (Peerless), October 15.—June Elvidge and Arthur Ashley have the leading roles in this five-part photoplay which has good dramatic material and is well produced. A longer review is printed on another page of this issue.

THE BURGLAR (Peerless), October 29.—Six-part screen version of Augustus Thomas' stage play, with Carlyle Blackwell, Madge Evans and Evelyn Greeley. The picture has strong heart interest. It is reviewed at length on another page of this issue.

Pathe Releases Russian Subject

"The Painted Doll" Will Be the First Release of Series—Other Features on October 21st Program.

ONE of the most important features of Pathe's program for October 21st, is the first of the Russian Art Films to be released by this company and described as the initial drama of a series which marks a new era in photoplays. This picture, produced by Pathe in the new democracy in six reels, may truly be said to represent the very pinnacle of motion picture art. It is adapted from the famous story by Rushkin, one of the greatest of the Russian writers, and its cast includes the great Mozukin, without a doubt the greatest actor in Russia, if not in Europe.

"The Painted Doll" is a wonderfully dramatic photoplay, superbly produced. Made here, it would cost about $70,000, without allowing for the high salaries paid to stars in this country. One of the very best of the Russian Art Films, it will create a sensation, according to authorities who have seen it.

Mollie King stars in the 6th episode of the "Seven Pearls," entitled "The Abandoned Mine," with Creighton Hale and Leon Bary produced in two reels by Astra. More thrills than ever mark this episode. An explosion frees Ilma and Harry and knocks Perry insensible. It is clear that the man is out of his head. They all three join forces and take refuge in a counterfeiter's den. Ilma and Harry are captured and sentenced to death, but Perry, having established his idiocy, is allowed to wander about. The leader of the band is about to shoot Harry in spite of Ilma's screams, when Perry enters with a can of nitro-glycerine and suddenly throws the can at the gang. An explosion follows. Perry lies motionless, Ilma and Harry are insensible as a rescue party starts to save them, brought to the spot through an ingenious method employed by Harry to attract attention.

Pearl White stars in the 16th episode of "The Fatal Ring," produced in two reels by Astra. This episode has two very big thrills. The first is when Pearl is thrown by Carslake and his adherents into quicksands and narrowly escapes death. The other is at the end of the story when, after many fights and much fast action, she takes refuge under a pile-driver without realizing that the immense hammer is just above her. As the picture fades out, Carslake pulls the lever and the huge piece of iron begins to fall.

There is on this program a two-reel Lonesome Luke Comedy, produced by Rolin, and entitled "Lonesome Luke from London to Laramie." This is said to be another "knock-out" with Harry Pollard as "Lord Algernon," Harold Lloyd as "Lonesome Luke," his valet, Bud Jameyson, as "Brindle Pup" and Bebe Daniels as "Betty Pup," his daughter. When Lord Algernon arrives with his valet and about twenty trunks at Bob Cat Ranch things begin to happen. The boys put the Englishmen through their paces, and at the end Lonesome Luke puts one over on them. Having adopted their own tactics, he tells them: "I'll riddle the first man that follows us" and beats it for the tall timbers with the Belle of Bob Cat.

A split-reel Pathe-Colored scenic and educational is "A Corner of the Morvan," showing beautiful scenes of that picturesque France which has not been despoiled by Barbarians, and "The Wild Duck," part of series released under the main title, "Our Game Birds."

There are also an International cartoon and scenic split-reel and Hearst-Pathe News No. 86 and No. 87.

BROADWAY THEATER WILL SHOW BLUEBIRDS.

Manager Stanley Mastbaum, manager of the Broadway theater, New York, has made an arrangement with Managing Director Carl Laemmle, of Bluebird Photoplays, Inc., to show regularly at his theater the Bluebird program. The opening of the series will be Oct. 21 with a Rupert Julian production, entitled "The Savage," the star of which will be Ruth Clifford with Monroe Salisbury leading man. In this manner Bluebird's "Star-Cycle" will be introduced to New York in full week showing at a Broadway playhouse.

State Rights Department

Conducted by A. K. GREENLAND

LESSER RECUPERATING.

Sol L. Lesser has arranged to return to New York during the early part of November, now that he has outgrown the weakening effects of his recent attack of typhoid, which confined him during his last visit to the big city. The purchase of additional material for his exchanges is only one of his purposes, another vital consideration being the completion of the details of the State Rights Distributors, Inc., which organization has been described in a previous issue of this publication. As Lesser is president of this new body, as well as one of its directors, the next meeting awaits his arrival. Membership covering the various territorial divisions in the United States and Canada has now been completely allotted with the exception of the Minneapolis field and that will probably be granted before many days. The Denver district membership has been awarded to L. Goldstein, of the Supreme Photoplays Corp. California's little live wire exchangeman has a host of strong friendships everywhere who will be pleased to be apprised of his recovery after his five weeks' confinement with the dreaded fever.

HOFFMAN MAKES TRIP.

Deals pending with out-of-town exhibitors in various sections of the country caused the departure, last Friday, of M. H. Hoffman to confer with them in the interest of Hoffman-Foursquare pictures. He spent Saturday in Detroit, thence to Chicago, where the Hoffman-Foursquare exchange has just been started by Branch Manager Frank J. Flaherty—and then to St. Louis, where Sidney J. Baker presides over the destinies of the adjacent territory.

When he finished his business in these three cities, Mr. Hoffman looked in on the Cincinnati and Cleveland exchanges, and likewise stopped off to pay his respects to Theodore C. Bronstetter, in charge of the Pittsburgh exchange. He concluded his present trip in Philadelphia, where Division Manager Jerome Abrams presides.

P. V. R. Key, manager of sales and advertising for the Hoffman-Foursquare organization, states that the exhibitors' response to the pictures of this company are particularly satisfying. Quite as important is the Hoffman-Foursquare plan of reasonable rentals, which Mr. Key asserts is making permanent customers in every territory.

NEW WARREN SUBJECT COMPLETED.

"Weavers of Life," the next Warren Productions, Inc., to be offered the state right market, is finished, except for a few final touches in titling and cutting. Its well-known producer pronounces it his masterpiece and will soon stage a becoming and befitting exhibition of his latest work. The story is said to be a sweet, wholesome, appealing one, delicately interspersed with allegorical references, as the title justifies. It is the joint product of the pens of Harry Hoyt and John B. Clymer. Mr. Warren was assisted in his direction of the picture by Lillian Warren, as heretofore. The cast comprises 117 persons by actual count, many of whose names are accepted by-words in highly recognized professional circles. Prominent in this category are Barney Gilmore, Howard Hall, Kenneth Hunter, Earl Schenck, Gilbert Rooney, Helen Hays, Gladys Alexandria, Cedric Ellis, Edna Hibbard, Isabel West, Jennie Eustis, Irving Southard, Percy Standing, Harry Hatfield, Helen Tyler, Elsie Kerns, Margaret Vinton, Martha McGraw and Dulce Moore.

MORE HOWELL HOWLERS.

Alice Howell and her director, J. G. Blystone, are now hard at work on the production of the fifth of the Century Comedy series. The piece, which is a two-reeler like its predecessors, has not been named as yet, but the basis of the scenario concerns the troubles of Alice, who takes the part of a forlorn country school teacher, and a gang of bandits, who provide her most adequately with the sort of situations which befit her talent. "Neptune's Naughty Daughter," the third edition of the Century Comedies' catalogue, will be released November 1.

STEGER STARTS NEW FEATURE.

Julius Steger, president of the Triumph Film Corp., is taking no rest between the filming of "Just a Woman," the Eugene Walter drama in which Charlotte Walker has been starred, and his next production, as yet untitled, but in which Evelyn Nesbit is again being featured. The story is one said to aptly provide for the talents of this well-known star.

"LUST OF THE AGES" SELLING.

Isaac A. Rosenthal, of the Western Civilization Company, closed a contract with the Ogden Pictures Corporation for the rights to "The Lust of the Ages" for the territory of Oregon, Washington, Idaho and Montana. Mr. Rosenthal intends sending out six prints of the production to be exploited as a road attraction.

Among the original ideas to be used in the exploitation of this attraction is street car advertising in the big cities, where the producton is to play.

A contract was also closed with the Photoplay Exchange of Salt Lake City, on the same production for the territory of Colorado, Utah, Wyoming and New Mexico. A. L. Stallings, vice-president and manager of the Photoplay exchange, reports that three prints of that production will be kept working until the first week in January. The Alhambra theater at Ogden, Utah, a house with a seating capacity of 2,500, immediately booked the production for a full week's run, beginning October 18.

HILLER & WILK ASTIR.

Hiller & Wilk announce that they have sold the Southern Californian and Arizonian rights on "A Morman Maid" to T. F. Tally, of Los Angeles. Mr. Tally is a member of the First National Exhibitors' Circuit and has arranged for the premier in Los Angeles to be given in honor of Mae Murray, the star of this picture, who will appear personally. They have also sold the Australian rights on the W. S. Hart picture, "The Cold Deck," "The Whip" and "The Mormon Maid." Through the efforts of the Hiller & Wilk organization the deal was recently closed by which the "Co-respondent" was sold to the Jewel Productions. "A Mormon Maid" has been sold to Turner and Dahnken for Northern California and Nevada.

Mr. Wilk said, on speaking of the money market in regard to state rights sales, "During the summer there was a tendency to hold off on the actual closing of sales, but as soon as the first touch of cool weather arrived great activity was manifested by the territorial buyers and we expect to have our entire world rights closed out within two or three weeks."

TWO DEALS FOR CORONET.

E. W. Hammons, vice-president and general manager of the Coronet Films, Inc., announces the completion of two separate deals whereby the weekly educational releases have been secured by E. V. Richards, Jr., of the Saenger Amusement Co. of New Orleans for Louisiana, Mississippi, Texas, Oklahoma, Arkansas and Alabama, and by Isaac A. Rosenthal of Seattle, Wash., for the states of Washington, Oregon, Montana and northeastern Idaho. Both contracts became effective October 1.

ROYSTER CHANGES POSITION.

Nat L. Royster, having severed his connections with the All-Star Features Company, of Jacksonville, Fla., is now the sales manager for the Southern Features Company, which, from its location at Knoxville, Tenn., handles state right productions throughout the Carolinas, Georgia, Alabama and Tennessee. Associated with him in this enterprise is W. E. Drummond, who, like Mr. Royster, qualifies because of his lengthy experience as exhibitor, manager and salesman.

SANFORD BUYS MORE RIGHTS.

Southwestern Art Dramas, Inc., Dallas, of which F. M. Sanford is president and manager, make the announcement that they have purchased "The Deemster" for Texas, Oklahoma, Arkansas and Louisiana, and "The Crisis" for Texas, Oklahoma and Arkansas.

HUBLEY BUYS "EXCUSE ME."

The recently established foreign department of General Enterprises, Inc., under the supervision of M. R. Fink, expert market analyst, is making rapid strides in the disposal of the several features which it has undertaken to handle for distribution outside of the United States. Mr. Fink reports the sale this week of the five-part screen version of "Excuse Me," the Henry W. Savage, Inc., stage farce of a few years ago. Through the transaction in question, the General Film Company, Ltd., of Canada, become the owners of the Dominion rights to the film. T. A. Hubley closed the deal.

"JOBBING" THE MAYOR.

The promoters of the new Liberty theater, being erected in New Orleans, were recently the guests of the King-Bee Films Corp. at Bayonne, N. J. They are Ernest Boehringer, theatrical manager; W. Eberhart, a prominent well driller; A. F. Cazedessus, real estate magnate, and Alex Crouchy, Jr., the Mayor of Baton Rouge.

Billy West, the star of the King-Bee comedies, was making his entrance in a bar scene just as the party arrived. At the

Mayor Crouchy Interviews the Ingenue.

suggestion of Mr. Boehringer, Arvid E. Gillstrom, director of these famous comedies, used the entire party in this scene, and remarked afterwards that they acted more natural than the "extras" who were engaged. President Burstein remarked that it was natural for them to act at home in any barroom, which caused a peal of laughter from all the party.

Mayor Crouchy became very much interested in the ingenue leading lady, and while telling her a funny story Nat Spitzer got the camera man to snap two stills of them, which should make very good copy for the papers "down home."

FINK OFF ON TRIP.

M. R. Fink, a departmental head of General Enterprises, Inc., left New York October 2 on a special tour, embracing several important cities. He carries with him on his trip two copies of "The Warrior," and special screenings of the film spectacle will be held under his direction in Philadelphia, Baltimore, Washington and other cities which occupy important positions in the distribution of motion pictures.

While making the circuit, the General Enterprises, Inc., representative will also arrange for a series of advance showings for the six-part human interest feature "Mother," produced by George Loane Tucker, and recently acquired for state right disposition by McClure Pictures.

In Philadelphia, at the request of several prominent exchange men and leading theater owners, a private showing was held in one of the big hotels, comprising special orchestral and stage effects, in order to give the feature a presentation in keeping with its magnitude.

Because of its distinct military flavor, officials high up in the diplomatic corp at Washington have evinced a desire to witness "The Warrior" and its unusual scenes of warfare on the Italian front. Mr. Fink, in addition to holding a special show for the buyers in the District of Columbia, may arrange to exhibit the Maciste picture for the benefit of several of the Governmental heads.

BROOKLYN WILL RALLY FOR LILLIAN.

The Brooklyn Triangle theater, which has been closed for a few months, during the making of extensive alterations, reopened Saturday night, October 6, with the initial production of the Ogden Picture Corporation, in which Lillian Walker is starred, "The Lust of the Ages."

The management of the theater has been on the lookout for an extraordinary production with which to inaugurate the new policy of this theater, and closed with Harry Samwick, who controls the Greater New York rights to "The Lust of the Ages." In fact, Brooklyn feels every right to claim Lillian its native daughter.

An augmented orchestra will be installed in the Triangle theater and a full musical score especially prepared for "The Lust of the Ages" will be played during the run of that production.

COSMOFOTOFILM DISPOSE OF MORE TERRITORY.

"I Believe," the state right offering of the Cosmofotofilm Co., directed by George Loane Tucker, has now been closed out for the states of California, Utah, Nevada, Arizona, Washington, Oregon, Idaho, Montana, Wyoming, Colorado and New Mexico to the Deseret Film Co., of Salt Lake City.

HERBERT LUBIN CONVALESCING.

Acute appendicitis necessitated the removal of Herbert Lubin the past week to the Stern Hospital, New York City. An immediate operation was performed by the noted surgeon, Dr. William Engel, brother to Joe Engel, Metro's able executive. A ten-day confinement at least is predicted for the partner to Arthur Sawyer in the conduct of the General Enterprises, Inc.

It is an interesting side-light on the situation to know that Dr. Engel left the day following the operation on Mr. Lubin for his post, having been commissioned a lieutenant in the medical division of the American army.

During Lubin's absence, Mr. Sawyer will preside over his affairs. Incidentally this case of appendicitis recalls to mind the operation on Herbert Brenon for the same malady the same week. The trade rejoices in the knowledge that both patients are recuperating splendidly.

"THE SLACKER" FOR CANADA.

Arthur Sawyer and Herbert Lubin announce the successful conclusion of negotiations between Phil Kauffman, of Globe Film, Ltd., of Toronto, Canada, and Richard A. Rowland, of Metro Pictures, whereby Mr. Kauffman's company becomes the Canadian owners of two big feature productions.

The deal involves the sale for the Canadian rights of the two big Metro specials, "The Slacker" and "The Call of Her People." These latest additions to the roster of pictures controlled by the Canadian distributors feature Emily Stevens in "The Slacker" and Ethel Barrymore in "The Call of Her People," and a strong advertising campaign will be carried out in exploiting the Metro specials throughout the Dominion.

Sawyer and Lubin have established a record in the matter of negotiating important film deals during the past four weeks, and in addition to their numerous activities in this particular field, are rapidly disposing of territorial privileges for "The Warrior" through the medium of General Enterprises, Inc.

"PARENTAGE" HOUSE ORGAN PULLS INQUIRIES.

More than one hundred direct-by-mail inquiries from exhibitors desirous of booking "Parentage" have been received by the editor of "The Parentage Messenger," one of the first house organs to be launched in the state rights field. These requests for first runs have come from all over the country following the issuance of the first four numbers, and each one has referred in praiseworthy terms to Frank J. Seng's house organ, thereby justifying its existence as a magazine of service.

As rapidly as these letters have come in they have been sorted and forwarded to the various exchanges, handling "Parentage," to be followed up by personal calls and the actual booking contracts secured.

IVAN CLOSES MORE TERRITORY.

Williams Oldknow, Consolidated Exchange, Atlanta, Ga., has concluded arrangements whereby his offices become the distributing centre for Ivan Film productions in the Southern districts. Beginning with "Married in Name Only," all Ivan productions will be handled by Consolidated exchange in the territory described. The Ohio Film Distributors, Inc., has purchased "Married in Name Only" and reports big business.

MAMMOTH'S LATEST PURCHASES.

Foster G. Moore, general manager for the Mammoth Film Corp., announces in behalf of F. E. Backer, president, the purchase of "Her Bargain," the Mary MacLaren Photoplays, Inc., production which D. W. Russell is managing for David W. Horsley in Eastern territory. The rights secured comprise northern New Jersey, New York City and New York State.

ELLIOT BUYS "WHITHER THOU GOEST."

Joseph S. Klotz, of Klotz & Streimer, has closed a deal with Mr. Elliot for the franchise on "Whither Thou Goest" for the states of Minneapolis, northern Wisconsin, North and South Dakota, Iowa, Nebraska and Kansas. Mr. Klotz is now en route to Seattle, Washington, and Los Angeles, where he will show "Whither Thou Goest" to prospective buyers for their territories.

SINS OF AMBITION UNDER WAY.

Prominent in the cast selected by Ivan Abramson for the Ivan Film Co.'s next production now in the studio are Wilfred Lucas, Barbara Castleton, James Morrison, Leah Baird, Madeline Traverse and Anders Randolph. The firm expects this feature to eclipse any of its previous offerings to the market.

SPITZER ON DECK.

The Bee-Hive exchange, with offices in the Godfrey Building, suite 1103, have secured the state rights of New York and New Jersey for all Billy West King-Bee comedies. Nat. H. Spitzer is general manager of the Bee-Hive exchange.

HELEN SPENCER WITH KING-BEE.

Hiss Helen Spencer, a well known comedienne, has been added to the roster of the King-Bee Corp. and will assist Billy West in the making of King-Bee comedies. Miss Spencer was featured in all the Vitagraph "O. Henry" comedies.

IMPORTANT WEEK FOR P. P. A.

This week is expected to prove a telling one in the history of the Producers' Protective Association, the organization conceived by Wm. L. Sherrill, head of the Frohman Amusement Corporation. A meeting is to be held the middle of the week, probably at the Hotel Astor, where the present and prospective members of this independent manufacturers' corrective and mutually protective body will give it the finishing touches, which is all it lacks at this time from beginning at once the systematic discharges of its designated functions.

The various state rights feature makers have all signified their intention of attending said meeting, and the details, at present unfinished, will be cleaned off the slate on that occasion. The personnel of the Producers' Protective Association has attracted wide-spread attention in film circles, and it might be well at this point to repeat the list of officers and directors of the body: President, William L. Sherrill; vice-president, Leopold Wharton; secretary and treasurer, Jesse J. Goldburg; directors, W. L. Sherrill, Leopold Wharton, Jesse J. Goldburg, I. N. Chadwick, M. A. Schlesinger, and Harry Rapf.

This body of men are not known to stop on any assignment until they have put it through. Each of them realizes the advantages to be gained by such an organization as this; they will not be diverted therefore. The central joint sales bureau or exchange idea is proving particularly popular. Its character will be found fully explained on page 2013 of the September 29th issue of the Moving Picture World. Great inconvenience and wastage of time will thus be eliminated for the visiting out-of-town buyer in that he can do all his purchasing from the manufacturers' common representative in the one office without spending three days to a week to do what can in this way be done in one or two days. This convenience will find particular value in dealing with visiting film buyers from foreign domains. Many of these, especially those of Latin nativity, unaccustomed to having to wait in outer offices before being able to see busy heads of manufacturing houses, and unfamiliar with finding their way around the film center, will thus be encouraged to do business direct with this central selling depot. The idea will also have inestimable value in standardizing the credits of all buyers and eliminating the risks. The systemization thus assured will repay the members of this organization many times over.

The foregoing is the unanimous opinion of all concerned in this project. The selection of the manager of this central bureau is receiving the most painstaking consideration by the body.

RANKIN AWAY ON SWING.

Charles Rankin left New York Saturday, October 6, for a spin around the state rights circuit, making Chicago stop number one. His special attention is being devoted to the six reel production, "A Modern Lorelei," in which Tyrone Power and Frances Burnham are being featured, and in which a diving chorus and swimming ballet of 250 mermaids plays a conspicuous part. The world rights on this feature were purchased last week by Rankin from M. Philip Hansen, of Los Angeles. In a conversation with the representative of the Moving Picture World, Rankin waxed enthusiastic over the paper that he has had prepared for his spectacle, for he has ordered two separate and widely different styles of one, three and six sheets; one on the melodramatic vein, very virile and striking in tone, the other, highly artistic and aesthetic, calculated to appeal to that portion of the theater-going public inclined to high-brow things.

One particular service that Rankin will render the firms who buy territorial rights to "A Modern Lorelei" is the open booking now being done on this picture, such bookings thus secured being turned over to each buyer as soon as the deal is closed for any particular section. Charlie expects to be back on Broadway about the middle of the month.

RATISBONNE BRINGS WAR FILMS TO CANADA.

E. Ratisbonne, delegate in the United States and Canada of the Cinematographic and Photographic Division of the French Army, has just completed arrangements with L. Ernest Ouimet, president of the Specialty Film Import, Ltd., 313 Bleury, Montreal, whereby he will handle in Canada the French Official features which will be distributed in the United States by the Pathe Exchanges. The first subject, "In the Wake of the Huns," has just been announced for early release.

JOE LEE OFF SICK LIST.

Last week Joe Lee had to take things easy for the first time in his life—and then the indefatigable hustler would not have acquiesced were it not the doctor's inexorable demand. One week was enough for Joe, however; so he once again is on the job stirring the dust as much as ever. As heretofore his address is "everywhere."

GRIEVER & HERZ BUYS "WHITHER THOU GOEST."

Joseph S. Klotz, of Klotz & Streimer, during his visit to Chicago, has closed a contract for "Whither Thou Goest" with Mr. Griever for the states of Illinois, Indiana and southern Wisconsin.

HE WANTS HIS POUND OF FLESH.

Babe Hardy, the only rival (avoirdupoisedly speaking) of Fatty Arbuckle, has determined to take on fifty pounds more weight. This decision was reached after a conference with L. B. Burstein, president of the King-Bee Films Corp., at their studio in Bayonne, N. J.

A new contract was drawn up whereby Burstein agrees to pay Babe Hardy two dollars per pound for each additional pound gained by "Babe" after the signing of the contract, and also agrees that at the end of six months if fifty pounds have been gained he will pay a bonus of two hundred and fifty dollars.

At three o'clock yesterday afternoon Babe Hardy weighed in at two hundred and sixty-five pounds, and then proceeded to eat two big custard pies that had been used in the making of the new Billy West comedy, "The Pest."

GLOBE FILMS OPEN NEW OFFICE.

Bert Lubin, recently appointed general manager for Western Canada by Globe Films, Ltd., has opened a branch office in Winnipeg, in the Phoenix Block Building. Mr. Lubin, who will supervise all of the activities of his company in the Western territory, has installed R. Rose as manager of the Winnipeg branch.

Lubin will make his own headquarters at Calgary, Canada, and has left for that point to arrange for the establishment of the main offices, through which channels all territorial and exhibition arrangements for Globe Film productions will be handled embracing the western part of the Dominion.

HOFFMAN ARRANGES FOR CANADA.

One of the most important transactions of the current month in the Hoffman-Foursquare distribution field was concluded yesterday between M. H. Hoffman, Inc., and the Metro Films Service of Canada. M. H. Hoffman and J. J. Unger, representing their respective organizations, arranged for the distribution of the first-mentioned's entire product in Canada through the Metro Films Service, whose principal exchanges are situated in Montreal and Toronto.

The first pictures to be distributed in Canada will be "The Bar Sinister," "The Sin Woman," "Madame Sherry," "The Silent Witness" and "The Fringe of Society."

HILLER & WILK SELL "WHIP" FOR FRANCE.

Hiller & Wilk, Inc., selling agents for Paragon Films, announce the sale of the rights to "The Whip" for France and Switzerland, to the Mundus Film Company, of Paris. Negotiations on the part of the buyers were conducted by S. Garrett, of J. Frank Brockliss, Ltd. The success of "The Whip" in London and other English cities has created a wide interest for the picture on the part of continental buyers. Negotiations are pending for the sale of the unsold continental territory.

COHEN DOING THINGS.

George M. Merrick, executive of the Motioncraft Film Company, announces that Max Cohen, for the past ten days enroute amongst the state rights buying circuit, is closing contracts for Motioncraft product all along the line. His itinerary extended throughout middle-west territory from the Canadian border to Texas. In the last mentioned commonwealth, Cohen is at this time pulling off a deal of particular moment that Mr. Merrick will release for publication next week. Cohen will be back to headquarters before the middle of the month.

PELZMAN JOINS FORT PITT.

The distribution of the Royal Italian Government's official war pictures, "The Italian Battlefront," for Greater New York New York State and New Jersey is being handled for the Fort Pitt Theater Company by S. D. Pelzman, who recently became associated with the New York office of this organization, and is widely known among exhibitors in these territories, having been connected with the Universal Company, where he handled state rights releases and other special productions.

TAYLOR ARRIVES FROM LONDON.

John H. Taylor, managing dirctor of the London office of the Inter-Ocean Film Corporation, arrived in New York City on Monday, September 16, to confer with the home office. Upon Mr. Taylor's arrival he was greatly grieved to learn of the sudden death of Henry J. Brock, president of the Inter-Ocean Company. It is Mr. Taylor's intention to return to London the end of the coming week.

NOBLE'S "SHAME" READY FOR SHOWINGS.

The trade can now look forward to an early private exhibition of Jack Noble's far heralded "Shame." Jules Burnstein, general representative for the Noble enterprises, stated to a representative of the Moving Picture World that, except for several of the titles, it is ready now, after three weeks' personal attention to this phase by Director Noble himself. "Shame" is being presented in seven-reel size.

Manufacturers' Advance Notes

Essanay Filled Up to Year's End

Long List of Features and Short Subjects Completed for Release Through Kleine and General Film.

ESSANAY is far ahead of its release schedule, and a complete program of subjects up to the first of the year is now ready. Taylor Holmes, in "Fools for Luck," the current release, heads the list. The picture is based on "Talismans," by Kennett Harris. It deals with superstition. Helen Ferguson, Essanay's sixteen-year-old star, plays the leading feminine role.

"The Fibbers," the next October release, is a comedy-drama based on married life, starring Bryant Washburn and Virginia Valli. The story was written by James W. Adams, a magazine writer of note.

Mary McAllister, Essanay's six-year-old player, will appear next in "Young Mother Hubbard," a travesty on the old nursery story, written especially for the tiny actress by Charles Mortimer Peck.

Mr. Holmes will make his third screen appearance in "Two Bit Seats," the action of which was adapted from the magazine story of the same title by Gladys E. Johnson. Marguerite Clayton appears in the leading feminine role. The picture deals with a young spendthrift who can't afford midnight suppers and a girl who refuses to mulct him but encourages thrift. The spendthrift reforms; then they call a minister.

There is plenty of action in "The Kill-joy," in which little Miss McAlister is featured, she playing the only feminine role of the picture. The script was written by Mr. Peck. It deals with a child who is the idol of a rough and tumble Western mining camp. Realism galore is afforded by real Indians and cowboys.

"The Small Town Guy," Mr. Holmes' fourth picture, is taken from the magazine story, "The Picture of Innocence," by Freman Tilden. Mr. Holmes depicts the role of the small town hotel clerk who unconsciously becomes the tool of bunco men, and Miss Ferguson plays the part of the sweetheart who rescues him. There is a fine vein of humor throughout the picture.

Jack Gardner and Miss Ferguson play the leading roles in "Gift of Gab." Mr. Gardner does the best work of his career in this picture.

"Sadie Goes to Heaven," another McAlister picture, is taken from a magazine story of the same title, written by F. Dana Burnet. It has a strong appeal and numerous amusing situations.

The foregoing pictures are being released on the Perfection Picture program through the George Kleine exchanges.

In addition, new prints of the original Essanay-Chaplin comedies that made Charlie Chaplin famous will be released monthly. These include "A Jitney Elopement," "A Night in the Show," "By the Sea" and other popular comedies. New fables by George Ade, the noted Hoosier humorist, are being released each week. These pictures are released through the General Film Company.

A picture in which Mary MacLane, the writer of unconventional books, will play the vampire in one of her own works, "Men Who Have Made Love to Me," will be ready for release soon. It will have a screen time of 65 minutes, and will be entirely out of the ordinary run of pictures.

Beginning December 1 twelve educational and scenic subjects, with screen time of 15 minutes each, will be released. Also a series of 15-minute "slapstick" comedies will be ready soon.

An unusual subject, based on Japanese life, starring Tsuro Aoki and Frank Borzage, will be an early release. The title is "The Curse of Iku," and the screen time is 25 minutes.

SECURE "THE CO-RESPONDENT."

The Jewel Productions, acting through Hiller & Wilk, Inc., brokers, have purchased Ralph Ince's newest production, "The Co-Respondent," which is based on the stage success that enjoyed a successful season at the Booth theater, New York, during the past year. The authors of the stage play are Alice Leal Pollock and Rita Weiman. Elaine Hammerstein, who has made a striking success in pictures, is starred along with Wilfred Lucas, who has been seen in many Triangle productions.

This is the first of a series of Ralph Ince photoplays that are being made by the Advanced Motion Picture Corporation. They have in work at present "The Battle Cry," which brought William Farnum back to the stage several seasons ago. "The Co-Respondent" was shown at the Broad theater beginning October 6.

DONNA DREW IN "'49—'17."

Donna Drew is the star of "'49—'17," the Butterfly picture scheduled for release October 15. This is a film version of William Wallace Cook's novel, "The Old West Per Contract," which attracted so much attention when it appeared in the Argosy Magazine some time ago. Ruth Ann Baldwin wrote the scenario and directed the production, which is noteworthy for its vigor and straight-from-the-shoulder action, and represents the high-water mark of her achievement for the Butterfly program.

The plot of "'49—'17" has many unique elements. In the main it tells the story of a well-to-do judge, one of the pioneers

Scene from "'49—'17 (Butterfly).

of the gold rush of '49, who has become bored with the ease and quiet of civilization, and decides to recreate the old mining camp of Nugget Notch out in the Sierras where he and his partner were once kings of the shovel and pan. He gives his secretary, Tom Robbins, carte blanche to put the old camp on the map again, and at the expense of a modest fortune, Tom finally has a regular gold-digging settlement in full swing. Jude Brand goes out to take charge of the camp. He is welcomed by a number of old-timers, and almost immediately involved in an exciting mystery effecting the identity of one of the residents of his community, a beautiful young girl, known as Lady Ann, and commonly supposed to be the daughter of Pa Babbett, the proprietor of the general store. "Gentleman Jim" Raynor, a professional gambler who has taken up his quarters in the saloon, also has a hand in the proceedings, and events crowd upon one another at a fast and furious pace until the solution of the mystery is brought about unexpectedly. Donna Drew is adequately supported by Joseph Girard, Leo Pierson and Jean Hersholt.

MARCUS LOEW SIGNS BIG CONTRACT WITH SELECT.

The signature of Marcus Loew has just been secured by the New York offices of Select Pictures Corporation to a big contract whereby the Loew theaters are to get a number of the Select releases for about seventy days' run each in Loew's Greater New York chain of theaters.

Among the features called for in this—one of the largest contracts which the new Select company has written to date—is the new Norma Talmadge picture, "The Moth," which will be seen at an early date in the Loew theaters. This is a play made from the novel of the same name by William Dana Orcutt, and depicting life in a very gay social set. Norma Talmadge, the star, is seen in the role of a very young girl who has made a loveless marriage and who permits herself to go the pace in order to hide her disappointment. The picture was directed by Edward Jose.

Other features secured by the Loew theaters in this booking include Hobard Henley's picture, "Parentage"; the Herbert Brenon thriller, "The Lone Wolf"; "The Whip," a screen presentation of the big Drury Lane melodrama; and "On Trial," the film version of a recent New York stage success.

Five Metros in October

All Notable Productions With Popular Stars—Supplemented With the Usual Drew Comedies.

FIVE superb feature productions will be presented by Metro Pictures Corporation during the month of October, as well as the usual quota of Metro-Drew comedies. These are exclusive of the patriotic special production de luxe, "Draft 258," Metro's great successor to "The Slacker." This, like "The Slacker," has been directed by William Christy Cabanne and written by him and June Mathis. It is scheduled for early release. Ethel Barrymore, Harold Lockwood, Emily Stevens, Francis X. Bushman, Beverly Bayne and Mme. Petrova are the stars represented in the October output.

First on the list is "Paradise Garden," with Harold Lockwood as star, released October 1. This is a screen version of the popular novel of the same name by George Gibbs. Vera Sisson, William Clifford, Lester Cuneo, and Virginia Rappae are prominent in the star's support. Fred J. Balshofer directed this six-act production, adapted for the screen by himself and Richard V. Spencer. Harold Lockwood plays Jerry Benham. By the terms of his father's will, Jerry is not permitted to see a woman or to know anything about the feminine sex until he reaches the age of twenty-one. He meets the right kind of woman—then the wrong kind, and dramatic developments lead up to a satisfactory finish.

"Life's Whirlpool," the October release, has the celebrated Ethel Barrymore as star. "Life's Whirlpool" is an all-Barrymore production, for it was both written and directed by the star's brother, Lionel Barrymore. It is a five-act Metro wonderplay, presented by B. A. Rolfe. "Life's Whirlpool" is a strongly dramatic story, in which one striking incident follows another, building up a thrilling sequence of events to a powerful climax. Miss Barrymore has the part of Esther Carey, a woman whom fate seems to have marked as the innocent victim of unusual circumstances. The way in which she weathers the storm and finally wins her life's happiness is masterfully told. Supporting the star is a cast of Metro favorites, including Alan Tale, Paul Everton, Walter Hiers, Ricca Allen, Reginald Carrington and Frank Leigh.

"A Sleeping Memory" is a magnificent seven-act superfeature starring wonderful Emily Stevens. It is a screen version of E. Phillips Oppenheim's splendid novel of the same name, and has been adapted for the screen by Albert Shelby Le Vino. George D. Baker has directed "A Sleeping Memory," which has been produced under the personal direction of Maxwell Karger. "A Sleeping Memory" makes remarkable demands on the versatility and acting ability of the star, and no one but an artist of Miss Stevens' well recognized talents could have emerged from the ordeal triumphant. Frank Mills plays opposite the star and the supporting cast includes Walter Horton, Kate Blancke, Mario Majeroni, Richard Thornton and Frank Joyner.

"More Truth Than Poetry" is the October 22 release. Mme. Petrova appears in this five-part feature, which has been written by the star herself. It is a story within a story. Elaine Esmond, a novelist, is so absorbed by the theme of her new novel that she continues dictating to her stenographer hour after hour, "More Truth than Poetry" being the child of her imagination. Vera Blair, the heroine of the story, aids her husband in winning the success that he could not attain without her assistance, and when he has reached the pinnacle of fame and fortune, he attempts to discard her in favor of another woman. Her treatment of this crisis forms the climax of the play. Mme. Petrova plays the dual role of the novelist and the heroine. Mahlon Hamilton has the leading masculine role, that of Ashton Blair. Others in the cast are Violet Reed, Harry Burkhardt, William B. Davidson, Charles Martin, Mary Sands and Anthony Merlo. Burton L. King directed the picture.

Metro's final release for October is "The Adopted Son," in which Francis X. Bushman and Beverly Bayne are co-stars. "The Adopted Son" is a picturization of Max Brand's story of the same name appearing in the All-Story Weekly. Charles Brabin has directed this six-part super-feature under the personal supervision of Maxwell Karger, and it has been adapted for the screen by Albert Shelby LeVine. "The Adopted Son" is a stirring tale of the Tennessee mountains, and of a feud of long standing between the Conovers and the McLanes.

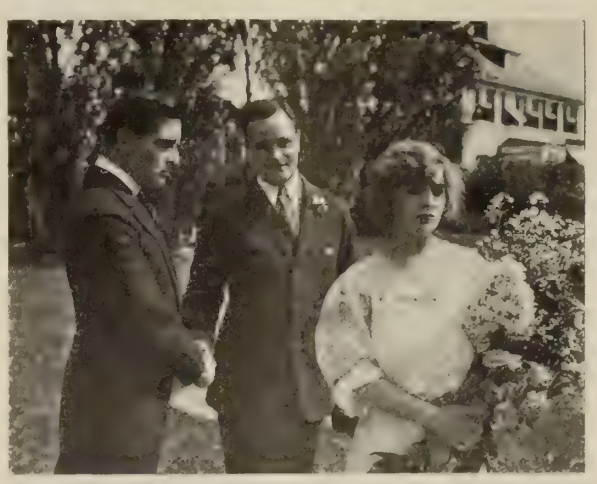
Mr. Bushman plays "Two-Gun" Carter in this production, and he proves his right to the title by shooting equally well with both hands. Miss Bayne has the part of Marian Conover, for whose sake the stranger from Texas makes the cause of the Conovers his own, vowing to wipe out blood with blood. How, in Willoughby Hollow at midnight, after marrying pretty Marian, he meets the McLanes and holds his own against them unaided, provides material for one of the most exciting moments ever shown on the screen. Wild mountain scenery, with cascades and mountain streams, furnishes the background for this beautiful production. A capable cast, including J. W. Johnston, Leslie Stowe, John Smiley and Art Ortega, interprets "The Adopted Son."

ALLENS GETS SELECT PICTURES FOR CANADA.

Select Pictures has closed a contract with Jule and Jay J. Allen, the eminent Canadian exhibitors, whereby their important chain of theaters throughout Canada will play all Select Pictures. This firm now controls the rights for Canada to Artcraft, Paramount, Famous Players, Select and Monarch pictures, as well as a number of important individual productions.

"JUDGMENT HOUSE" SET FOR NOV. 19.

Timely from more than one point of view will be the release on November 19 of the first J. Stuart Blackton production for Paramount—"The Judgment House," by Sir Gilbert Parker. The story is in itself appropriate to the times because of the military flavor and the great battle scenes depicting incidents in the Boer War. Furthermore, interest has been intensified in the works of Sir Gilbert Parker, because he has been in this country for several months past, having sailed for England only a week or two ago, and has personally watched the filming of the first two Blackton pictures for release by Paramount—"The World for Sale" and "The Judgment House."



Scene from "The Judgment House" (Paramount).

While both these productions are completed it was decided that "The Judgment House" should be the first one given to the public, because of its timeliness.

TANGUAY COSTUME REVIEW IN "THE WILD GIRL."

When Eva Tanguay makes her first appearance on the screen in "The Wild Girl," which Select Pictures will release shortly, picture fans throughout the country will see the famous star of vaudeville in all the costumes which she has worn during her many years of sensational success as a vaudeville headliner. Included in these are some of the eccentric and beautiful costumes worn when Eva Tanguay sang "I don't Care" from sea to sea.

"THE GOLFERS" (L-Ko).

Dick Smith and Archie Mayo collaborated in producing "The Golfers" for L-Ko release through Universal exchanges Nov 14. Eva Novak will be the female star, and Bob McKenzie, Eddie Barry and Chester Ryckman will vie with her through their efforts as comedians in producing the usual average of L-Ko fun from a subject that would seem to lend itself very easily to screen gaiety. In addition to the principals there will be one of the most numerous companies of assistant mirthmakers lately presented in this series of comedies. The fun proceeds indoors and out, and there is a promise of a surprising number of ingenious schemes to fetch the laughs from the crowds which, in these days, have enough of serious matters to think of, and seek relief in merrymaking on the screen.

Scene from "The Golfers" (L-Ko).

Goldwyn Names Second Quartet

Mae Marsh, Mabel Normand, Madge Kennedy and Maxine Elliott Are Featured in Coming Pictures.

GOLDWYN'S second four releases, just announced, are as follows: November 4, Mae Marsh in "Sunshine Alley," by Mary Rider; November 18, Mabel Normand in "Joan of Plattsburg," by Porter Emerson Browne; December 2, Madge Kennedy in "Nearly Married," by Edgar Selwyn; December 16, Maxine Elliott in "The Eternal Magdelene," by Robert McLaughlin.

"Sunshine Alley" gives Mae Marsh a role unlike anything she has ever had before in her career. The role is as plaintive and charming as her most recent role of Polly in "Polly of the Circus" and, in addition, there is a whimsical note that gives her the opportunity to reveal again what a really remarkable actress she is. Audiences everywhere will be delighted to find that in "Sunshine Alley" Robert Harron, Miss Marsh's former team-mate, is again her leading man.

"Joan of Plattsburg" is Mabel Normand's first Goldwyn picture and it brings this delightful and world-famous comedienne back to the screen after an absence of more than a year. Her first Goldwyn picture is a delightful comedy with a big patriotic touch and thousands of soldiers at the Plattsburg, N. Y, camp take an active part in the picture

"Nearly Married," bringing Madge Kennedy before the public for the second time, is Edgar Selwyn's famous farce comedy which enjoyed a long run in the Gaiety theater, New York, when first presented, and was then seen throughout America. This picture is being directed by Chester Withey, and Miss Kennedy is supported by Frank Thomas, Mark Smith, Alma Tell, Richard Barthelmess and Hedda Hopper.

"The Eternal Magdelene," from Robert McLaughlin's sensational play, gives Maxine Elliott a tremendous opportunity to attract the attention of American audiences. The direction of this picture was in the hands of Arthur Hopkins, a daring radical in the theater who is often termed "the socialist of the American theater."

Goldwyn has a surprise in store for its ninth release and this unnamed picture is expected to win high favor with both exhibitors and the public in all parts of the world.

VICTOR MOORE IN "THE COW JUMPED OVER THE MOON."

Victor Moore will release on October 8, Thos. J. Gray's latest comedy, "The Cow Jumped Over the Moon." Though given a fairy tale title, the comedy is based on the high cost of living.

Vic gets the butcher bill, and the total of it nearly knocks him off his feet. He decides then and there to put an end to the high prices. He starts out to purchase a cow, and on the way he picks up a circular with a drawing of a cow, with directions of how to dissect her in the most economic way. He arrives at a farm house and buys a cow, and starts homeward with her. En route he has no end of trouble, but eventually gets her home. The next morning, at breakfast, he is without cream for his coffee, and he figures here is where he beats the milkman. Out he goes to the cow, and knowing nothing about milking a cow, he thinks he'll "crank her." After much trying, he finds the cow is "dry." He decides to be stylish and get a Dairy Maid for the cow, but his wife soon

Scene from "The Cow Jumped Over the Moon" (Klever).

put this idea out of his head. He then decides to map the cow out as per the drawing and take her to the butcher. He does, but he manages to get into an argument with the butcher, who throws him and the cow out of the place. The finish finds Vic without his cow and out the money he paid for it.

This comedy must be seen to be appreciated, for this very timely subject is handled in a most unique way. It is full of laughs and loads of funny situations, and Moore gets over some very funny comedy.

TRIANGLE RELEASES.

Margery Wilson and Roy Stewart Featured in Separate Productions for Week of October 14.

THE triumph of justice over lawless brigandry and romance among the great woods of the Canadian Northwest are motifs which promise a strong Triangle program for October 14th, when "One Shot Ross" and "Wild Sumac" will be released.

Surrounded by the genuine article in cowboys, Roy Stewart undertakes to clean up a western settlement infamous for its wild disregard of law and order. His direct methods of deal-

Scene from "Wild Sumac" (Triangle).

ing with offenders earn him the title of "One Shot," and as the vigilante of the community, he comes in for a deal of admiration and necessary bloodshed. But when his unerring aim of authority brings sorrow to a little child, he decides to pull stakes for a camp where eternal vigilance is not the price of safety. The hold-up of the outward-bound stage brings him under the shelter of the Sheridan roof, and sows the seed of a pretty romance in which the famous gunman uses his skill to avenge a father's murder and rid the earth of a villainous rival. Supporting Stewart in this new Western drama are Josie Sedgwick, as Mary Sheridan, and Jack Richardson, whose "bad man" characterization gives the familiar "gambler of the screen" an opportunity to desert his faro table for a time.

In the second release of the week, "Wild Sumac," a picture which William V. Mong directed while on leave of absence from the Culver City playing forces, Margery Wilson has an unusual opportunity to adapt her personality to the character of a fair young gypsy of the big woods, untamed and unguided, who is charged with a murder of which she is innocent. The long arm of the Royal Northwest Mounted Police figures prominently in this story as the half-breed bootlegger is brought to justice and the girl Sumac's true identity revealed. Her thrilling rescue from a burning pyre and a realistic man-battle rivalling in its intensity of emotion the famous fight scene in "The Flame of the Yukon," are high points in the wistful love story. Jack Cunningham prepared the scenario from the story of Elaine Sterne.

On the Triangle Komedy program for this week are "Their Love Lesson" and "A Prairie Heiress," both one-reelers. The Keystone feature, "Pearls and Perils," concerns a maze of trouble started over a string of pearls, the original and bogus jewels going the rounds of an exclusive millinery shop and its "vamp" model with lightning rapidity.

CONSERVATION WORK SHOWN IN CURRENT EVENTS.

Popularizing such serious subjects as the conservation and organization of America's resources for war purposes is a task that calls for considerable knowledge of human nature. But the editor and title-writer of Universal Current Events seems to posses this knowledge in a marked degree, judging from the contents of the 21st issue of this interesting news weekly just released.

Views are shown of one of the new Transatlantic frighters recently launched in Lake Erie after being constructed in record time.

The success of the food conservation campaign that has been carried on in Greenwich, Conn., during the past three months is fitting celebrated with pictures that not only tell their story excellently, but will doubtless inspire people in other wide-awake communities to accomplish similar results.

Guynemer, most famous of all French aviators, whose recent death or capture was the cause of widespread mourning throughout the greater part of the civilized world, is shown in a series of intimate studies that should help keep his memory alive.

The celebration incident to the departure of a huge contingent of California troops from the Golden Gate comes in for adequate representation, as well as the greeting extended to Baron Ishii and the other Imperial Japanese envoys by the City of New York a few days ago.

Belle Bennett Leads Universal Program

Gale Henry and William Franey in Burlesque of "Twenty Thousand Leagues Under the Sea," But One of Many Features for Week of October 15.

BELLE BENNETT is the star of the Gold Seal drama entitled "The Taming of Lucy," which heads Universal's regular schedule of releases for the week of October 15. The story was written by Edna Rowell Schley and Giles Warren, and produced by Charles Swickard. It presents the theme of the unwilling bride, married to the alleged caveman, whose reputation for rough virility acts as a bar to happiness. When the big test comes, however, the real man shines through. There are some unusual angles to this touch-and-go drama which seem guaranteed to give any spectator a reel surprise at the climax. Val Paul, Betty Schade and Morris Foster are prominent in Miss Bennett's support.

Eddie Lyons and Lee Moran will appear Tuesday, October 18, in a Nestor comedy entitled "Wild and Wooley Women," written by Fred Palmer, and produced by Roy Clements. Edith Roberts takes the featured feminine role in this amusing commentary on life in a co-educational school. There are some amusing bathing scenes, in which the boys surprise the girls, cans certain sections of the wardrobe, but in the ensuing mix-up, the girls get the drop on the boys and force them to take to the water thoroughly squelched.

The L-Ko comedy to be released Wednesday, October 17, bears the intriguing title, "Vamping Reuben's Millions." It was directed by Dick Smith under the supervision of J. G. Blystone, and details the many unusual occurances in the life of an agriculturalist whose good judgment of horses is only exceeded by his poor judgment of mortgages. The resulting misadventure provides an excellent object lesson regarding the folly of trying to mix business with pleasure. Bob McKenzie, Eva Novak, Eddie Barry, and Catherine Young are the principal funmakers. The 94th issue of the Universal Animated Weekly will be released on the same day.

Gale Henry and William Franey are the stars of the feature for Thursday, October 18, which is an uproarious burlesque on "Twenty Thousand Leagues Under the Sea" entitled "The Cross-Eyed Submarine." The scenario, which is one of the most deftly constructed take-offs on a popular story that has been done in many a day, is the work of Jack Cunningham. W. W. Beaudine is responsible for the direction. Lillian Peacock and Milburn Moranti have parts well suited to their respective styles of humor, and the many mechanical novelties introduced in the course of "Prince Ducker's" ceaseless quest through the caverns of the deep for his kidnapped daughter will be sure to provide much genuine merriment. Dave Morris and Gladys Tennyson will be featured in a Joker comedy known as "The Magio Jass-Bo," released coincident with "The Cross-Eyed Submarine." Alfred Santell and A. F. Statter are responsible for the direction and authorship of this swiftly moving version of the art of slapstick, which exemplifies some of the best trick photography recently turned out at Universal City.

On Friday, October 19, Evelyn Selbie and Harry Griffith will be shown in a Victor comedy of English cockney life entitled "When Liz Let Loose," written by E. Magnus Ingleton, and picturized and produced by Ruth Baldwin. The 41st number of the Screen Magazine, containing several exclusive features of semi-news interest, will also be shown at the same time.

"The Temple of Terror," a Bison drama featuring Eileen Sedgwick and Fred Church, will be released Saturday, October 20. This is one of a series of short thrillers with wild animals prominent in the action that have aroused much favorable comment on the part of Universal patrons during the past four months. Gale Henry and William Franey will also be seen in a Joker comedy by R. A. Dillon and W. W. Beaudine known as "Who Done It"? The mistakes of a jealous husband provide several hearty laughs in this exhilarating farce.

The week will also be notable in making the closing episode of "The Gray Ghost" and the opening episode of the "The Red Ace," Universal's new outdoor mystery serial, which has already produced a remarkable impression for its vigor and well-timed suspense in greater New York.

CONSTANCE TALMADGE STARTS ANOTHER SELECT PICTURE.

Constance Talmadge has begun work on another of her Select Pictures. This is an original story called "The Honeymooners," and was written by Lloyd Sheldon. The scenario has been prepared by Eve Unsell.

Unlike Miss Talmadge's first feature, "Scandal," which was built on a powerful dramatic theme, "The Honeymooners" is pure comedy drama, and will afford the charming star opportunity for a display of her brilliant comedy gifts. Miss Talmadge's rare penchant for comedy interpretation came to light during the filming of "Scandal," and Charles Giblyn, her director, at once set about providing her with a suitable vehicle for new triumphs.

Miss Talmadge, her director and company left this week for Niagara Falls, where the greater part of the work on "The Honeymooners" will be staged, and will be gone for several weeks, as this part of the production will be most elaborate.

Meanwhile prints are being prepared with all possible dispatch on Miss Talmadge's first picture, "Scandal," which is announced for early release.

CHAPTER FIVE OF "THE LOST EXPRESS."

New and sensational phases of the photonovel are revealed in Chapter V of "The Lost Express" entitled "In Deep Water," released by Mutual October 15.

Miss Helen Holmes, star in the fifteen chapter thriller, becomes involved with a gang of gypsies before the chapter is well under way, and before it is over there is staged a bit of sensational drama on the sea.

Helen escapes from a hut in the mountains just as it is destroyed, and fleeing, is imprisoned. Gypsies come along and

Scene from "The Lost Express" (Mutual).

rob her hands of the jewels she is wearing. She is found by members of her father's office staff and hurries to the Thurston oil fields to discover that one of the main feed lines is leaking. She sends a diver down into the bay to repair the damage, and Valquez sends a diver into the bay armed with a knife, with instructions to cut the air tube of the Thurston diver.

The action throughout the two reels is fast. Director McGowan has hit his stride in the fifth episode, and as the chapter proceeds the action grows faster and faster.

GAUMONT FEATURETTES FOR WEEK OF OCTOBER 22.

The featured subject in Reel Life No. 78, which will be released on Thursday, October 22, is "Dining on Wheels; or, How the American Traveler is Fed." Believing one of the best ways to gain the friendship of the traveling public is through the stomach, the great railway systems now devote as much attention to the dining car as to the other departments of their service. This subject not only pictures how you are fed at eighty miles an hour, but takes you behind the scenes and shows you how the cooks and waiters are trained in special schools.

There are other subjects in Reel Life No. 78 which deserve more than passing mention. A Colorado enthusiast has financed twenty expeditions to the top of the Continental Divide, to obtain the eggs of "The Rocky Mountain Jay," which lays only in the winter. Mr. Enos A. Mills, the distinguished author-naturalist, is one of the characters in this beautiful scenic-scientific subject, which was photographed at the crest of the continent. A remarkable example of double-exposure photography gives us "Then and Now; or, How High Living Cost Wins the Race," a comparison of to-day and when grandfather was a boy. The saman, or raintree, is pictured with others in "Queer Trees of Trinidad." Two animated drawings from "Life" complete the reel.

The Gaumont-Mutual Weekly No. 147 is released on Wednesday, October 24, but as this news-reel is made up only of the latest news events of importance, it is not possible to forecast what topics will be shown. War news, of course, will be featured, the Gaumont Company having its own staff of enthusiatisc cameramen not only in France and the United States, but all over the world; and no other event of national or international importance will occur without being pictured in this foremost of news weeklies.

ITALIAN ACTORS IN CAVALIERI PICTURE.

In spite of the fact that the art of makeup will deceive even the searching lens of the motion picture camera, Director Emile Chautard is determined that local color in the first Paramount picture with Lina Cavalieri as the star shall be perfect, and for that reason has engaged a large number of Italians to interpret the extra roles.

The scenes of "The Eternal Temptress," which will bring Mme. Cavalieri to the screen, and which was written expressly for the beautiful operatic favorite by Mme. Fred de Gressac and adapted by Eve Unsell are all laid in Italy.

Beside the familiar Grand Canal of Venice, the Bridge of Sighs and the quays of Rome, the famous Church of San Marco has been reproduced at Fort Lee with startling fidelity. In several scenes the star is seen entering or leaving the doors of this picturesque old house of worship, and the populous neighborhood, with churchgoers, beggar hordes, and so on, required the use of large numbers of extras.

The Well-Fed American Traveler

"Dining on Wheels" in Gaumont's "Reel Life" No. 78, Released October 25.

ONE of the most important departments of any railroad system today is that of the commissary or dining car, but few are the travelers who think of the difficulties which have to be obviated in order that they may dine en route as well and as economically as in the best hotels. Not the least of these difficulties is the fact that each dining car must be equipped to feed one man or hundreds, and no matter how many travelrs there may be each expects to be served as well as though he were alone. Railroads of today strive to please their patrons, and believing one way to a man's friendship is through his stomach, they pay no little attention to the meals they serve. After considerble persuasion the Gaumont Company induced one of the biggest railroad systems to permit them to photograph "Dining on Wheels," which is featured in Reel Life No. 78, and released October 25. In this subject is shown not only the outfitting of the dining cars at the commissary, but the schooling of the cooks and waiters, and the actual "dining on wheels" at the rate of eighty miles an hour!

The other subjects in this issue of Reel Life are of more than ordinary interest. Museums are always on the hunt for things which are rare, and the fact that "The Rocky Mountain Jay" lays her eggs in the winter time is responsible for a beautiful scenic picture of the search for these eggs on the snow-clad top of the Continental Divide.

"Then and Now," a subject made possible only by marvelous double exposure, shows an entertaining contrast in the income and "outgo" of grandfather's day and ours. Among other "Queer Trees of Trinidad" we see the raintree, so large that a passing trolley car looks like a small insect. "Not Guilty" and "The Apparel and the Man," two animated subjects from "Life," the popular humorous weekly, complete the reel.

"PUBLIC BE DAMNED" ENDORSED BY WOMEN.

The National Housewives League, an organization of vast influence throughout the country through its president, Mrs. Julian Heath, has endorsed the film drama, "The Public Be Damned." In her letter to Arthur S. Kane, general manager of the Select Picture Corporation, Mrs. Heath characterizes the play as most opportune and destined to be of assistance in adjusting the present food control situations.

"THE THING WE LOVE" (Paramount).

Baring German intrigue in America, portraying Hun plots to injure this country and its allies, "The Thing We Love," which will be released in November by Paramount, with Wallace Reid as the star, supported by a splendid cast, will be a timely picture, besides possessing merit and innumerable thrilling scenes and situations.

Wallace Reid has just started work on "Nan of Music Mountain," from Frank Spearman's novel, and Ann Little has arrived

Scene from "The Thing We Love" (Paramount).

on the West Coast to support the star in this production. George Melford is director.

Following the completion of the picture, Mr. Reid will come East to work in "The Source" with its locale in the Maine Woods.

For "The Thing We Love," Reid has the role of a red-blooded young American who, with the aid of his sweetheart, is able to frustrate a vile plot to wreck a great munition plant.

The scenario was founded upon a story by H. B. and M. G. Daniel and the picture was directed by Lou-Tellegen. Harvey Thew wrote the scenario.

"FATTY" GOES TO CONEY ISLAND.

In that riotous melee of comedy which constitutes "Coney Island," the last of Roscoe "Fatty" Arbuckle's comedies for Paramount to be "made in New York" before his return to the coast studios, the action is precipitated by "Fatty's" determination to spend a day at Luna Park untrammeled by domestic ties.

"Fatty" has reckoned, however, without his wife, who insists upon making one of the party and reading to her husband as they sit upon one of the benches in the park. Taking

Scene from "Fatty at Coney Island" (Paramount).

advantage of one of her preoccupied moments "Fatty" hastens to disappear and makes his way into the park, where he immediately starts a flirtation with a pretty girl, whose escort he succeeds in having arrested by a clever ruse, thus securing the young lady to himself. His wife, after a fruitless search all over the beach, reports "Fatty's" disappearance to the police and asks their assistance in tracing the recalcitrant.

"Fattys" unmasking leads to a general fight, the lifeguard calls out the police—he has been disporting in the water—and the entire party is taken to the station house where the turmoil starts all over again. Here, though, "Fatty" and the much-abused escort join their forces and succeed in locking the women and the entire police force in one of the cells. As they leave the station house the victors they resolve never to look at women again, a determination which they keep only until two charming girls who are passing smile at them.

REAL SANDSTORM IN ALADDIN.

So vivid is the presentation of the swirling sandstorm in William Fox's "Aladdin and the Wonderful Lamp," that more than a few veteran picturegoers close their eyes to avoid the flying dust on the screen. The picture, the second by the famous Fox Kiddies, is at the Globe theater in New York City.

The spectacular scenes in which Aladdin finds himself choked with the blowing dust are not the product of a "prop" sandstorm. They were filmed by the directors C. M. and S. A. Franklin on the wastes of Oxnard Desert in California, when the wind was whipping and roaring across the open spaces. The big company, of which Francis Carpenter and Virginia Lee Corbin are the chief members, lay in wait many days for a gale heavy enough to stir up the sand. They were rewarded by one which all but carried the juvenile players away.

THE LEES MEET GOVERNOR EDGE.

"Governor's Day" at the New Jersey State Fair, Trenton, N. J., this year took on an added significance by reason of Jane and Katherine Lee, William Fox's "Baby Grand" film stars, sharing with Governor Edge the honors and homage tendered by seventy-five thousand persons. The Lee Kiddies were presented to the governor, Senator Frelinghuysen and other celebrities, photographed engroup with Jersey's officialdom, and figured prominently in most of the celebrations of the day.

The talented little Fox film celebrities took Trenton by storm, and during the five days they spent there were guests of honor at many social events arranged for them.

QUINTUPLE EXPOSURE IN THIS WILLIAM FOX FILM.

Only those who have studied photography or have gone into it seriously can appreciate the full significance of the announcement that in "Conscience," Gladys Brockwell's new William Fox production, there is one scene which required a quintuple exposure. The scene in point shows Miss Brockwell, herself, in the Court of Conscience surrounded by Avarice, Lust, Ambition and Vanity, each of whom she impersonates.

Hart's Artcraft Debut Is Fritz's Finale

In "The Narrow Trail" Spirited Horse of the Actor Makes Farewell Screen Appearance.

OCTOBER 15 will mark an important day in the career of William S. Hart, the popular characterizer of western parts, in that it is the release date of his first Ince photoplay to be distributed through Artcraft. In addition to making his debut as an Artcraft star, "Big Bill" on this day discloses his initial efforts as an author.

"The Narrow Trail" is the title and presents Hart in the role of Ice Harding, an outlaw of the plains who falls out with his gang because of his horse, a conspicuously marked Pinto that discloses the identity of the bandits wherever they go. The outlaw's great love for his pony causes a rupture between him and the men, with the result that Harding leaves the gang and conducts his raids alone. Various touching scenes between master and beast are portrayed by Hart and his popular Pinto Fritz, who appears for the last time on the screen in this picture. In a thrilling scene for this picture Fritz narrowly escaped death recently, whereupon Hart decided to retire his horse because of his fondness for the pony. The story for "The Narrow Trail" is practically written around the famous animal and presents many startling incidents in which Fritz plays an important part.

As leading woman to the star there appears Sylvia Bremer, the beautiful Australian actress who has recently made such pronounced successes in Ince pictures. Others in the cast are Milton Ross and Robert Kortman.

TWO DIRECTORS FOR MARY GARDEN.

The mystery hedging about the director selected for Mary Garden's first screen play, "Thais," has been solved. Goldwyn announces not one director but two to take charge of the famous diva's debut. They are Hugo Ballin and Frank Crane.

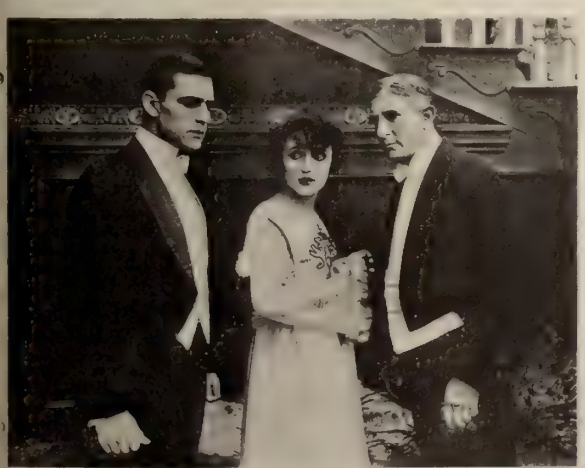
These two men will collaborate in the making of "Thais," Mr. Ballin giving more attention to the artistic phases of the picture, beginning with the settings and ending with the composition of the figures in the scenes, while Mr. Crane will handle the technical direction.

The leading part opposite Miss Garden, that of the role of the monk, Paphnucius, will be played by Hamilton Revelle. Among others chosen for the cast are Crauford Kent, Charles Trowbridge, Lionel Adams, Alice Chapin, and Margaret Townsend.

"THE LASH OF POWER" (Bluebird).

J. Grubb Alexander and Fred Myton provided the story and scenario for "The Lash of Power," in which Carmel Myers will make her debut as a Bluebird star on Nov. 5. Miss Myers comes to the Bluebird "Star-Cycle" with only a brief but, nevertheless, enviable screen career. She is being made familiar to the better class of photoplay patrons in the present state rights operations involving "Sirens of the Sea," in which she is the featured one. These facts will aid exhibitors in advertising Bluebird's new star.

"The Lash of Power" is an exciting melodrama, a page torn from "old school" methods of popular entertainment. There seems to be plenty of problem plays, comedies and society



Scene from "The Lash of Power" (Bluebird).

dramas, but diversity in its program is a Bluebird maxim—hence melodrama, "lurid," if you like, to forward the stellar interests of Carmel Myers.

Kenneth Harlan, as Miss Myers' leading man, undertakes heroics and villainy that recall the palmy days of melodrama; Charles Hill Mailes is cast in an essential role, and the other players include Helen Wright, T. D. Crittenden, Gertrude Astor and Jack Nelson. To enumerate the sensations in "The Lash of Power" would involve a catalog of practically every method of stage-craft employed to stir the thrill-centers of theater-goers.

"THE BEAUTIFUL ADVENTURE" (Empire-All-Star).

In "The Beautiful Adventure" the Empire All-Star Corporation have a story that is expected to repeat on the screen the great success it had on the stage when produced by Charles Frohman.

It tells of a young girl who refused to marry the dry old "stick" her aunt has chosen for her—albeit he is wealthy—preferring, instead, to marry the man of her choice.

Just what plights her wilfulness leads her into how she

Scene from "The Beautiful Adventure."

flies at the eleventh hour in her wedding dress: of the natural mistake made by her grandmother in thinking the eloping couple husband and wife, and the various other complications are told with a delightful delicacy that, however, loses none of its Gallic piquancy in the telling.

Miss Ann Murdock interprets the same stellar role that she did on the stage, that of Helene, and is ably supported by Mr David Powell, who, as the romantic young Frenchman, is at his best.

Other members of the cast are: Ada Boshell, Carl Sauerman, Vera Fuller Mellish, and Kate Sergeantson. The date set for the release of "The Beautiful Adventure" is October 15 on Mutual programs.

BEBAN IN TWO MORE PARAMOUNTS.

A definite selection of the two additional productions in which the noted character actor George Beban will appear for Paramount has been made. Of these the first is "The Land of the Free," based upon a powerful dramatic playlet written by William C. De Mille and presented with remarkable success in New York several seasons ago. For the second production the virile story of the Canadian northwest, "Jules of the Strong Heart" has been chosen. The title role affords Mr. Beban ample opportunity to display his wonderful histrionic ability in portraying the big, wholesome, lovable characterizations that have made him the greatest exponent of Latin types on the screen or stage today.

"The Land of the Free" is one of those humanly touching episodes that in real life frequently befall immigrants arriving on the shore of America. The true pathos of the honest-hearted Italian laborer who finds it impossible to bring his little family into the land of the free because of his economic shortcomings will be faithfully portrayed by Mr. Beban.

"Jules of the Strong Heart," while entirely different in character, is also admirably suited to the actor's peculiar talents.

OIL WELLS IN COMING RAY PICTURE.

Immense oil-producing properties, with wells in operation, will form a splendid background for Charles Ray's second Paramount picture, "His Mother's Boy," which follows "His Father's Son," which is to be released October 22. The Ince star in the second production, which is a picturization of Rupert Hughes' story, "When Life is Marked Down," the screen version having been written by Ella Stuart Carson, has the role of a youth who has been raised with more than ordinary care and is finally put on his mettle, when he proves that he is a real man after all.

Victor L. Schertzinger is the director and has devoted much time to obtaining the real atmosphere for the old field scenes, which form a large part of the actual story. The magnitude of the fields, the immense derricks, and all the working of the great industry are pictured and the film becomes a veritable object lesson in the production of oil.

In the supporting cast chosen for Mr. Ray in this picture will appear Doris Lee, a new leading woman of the Ince forces.

PRIVATE SHOWING OF "MADAM WHO."

A capacity audience filled Aeolian Hall last Monday evening as the guests of Carl Anderson, president, and the Paralta organization, to witness a special projection of Bessie Barriscale's second play, "Madam Who."

IT IS "JOAN OF PLATTSBURG" NOW.

Mabel Normand's first picture for Goldwyn isn't to be called "Joan of Flatbush" after all. Its "Joan of Plattsburg." Porter Emerson Browne, author of the story about the poor little orphan girl whose simple faith in visions turns up and delivers into the hands of the military a band of enemy spies, heartily approved the change in title after watching the

Mabel Normand at Plattsburg.

famous little comedienne "on location" at the great officers' training camp in northern New York State.

"Everybody's been so good to me up here," Miss Normand explained, "that I want to show I'm grateful."

MARGARITA FISCHER'S NEW SCREEN DRAMA.

Lloyd Ingraham will direct Margarita Fischer, newly acquired screen star for the American Film Company. Mr. Ingraham has recently completed a series of three productions, featuring Mary Miles Minter, who will be directed now by Henry King. The Minter productions, "Charity Castle," "Her Country's Call" and "Peggy Leads the Way" have been produced at an unusually heavy expenditure, every detail being exact, at whatever the cost. President Samuel S. Hutchinson will not allow cost of production to be considered when he aims at results in the way of excellence and artistic finish and character.

Miss Fischer will first be presented as an American screen star, in a timely five-reel feature dealing with modern questions, and called "A Daughter of Joan." It is a comedy-drama and was written by Beatrice Vander Pluym and William Parker, and adapted for the screen by Chester B. Clapp. Jack Mower will continue as her leading man.

Frank J. Urson has been secured by the American Film Company to photograph the Margarita Fischer productions. Mr. Urson formerly worked under the direction of Lloyd Ingraham for several years and their long association in the motion picture field is expected to produce some excellent results in the Fischer productions.

BILL POSTING FOR BLUEBIRDS.

A schedule of 500 cities throughout the country, in which will be carried on a bill-posting campaign to introduce Bluebird's " Star-Cycle" to the general public, has been arranged. William de Leftwich Dodge has designed a dignified and at the same time ornate combination of art and portraiture to attract the passerby and make familiar the features of Mae Murray, Ruth Clifford, Dorothy Phillips, Carmel Myers, Violet Mersereau and Franklyn Farnum, who constitute the membership of Bluebird's "Star-Cycle."

The six facial representations will hang in as many medallions within a border of effective coloring, with very little typematter to detract from the emphasis that is intended to apply to the individual pictures. In this way Bluebird believes that co-operation with the exhibitors will be effectively obtained, and to that end the selection of cities have been carefully made.

"ARMS AND THE GIRL" (Paramount).

Just about a week before she makes her debut in a new play at the Hudson theater, New York, Bille Burke, the star of stage and screen, who was last seen in the Paramount production, "The Mysterious Miss Terry," will appear in the film version of the successful drama, "Arms and the Girl." This second Paramount picture will be released October 8.

"Arms and the Girl" is serious in theme, dealing with those harrowing days at the outbreak of the great war, when the hand of the Hun fell heavily upon helpless Belgium.

Statement

Of the Ownership, Management, Circulation, etc., Required by the Act of Congress of August 24, 1912.

Of Moving Picture World, published weekly at New York, N. Y., for Oct. 1, 1917.

State of New York }
County of New York } ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared John F. Chalmers, who, having been duly sworn according to law, deposes and says that he is the business manager of the Moving Picture World and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor and business managers are:

Publisher, Chalmers Company, 17 Madison avenue, New York; editor, John Wylie, 17 Madison avenue, New York; managing editor, John Wylie, 17 Madison avenue, New York; business managers, John F. Chalmers, John Wylie, Eliza J. Chalmers, 17 Madison avenue, New York.

2. The owners are:

Chalmers Publishing Company, 17 Madison avenue, New York, the stockholders of which are James P. Chalmers, Eliza J. Chalmers, John F. Chalmers and John Wylie, all at 17 Madison avenue, New York.

3. That the known bondholders, mortgagees and other security holders owning or holding 1 per cent. or more of total amount of bond, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholders or security holders appear upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

JOHN F. CHALMERS, Business Manager.

Sworn to and subscribed before me this 1st day of Oct., 1917.
(Seal) Augustus H. Winkelman.

Notary Public, Westchester County.
Certificate filed in N. Y. County No. 301.
(My commission expires March 30th, 1919.)

CHANGES IN TRIANGLE PROGRAM.

The Triangle Distributing Corporation has announced the release of "The Man Hater," featuring Winifred Allen, for the week of October 28. "Doing Her Bit," the patriotic drama originally scheduled for this date, has been temporarily removed from the schedule. "The Stainless Barrier" will be the release for the second half of the week, as previously announced.

As revised, the Triangle feature program for the latter half of October is as follows: October 21, "The Firefly of Tough Luck," with Alma Ruebens, and "Cassidy," with Dick Rosson; October 28, "The Man Hater," with Winifred Allen, and "The Stainless Barrier," with Irene Hunt and Jack Livingston.

"A NIGHT IN NEW YORK" (American).

William Russell will be presented in a new role in his forthcoming feature "A Night in New York," written by Charles Turner Dazey and Frank Dazey and adapted for the screen by Chester B. Clapp. Russell will be presented as a station agent at Hohokus, Maine, whose one desire in life is to go to New York. He gets there—and right there the story hops to it.

Francelia Billington, as Gwendolyn Van Loon, has the leading feminine role. She is a beautiful society girl, daughter of a wealthy government official at whose house the Hohokus station agent finds himself all mixed up because of mistaken identities.

Carl Stockdale, Edward Peil and Alfred Ferguson have important parts and Harvey Clark has again been assigned the role of screen father to William Russell.

KATE PRICE APPEARS IN "SPARKLES."

Kate Price, the jolly comedienne, is featured in the first of the fourth series of Sparkle comedies, introduced this month by General Film Company for the Jaxon Film Corporation. Her able co-star, Billy Ruge, appears with her first in "Week End Shopping," a one-reel subject. Kate and Billy visit a department store for the purpose of fitting Billy out in some new store clothes. Billy's inclination to flirt, which is almost a disease with him, brings about one mix-up after another until it earns for him the soundest spanking of his life. The comedy in "Week-End Shopping" never lags for a minute. It promises well for the new series of six subjects.

"THOU SHALT NOT STEAL" (Fox).

"Thou Shalt Not Steal," the William Fox Special Feature released October 14, and in which Miss Virginia Pearson is starred, not only is an unusually abosrbing detective story, but affords Miss Pearson ample opportunity for employment of her emotional art. The bewildering action of the picture swirls around a $100,000 theft-from-a-thief, and the meager and solitary clue is of about the right size and in about the right anatomical location to be covered by a wrist watch.

The cast is exceptionally large, and every member contributes

Scene from "Thou Shalt Not Steal" (Fox).

lavishly to the mystery features. One of the company, the valet, is Victor De Linsky, a Russian nobleman, who was a lieutenant for the Emperor in the war against Japan, who subsequently was graduated from the Imperial Academy of Dramatic Art at Petrograd, and who, later, still under the reign of the near-sighted Czar whom once he served, took such treasonable interest in the revolutionary propaganda that he was sent to Siberia.

The play was adapted and staged by William Night and the photography, on which Mr. Fox is laying unusual emphasis since the inauguration of his special features, is by Joseph Ruttenberg.

"RASPUTIN" AND "THE BURGLAR" on WORLD FILM PROGRAM.

"Rasputin, the Black Monk," which drew very large audiences to the Park theater, New York, is in seven reels, and "The Burglar," which followed immediately, is in six reels. Both these picture plays will be published, just as they are, upon the regular World program at regular World prices.

"This," said Director General William A. Brady, "is by way of making good our forecasts of the past fifteen or sixteen months, and doing it in a manner that leaves no room for picking flaws.

"'Rasputin,' by the crowds it has drawn in New York, and by the laudations it has received from all the leading newspapers, has already established its right to rank with the biggest of the big specials.

"We intended to permit this photoplay to run on at the Park theater throughout the period of our lease, which we had succeeded in extending for this purpose, but we could not find another suitable theater just now in which to show 'The Burglar,' and so determined to curtail the prosperous run of the Russian picture.

"It is no secret around the Park that the house statistics of receipts for motion pictures have never excelled the record of 'Rasputin,' so we are making something of a sacrifice through its withdrawal in favor of 'The Burglar.'"

NEW SELIG LIBRARY DATES.

Future releases in the Selig World Library series being distributed by General Film Company, promise to add to the reputation these subjects have established as friend-makers for the exhibitors. These educational pictures, from exclusive Selig negatives, have scored a success wherever they have been shown. Three subjects are promised for October in accordance with the new plan of issuing one of these single-reel features every other week. Release dates for the month are October 3, 17 and 31.

Number 20 of the Selig World Library presents four of the most entertaining features yet seen in these series. One gets a good view of highly amusing Japanese cabaret performers at Tokyo. Next the camera shifts to Jerusalem, the Holy City. Other interesting subjects are "The Cocoanut Industry in the Philippine Islands" and "Ostrich vs. Chicken as a Food Producer." The latter subject illustrates the various uses to which this big bird can be put as a meat substitute. For one thing, one of its eggs equals thirty hen's eggs and is equally nutritious.

ETHEL RITCHIE STAR IN "FALCON."

"The Understudy," the current Falcon Feature announced by General Film Company, does more than its share to maintain the fast pace set by these popular four-reel dramas. Ethel Ritchie and Neil Hardin, two popular screen favorites, are featured in this picture, which is the eighth release of the series. Incidentally Miss Ritchie enjoys the distinction of appearing in two roles—those of Georgianna Lane and Hope Van Alen. The remarkable resemblance between the two young women is the basis of the highly entertaining story which follows the substitution of the former to pose as Mrs. Van Alen while the real wife is being treated at a sanitarium.

The story of "The Understudy" is by Leigh Gordon Giltner, a popular magazine writer, who has injected a lively plot into the story. The two stars are ably supported by a strong cast which contains, among others, Bruce Smith and Mollie McConnell. "The Understudy" was produced under the supervision of H. M. and E. D. Horkheimer.

FREULER ANNOUNCES "THE ADVENTURER."

Next Chaplin Pi ture Now Ready for Distrib_tion by Mutual.

THE ADVENTURER," next of the Chaplin-Mutual specials, will be released October 22. This announcement was made by John R. Freuler, president of the Mutual Film Corporation, upon receipt of a telegram from Los Angeles, announcing that the film, completed after weeks of delay, was on its way to the Mutual's executive offices in Chicago.

"The Adventurer" has met with innumerable adventures in the course of its completion. Just as the final scenes were about to be shot Mr. Chaplin was taken ill. He was well enough to appear in the studio for only a few days when Edna Purviance, his leading woman, was forced to go to the hospital for two weeks. After the last scenes were finished and Mr. Chaplin began his task of cutting the 20,000 feet down to 2,000, it was found that certain of the scenes, destined to remain in the film, were not done to the satisfaction of the comedian and he ordered retakes.

"The Adventurer" portrays Mr. Chaplin in the bestriped garb of a convict, and many of the most comical situations in the film occur during his pursuit by the prison deputies over the Sierra Madras.

"REACHING FOR THE MOON" NEXT FAIRBANKS.

The title of the new Fairbanks picture will be "Reaching for the Moon." Work on this photoplay is now well under way in California at the Lasky studio. It was for this production that the Fairbanks organization crossed the continent recently in order to get New York scenes.

"THE AUCTION BLOCK" (Goldwyn).

Though the story is, of course, the "star" of "The Auction Block," the great picture made from the Rex Beach novel, and soon to be released through Goldwyn, an unusually strong and capable cast of player will be seen in the picturization of the story.

Rubye DeRemer plays the role of Lorelei Knight, the little

Scene from "The Auction Block" (Goldwyn).

country girl whose greedy parents and scheming brother bring her to New York to put her on the auction block for sale to the highest bidder. Another important feminine role is in the hands of Florence Deshon, last year one of the featured players in David Belasco's production of "Seven Chances."

The role of John Merkle is played by Alec Francis, widely known to picture fans. Other players are Florence Johns, Dorothy Wheeler, Walter Hitchcock, Ned Burton, Charles Graham, George Cooper, Francis Joyner, Bernard Randall, and Peter Lang.

Mutual Schedule

Offerings for Week of October 15 Features Ann Murdock and Juliette Day.

TWO stars of the speaking stage, each in her second Mutual production, are listed on Mutual's schedule of releases for the week of October 15. Miss Ann Murdock appears in "The Beautiful Adventure," a picturization of the Charles Frohman stage success, and Miss Juliette Day, star in "Upstairs and Down" and other Broadway hits, comes to the screen in "The Calendar Girl," a five-reel comedy-drama.

"The Beautiful Adventure" is from the story by Robert de Flers, G. A. de Caillavert and Ettienne Ray. The little French heroine runs away on the morning set for her wedding to the man of her parents' choice with the man she loves, fleeing to her grandmother's home in the country where grandmother naturally accepts them as bride and groom. There ensued the beautiful adventure. It is a snappy story, beautifully acted by the clever and famous Miss Murdock. It was scenarioized by Joseph F. Poland and directed by Dell Henderson, who was responsible for "Reputation," starring Edna Goodrich, and "Outcast," the first of Miss Murdock's Mutual pictures.

Juliette Day scored heavily in "The Rainbow Girl," and her second Mutual release, "The Calendar Girl" is equally interesting and equally as well produced. Miss Day has been at work for several months at the American studios in Santa Barbara on a series of productions for Mutual. She deserted Broadway, where she was starred in the clever play "Upstairs and Down," for the Pacific Coast. She has brought to the screen the same inimitable little touches of acting, and the same clever personality which won her fame before the footlights.

"The Calendar Girl" deals with the experience of a wonderfully pretty model in a modiste's shop, who goes to the beach to display an attractive bathing creation and becomes involved in complications with a newspaper reporter, a calendar printer and a rich and handsome young lawyer.

Chapter V of "The Lost Express."

"In Deep Water," the fifth chapter of "The Lost Express," Helen Holmes' latest Mutual-Signal photonovel, is released October 15. Heavy bookings have been reported on the new serial, and they are increasing rapidly as exhibitors are discovering the success with which first-run exhibitors are showing the production.

"The Lost Express" is declared to be the most thrilling thing that Helen Holmes has done in her long and spectacular screen career. Each chapter is full of sensation and sets a new pace for fast action drama. Chapter V includes some new stunts which Director J. P. McGowan devised for his dare-devil star to stage.

Two Comedies on Week's Schedule.

There are two comedies on the Mutual schedule for the week. Billie Rhodes appears in the third of her new series of Strand Mutual one-reelers, "For Sweet Charity." She is supported by Jay Belasco and a capable cast. George Ovey appears in "Jerry's Jam," another of the highly laughable one-reel productions in which the humorous George Ovey appears as Jerry. "For Sweet Charity" is released October 16 and "Jerry's Jam" on October 18.

Two Topicals to Be Released.

Reel Life, Mutual's one-reel film magazine, is released October 18. It contains the following subjects: "A Colonial Church in South Carolina," "When Dishwashing is a Pleasure," "The Banana Industry," "A Primitive Jeweler," and an animated drawing from life, entitled "An Optical Illusion." Mutual Weekly, the Mutual-Gaumont news reel, is released October 17. It carries pictures of the latest news events up to the time the film is shipped.

"THE WOMAN GOD FORGOT" RELEASED OCT. 22.

The date of release for the mitral Geraldine Farrar film, "The Woman God Forgot," is October 22. A greater triumph than experienced even with "Joan the Woman" is predicted by the producers for the new Artcraft spectacle, and a special exploitation campaign is being prepared by exhibitors, who have already booked this picture.

The story is of a princess who sells her country for the man she loves. It is taken from a chapter in the early history of America, telling how the Spanish invaded Mexico and of their conquest of Montezuma. The princess falls in love with a young Spaniard, which role is played by Wallace Reid. The cast includes Hobart Bosworth, Theodore Kosloff, Russian dancer; Raymond Hatton and James Neill.

THEDA BARA GOES TO BROADWAY.

Theda Bara will make her first Broadway appearance at the Lyric theater on Monday night, October 15, in a film drama, "Cleopatra," founded on history and Cleopatra, as portrayed by Shakespeare and Sardou. Theda Bara will portray the Queen Cleopatra.

The film was photographed last summer in California. William Fox, the producer, acknowledges the assistance of the Egyptian department of the Metropolitan Museum in bringing out true historical values in the picture. The scenario is by Adrian Johnson

An elaborate musical setting has been arranged to accompany the presentation of the picture.

CARL LAEMMLE TAKES CONTROL OF BLUEBIRD.

Because of his manifold moving picture holdings, Carl Laemmle, president of the Universal Film Manufacturing Co., has previously been unable to give his personal attention to anything more than the production department of Bluebird Photoplays, Inc. He has now so arranged his business that he will be free to take upon himself the entire management of Bluebird affairs and has, in accord with the suggestion of the other stockholders, become managing director of Bluebird, assuming all the responsibilities and work that the title implies.

The increased activities in Bluebird affairs, which Mr. Laemmle ow assumes, as managing director, will involve his full participation in the most important advances the series has made since its establishment; marking a broadening of policy that has for some time been contemplated, and the introduction of innovations still to be announced. Every matter of policy, distribution, production and advertising in all essential details, will, in future, have the managing directors' experienced and personal attention.

NEW PLAY FOR EDNA GOODRICH.

A drama that hits hard at the heterogeneity of the American introduction and illustrates in most effective fashion the folly of inviting casual business acquaintances home to dinner is "Her Second Husband," by Hamilton Smith, in which Miss Edna Goodrich is to star.

The author of this play, who also wrote "The Vampire," "The Chests of Fortune," "Girl Detective," "Mysteries of the Grand Hotel," and many other well known film dramas, had Miss Goodrich in mind for the star part when he began this portray, which is intended to show the folly of compelling a wife to receive in her home on terms of social familiarity the acquaintances of her husband to whom he desires her to be nice "for business reasons." The production is for early Mutual release.

Miss Goodrich is much pleased with the play, which she declares inculcates some highly important social lessons and at the same time possesses all the essentials of dramatic availability.

SECOND "SUB-DEB" COMES OCTOBER 29.

Once again has Marguerite Clark proved she is mistress of the art of depicting upon the screen girlish types, with all the elusive charm, daintiness and the whilom spirit of mischief that is the natural accompaniment of youth at that place where womanhood and childhood meet. "Bab's Diary," first of the Paramount screen versions of the "sub-deb" tales by Mary Roberts Rinehart, was released September 29, and no sooner had it been given the public than demands for the production began to flow in, in almost unprecedented quantities. The public and—necessarily—the motion picture exhibitors, have received Bab with acclaim.

"Bab's Burglar," which is to be released October 29, is being awaited with exceptional interest, everyone being anxious to know just what this sprightly sub-debutante will do next.

J. Searle Dawley has directed both these "Bab" pictures; and it is only fair to say he has succeeded in catching the spirit of the stories down to the last degree and infusing it into the productions. Furthermore a fine cast, virtually the same in each picture, aids in rounding out the result

MONTAGNE AND THOMPSON FINISH ANOTHER SERIAL.

Albert E. Smith, president of the Vitagraph Company, was so pleased with the picturization of "The Fighting Trail," made by Edward J. Montagne and Garfield Thompson, that he immediately assigned these two clever writers to put in scenario form Vitigraph's newest serial, "Vengeance and the Woman." The script was finished this week in record time, and after being O K'd by Mr. Smith was hurried to the West, where William Duncan, director and star of "The Fighting Trail," will produce it.

NEW FOUR-REEL "O. HENRY."

One of the most delightful and whimsical of the O. Henry stories is found in the current Broadway Star Feature release, "The Indian Summer of Dry Valley Johnson," of General Film Company. In this, the fourth four-reel "O. Henry" production, Carlton King and Jean Paige reappear as leads.

Both Miss Paige and Mr. King have given a delightful interpretation to this charming story, which was directed by Martin Justice. This story will be followed in a week by a two-reel "O. Henry" picture, "Law and Order," a powerfully dramatic Western subject.

"DRAFT 258," TO BE RELEASED AS SPECIAL.

"Draft 258," Metro's forthcoming special patriotic production de luxe, is described by those who have seen it as the logical successor of this firm's sensational box office success, "The Slacker," and, as "The Slacker" has already done, will further crystallize patriotic enthusiasm through the country. Directed by William Christy Cabanne, the man who made "The Slacker," and written by him in collaboration with June Mathis, it takes up the situation of America of today exactly where "The Slacker" left off. "Draft 258" has the distinguished actress, Mabel Taliaferro, as star.

Nazimova Goes to New Orleans

Director Baker Heads Company of Players Who Will Appear in Big Metro Production.

MADAME NAZIMOVA, who has signed a long-time contract with Metro, has left with Director George D. Baker and a large company for New Orleans, where the exteriors of her initial Metro photodrama, an adaptation of Mabel Wagnalls' "A Rose Bush of a Thousand Years" will be staged.

The members of Madame Nazimova's supporting cast who are accompanying her to New Orleans are Charles Bryant, her leading man, who portrays Paul Granville, an American artist; Frank Currier, as the Prior; Bigelow Cooper, as De Roche, the heavy; John Sturgeon, as Fra Augustin; Albert Hall, as Pierre, and Philip Sanford, as Mestaire, the innkeeper. A large number of players will be engaged in the Southern city for the ensemble scenes. Others in the party include Charles J. Hunt, assistant director; Dwight Begeman, Charles Devin and Edward J. Shulter, technical director.

Much of the action centers around a monastery, which will be a large set constructed of masonry, that will equal in cost and size the great Tower of Babel set erected for scenes in Metro's "Draft 258." The old sections of New Orleans are ideal locations for the scenes located in the Latin quarter of Paris.

Madame Nazimova has a role in this Metro production which is of great dramatic intensity, being cast as Joline, whose regeneration is brought about in a mystic manner by a rose bush planted with sacred rites a thousand years ago. A crowning miracle is performed in the life of the heroine.

Incidental to the story of "A Rose Bush of a Thousand Years" are phases of the present great world war. The spectacular war scenes will be staged when the company returns to New York.

General Has "War News Weekly"

Cinema News Syndicate's Patriotic Release Taken for Exclusive Distribution.

GENERAL FILM COMPANY will act as exclusive distributor for the "American War News Weekly," one-reel subjects dealing with military and naval activities of the United States. This new arrangement begins with the twenty-fifth number of the American News Weekly, dated October 5. This weekly, produced by the Cinema News Syndicate, has been scoring everywhere, and the ambitious plans for the continuation of this feature on an even more important scale promise well for the future.

The Weekly is edited from the work of some thirty camera-spondents in this country and Europe, who are doing highly creditable work in providing a high grade graphic weekly of patriotic and topical interest. The activities of the fighting forces, important events in the preparedness movement, patriotic demonstrations and many other events dealing with America's participation in the war, are shown each week.

A series of new exhibitors' helps has been prepared by General Film. These include twenty slides for advertising purposes, two stock posters and a weekly one-sheet, printed in red, white and blue, in which the four leading subjects are headlined. This campaign of co-operation on the part of General Film is expected to enhance the effectiveness of the "War News Weekly" as a friend maker for the exhibitor.

BIG CAST FOR BRENON'S "EMPTY POCKETS."

Herbert Brenon is recruiting the characters for his latest production, "Empty Pockets," from the novel of Rupert Hughes, from the ranks of the Jewish actors and actresses from the East side, also from the ranks of Broadway's foremost actors. As has already been announced Bert Lytell, who made his screen debut in "The Lone Wolf" with such success, will be seen again in this picture, while Barbara Castleton is to play Muriel Schuyler.

Mr. Brenon has now added to his list Hetty Galanta, as Maryla; Malcolm Williams, as Perry Merrithew; Susan Willa, as Red Ida; Henry Leone, as Angelo Angeiillo; Susan Graham, Thornton Baston, Frank Nelson, Joseph Chailles, Germaine Bourville, Inez Shannon, Peggy Betts, Mr. Askman, Mr. Rothstein, Nathan Marcus, Ethel Kauffman, Peggy Shaw, Mrs. Mandel and Mrs. Rosen.

Mr. Brenon, who has been recovering from an operation for appendicitis, left the hospital and intends to resume his work on "Empty Pockets" within the next few days.

SIEGMANN TO DIRECT CARMEL MYERS.

Following her introduction as a Bluebird star in "The Lash of Power," on Nov. 5, Carmel Myers will appear in still another Harry Solter production, "One Clear Call," created from Larry Evans' story of the same title, a work numbered among the "best sellers" of last year. Then Miss Myers will pass to the directorship of George A. Siegmann, who is numbered among the experts in motion picture production.

Kenneth Harlan will continue as Miss Myers' leading man, but her supporting company will be newly chosen by Director Siegmann from the stock forces at Universal City. It is the purpose of Managing Director Carl Laemmle, of Bluebird, to give Miss Myers every advantage in her progress as a Bluebird star. The engagement of Director Siegmann is a clear indication of Mr. Laemmle's sincerity of purpose.

"ANTHONY, THE ABSOLUTE," JULIAN'S NEXT BLUEBIRD.

An unusual and striking feature of the new Bluebird production which Director Rupert Julian is at present staging, is the colorful and elaborate Japanese settings in which much of the action occurs. The story is a screen adaptation of Samuel Merwin's recent and widely-read novel, "Anthony, the Absolute," and the scenes are laid in Japan. Consequently nearly all of the sets, interior and exterior, are of the light and artistic type of construction familiar to all who have visited the Land of the Rising Sun.

A corps of Japanese workmen has been engaged especially to build the scenery for the production from designs and sketches prepared by Frank Tokanaga, a Japanese actor, who also appears in the picture. Ruth Clifford is the star of the photodrama and Monroe Salisbury appears opposite her as Anthony Eckhart, the studious scientist. W. H. Bainbridge and George McDaniels also have important parts in the production.

SECOND ESSANAY CHAPLIN READY.

"A Jitney Elopement," a conspicuous Charlie Chaplin success, is the current attraction in the new edition of famous Chaplin hits being made by Essanay through General Film. It has been strengthened by re-editing and has been retitled guaranteeing a continuation of the popular favor which the Essanay-Chaplin releases have rolled up from the beginning. Chaplin's inimitable comedy and the excellent work of his leading lady, Edna Purviance, are shown to splendid advantage in this subject.

Picture Theaters Projected

TUSCALOOSA, ALA.—Sam Friedman will open a moving picture theater on Broadway. Ben Hoczstein will be the manager.

GWIDON, ARK.—Imperial theater, which is conducted under the management of F. E. Wright, is being remodeled.

LITTLE ROCK, ARK.—A moving picture theater, to be known as the Majestic, will be erected at Camp Pike. It will have seating capacity for 3,000 people and be under the management of S. H. Fiedler.

HOLLYWOOD, CAL.—Business men plan to erect a community theater.

LOS BANOS, CAL.—Angelo Genelly plans to erect a moving picture theater at the corner of Fifth and I streets, with seating capacity for 800 people.

SAN FRANCISCO, CAL.—Alhambra theater has been remodeled and will reopen soon.

SAN FRANCISCO, CAL.—W. H. Weeks is preparing plans for a theater, to be erected in Richmond district. It will have seating capacity for 3,000 people and cost $300,000.

COLORADO SPRINGS, COLO.—J. Ernest Tompkins, manager of the Princess theater, has purchased the controlling interest in the Pike theater. He has resigned from the Princess.

WATERBURY, CONN.—V. Palladine, 18 Lawrence street, has the contract to build a one-story addition, 30 by 70 feet, to a moving picture theater for John Fernandex, 24 W. Porter street, to cost $5,000.

WASHINGTON, D. C.—S. H. Gaskins, 1411 Twenty-ninth street, N. W., has the contract to make improvements to a moving picture theater for Pauline V. Beyer, 420 High street. Lessee, Maryland Moving Picture theater, 616 Ninth street, N. W.

ST. AUGUSTINE, FLA.—Jefferson theater, operated by E. R. Goff, has been leased to the S. A. Lynch Enterprise.

CHICAGO, ILL.—Alexander Flower plans to erect a moving picture theater at Thirty-fifth street and Forest avenue.

CHICAGO, ILL.—H. L. Grumbiner will erect a theater at the corner of Lincoln and Lawrence avenues, with seating capacity for 1,800 people and costing $175,000.

NEWTON, ILL.—Star theater will be remodeled and reopened by J. Frank Stanley.

ELWOOD, IND.—J. Lamb and S. Abrams, Chicago theatrical men, have purchased the Orpheum theater.

LAFAYETTE, IND.—Theater will be erected here to cost $125,000 to replace the Dryfus. It will be operated under the management of the Columbia Amusement Company.

CEDAR RAPIDS, IA.—Revue theater will be opened under the management of Charles D. Wells.

MILFORD, IA.—W. J. Schmitz has purchased the Cox theater.

SIOUX CITY, IA.—Singer & Kaplan, 1609 Fourth street, have the contract to remodel a moving picture theater for Shulkin & Leahy, to cost $2,400.

SYRACUSE, N. Y.—Liberty theater, which James Kernan is erecting at the corner of Park avenue and Liberty street, is nearing completion.

YAPHANK, N. Y.—Scottish Rite Masons plan to erect a moving picture theater here.

CHARLOTTE, N. C.—Cantonment Amusement Company, incorporated with E. C. Griffith, president; W. E. Thomas, vice-president and general manager; C. B. Bryant, treasurer; will erect moving picture theater at Camp Green, 60 by 115 feet, with seating capacity for 1,000 people. Also erect billiard and pool-room and install nineteen bowling alleys.

WINSTON-SALEM, N. C.—The new Auditorium theater being erected here at a cost of over $100,000 will soon be completed. The house will have a seating capacity of 1,800 and will be conducted by the Piedmont Amusement Company.

BREMEN, N. D.—Work has been started on the construction of a new picture house here.

CHURCH'S FERRY, N. D.—Star theater has been purchased by George Steig.

DICKINSON, N. D.—Theater will be erected on site adjoining the Masonic Temple on Sims street. Manager Davis of Ray theater is interested.

FORMAN, N. D.—Millard Dada has disposed of his moving picture business to Will Hobbins.

HILLSBORO, N. D.—Gunder Howard has purchased a moving picture machine and will show pictures in the opera house.

JAMESTOWN, N. D.—The opera house will be thoroughly renovated and remodeled. Mr. Kavanaugh is the manager.

LAKOTA, N. D.—Star theater has been purchased by George Steig.

LANGDON, N. D.—Morris Orton has disposed of the Electric theater to Alvin Orton.

MINOT, N. D.—Grand theater has been taken over by B. E. Lang and reopened.

VALLEY CITY, N. D.—New moving picture machine, organ and hangings have been installed in the Rex theater. Other improvements are to be made.

AKRON, O.—Old Bank theater has been rebuilt and renamed the Maine.

AKRON, O.—Modern fireproof moving picture theater is being erected at the corner of North Valley and West Market streets by W. A. Park.

CANTON, O.—A suburban theater is in course of construction on Hampton road, with seating capacity for 600 people.

CHILLICOTHE, O.—Recreation building costing $100,000 will be included in the cantonment here. Spencer R. Gordon represents the War Department commission. Will contain theater, with seating capacity for about 6,000 people.

CINCINNATI, O.—Palace Amusement Company, care Benjamin L. Heidingsfeld, 1405 Union Trust building, have plans by W. H. McElfatrick, 761 Seventh avenue, New York City, for a four-story, vaudeville theater and office building, 200 by 118 feet; to cost $500,000.

CINCINNATI, O.—Community Players Company, now in process of organization by Miss Ruth Allen, will have a capital of $10,000. Propose to erect a theater in downtown district.

CINCINNATI, O.—Rud Hynicka has disposed of his interest in the Myrtle theater at the corner of Woodburn avenue and St. Francis de Sales street, Walnut Hills, to A. W. Sehn.

CINCINNATI, O.—McMahan & Jackson plan to erect a moving picture theater.

CINCINNATI, O.—Lawrence Bueche, proprietor of the Queen Ann theater on Colerain avenue, Camp Washington, will convert the lot north of the theater into an airdome.

CLEVELAND, O.—A. A. Silverberg has plans by A. F. Janowitz for a moving picture theater, 42 by 165 feet, to be erected at the corner of West Eighth-fifth street and Lorain avenue. It will have seating capacity for 1,000 persons.

COSHOCTON, O.—John Callahan will manage the Sixth street theater.

DAYTON, O.—Auditorium theater has been remodeled and reopened. Improvements cost approximately $50,000.

LORAIN, O.—R. S. Silsbee, 901 Lorain County Bank building, Elyria, is preparing plans for a two-story moving picture theater and office building.

WAPAKONETA, O.—Leo Helmstatter and J. H. Meyer will have control of the Brown theater this season.

WILMINGTON, O.—Extensive alterations are being made to the Clinton theater building.

ALLEN, OKLA.—Moving picture theater has been purchased here by M. M. Whitehead.

HEALDTON, OKLA.—Highnote theater has been opened.

PAULS VALLEY, OKLA.—Empire theater, owned by E. R. Harrison, is being remodeled.

WAKITA, OKLA.—R. J. Allan has purchased the Electric theater and will remodel the building.

ALBANY, ORE.—Globe theater is now being conducted under the management of Conrad Meyer, Sr.

BELLEVUE, PA.—Lincoln theater, at 529 Lincoln avenue, has been opened.

ELLWOOD CITY, PA.—Barnes is the name of a moving picture house in course of erection here.

PHILADELPHIA, PA.—George T. Roesch has taken title to the two-story brick moving picture theater at the northwest corner of Ridge avenue and Twenty-fifth street. The structure is on a lot 78 by 92 feet, and is assessed at $15,000.

PHILADELPHIA, PA.—Queen Lane Theater Company have plans by Henry L. Reinhold, 1309 Walnut street, for a one-story moving picture theater, 60 by 127 feet, to cost $15,000. It will be known as the Queen.

CANTON, S. D.—J. C. Marsh has leased the Empress theater and will conduct it as a moving picture house.

KIMBALL, S. D.—Frank Reynolds has sold his moving picture theater.

ETOWAH, TENN.—Crescent theater is now being operated under new management.

DALLAS, TEX.—Majestic is the name of a moving picture theater being erected at Elm and St. Paul streets.

CHARLOTTE, VA.—Cantonment Amusement Company has been incorporated here and will erect a moving picture theater at Camp Greene, with seating capacity for 1,000.

NEWPORT NEWS, VA.—Stewart Amusement Company, care William Gordon, Thirtieth and Washington streets, have plans by Herbert W. Simpson, Board of Trade Building, Norfolk, Va., for a one-story moving picture theater, 45 by 200, to cost $5,000.

PETERSBURG, VA.—J. C. Shore, S. W. Zimmer, J. L. Vaughan and others are interested in the erection of a theater near Camp Lee. Plans call for a structure 100 by 187 feet, stage 40 by 187 feet, with seating capacity for 3,075 people. Six stores are also included.

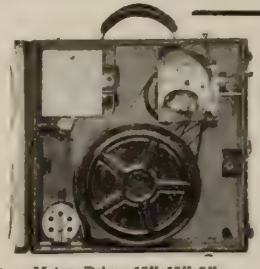
EVERETT, WASH.—Improvements will be made to the Rose theater.

GARFIELD, WASH.—Garfield theater building has been purchased by S. G. Lesch.

RICHWOOD, W. VA.—J. C. Holt has plans by S. W. Ford, Prunty Building, Clarksburg, W. Va., for a one-story moving picture theater, 39 by 125 feet, to cost $7,000.

MILWAUKEE, WIS.—Strand Amusement Company, 510 Grand avenue, plans to remodel theater and construct new stage, costing $8,000.

STURGEON BAY, WIS.—Crystal theater will be opened under the management of Howard Lavassor.



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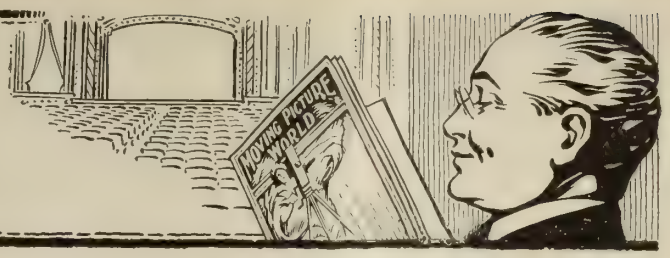

GATHERED BY OUR OWN CORRESPONDENTS

New England Exhibitors Lend Able Hand

Theaters All Over the Territory Boost Library Fund for Soldiers—Manager L. B. Mayer Aided Distribution of Slides—"Four Minute Men" Help.

By Richard Davis Howe, 80 Summer St., Boston, Mass.

BOSTON, MASS.—Great success marked the efforts of the moving picture exhibitors of New England in exploiting the Library Fund for Soldiers and Sailors. The campaign was in direct charge of Louis B. Mayer, president of the Metro Film Corporation of New England, and Mrs. Alice Rice Carroll, well-known lecturer and exhibitor. The distribution of the slides for the advertising of the campaign was effected through the New England Metro organization. Only a few days' notice was given of the campaign, but by heroic efforts and wonderful organization all the film houses received their slides in time to make a remarkable showing for the fund. They all did great work in advertising the campaign.

A number of "four-minute men" were secured and assigned to Boston theaters and these lecturers added greatly to the effectiveness of the campaign. The following houses allowed the "four-minute" lectures: Keith's Boston, Keith's Bijou, Orpheum, St. James, Park, Modern, Beacon, Gordon's Washington Street Olympia, Gordon's Scollay Square Olympia, Bowdoin Square, Star, Fenway, Franklin Park and a number of suburban houses.

Sailors from the Receiving Ship at Commonwealth pier were stationed in the lobbies of various theaters throughout Boston, where they solicited aid from the patrons as they passed in and out of the house.

Harry G. Segal Takes Russian Revolution Film.

Boston, Mass.—Harry G. Segal, general manager of the Globe Feature Film, announces that he has purchased the New England distributing rights for the authentic Russian Revolutionary pictures, featuring Alexander Kerensky, Provisional President of the Republic.

Haverhill Exhibitor Begins Children's Matinees.

Haverhill, Mass.—James Sayer, manager of the Colonial theater, has put in operation his plan of a special performance on Saturday morning for children. The program is selected by the Haverhill Women's Clubs after they have reviewed the various films which Manager Sayer has selected for the "kiddies."

Mr. Sayer put the proposition of a children's performance up to the Haverhill women some months ago and he received their earnest co-operation. They even canvassed the city for him and made a report on the kind of moving pictures the public at large liked best.

Aided by this report Manager Sayer has been able to book attractions that have met with favor of the majority of his patrons.

Three New Salesmen Come to the Lair.

Boston, Mass.—Three new salesmen have been added to the force of the New England Fox headquarters in Boston. The new men are Mose Eberstein, A. F. Walters and Claude Fredericks. All of the men have had wide experience in the picture game in New England.

Mr. Eberstein sold "The Battle Cry of Peace" in New England territory. He will cover Eastern Massachusetts and Rhode Island for the Fox company.

Mr. Walters is a successful exhibitor from Rumford, Me., where he controlled and operated the opera house, a moving picture theater. He will cover the Maine territory for Fox, where he is well acquainted.

Mr. Fredericks has been a salesman for the American Feature Film Company, of which Louis B. Mayer is president and general manager. He also sold "The Battle Cry of Peace" for the Peerless Pictures Corporation in New England territory. He will represent the Vermont and New Hampshire section, where he replaces David Garb, who has been transferred to Western Massachusetts and Connecticut.

Goldwyn Gets Three More Salesmen.

Boston, Mass.—Three more salesmen have been added to the New England offices of the Goldwyn Pictures by General Manager Harry F. Campbell. He now has a staff of six men, which he considers the finest salesman's staff in New England territory. The additions to his force are William O'Brien, Frank Truda and Frank S. Stanton.

Mr. O'Brien will cover the Maine territory. He has been connected with moving pictures for the past twelve years and has worked with the Mutual, Triangle and World.

Mr. Stanton has been manager of the Modern theater in Providence, R. I., for the past two years, going there from the management of the Fenway, Boston and Franklin Park theaters, all of Boston. He was connected with the Boston office of the Greater Vitagraph for three years.

Mr. Truda has traveled throughout New England for Samuel Grant's enterprises and is well-known to all exhibitors.

General's "Camille" Makes a Stir.

Boston, Mass.—"Camille," first super production to be marketed by the General Film Company, was shown recently to the trade and was heavily booked at the first run-off. This six-reel attraction features Helen Hesperia, a young lady of good looks and a considerable amount of histrionic ability.

Earle B. Tinker, of the local General office, reports big sales on this feature and that many small towns were paying big town rentals to secure early runs on this unusual offering for their patrons. The first contract made was closed by Earle B. Tinker with J. J. Whalen of the Strong theater, Burlington, Vt., by telephone, for what is said to be a record figure for any Vermont theater to pay for a picture.

"Baby Mine" Filling Boston Theater.

Boston, Mass.—Dainty Madge Kennedy is "packing them in" at the Boston theater in her first appearance on the screen in motion pictures, in "Baby Mine."

Pine Tree State News Letter

By J. P. Flanagan, 151 Park View Ave., Bangor, Me.

Elm, Portland, Celebrates Birthday.

PORTLAND, ME.—The first anniversary of the Elm, one of Portland's finest theaters, was marked by gala bills and likewise gala audiences. The Elm seats about eight hundred people and is very ably managed by Harry Rosenthal. Mr. Rosenthal has made an unusual success of this theater, largely through a pleasing personality and a desire to give the public the best the market affords. While the Elm is handicapped by small seating capacity, it is astonishing what big attractions Manager H. Rosenthal plays and gets by with. Anniversary week the following subjects were used in the program: Henry King in "The Climber" (Falcon), Charlie Chaplin in "The Champion," and Marguerite Clayton in "The Rainbow Box," a Black Cat feature.

Mr. Rosenthal is a considerable user of General Film product, controlling in Portland from the General Boston office the Black Cat subjects, Falcon features, American War Weekly and the four part O. Henry Broadway Star productions. In addition he uses three special comedy releases a week from the same company.

New Waterville Theater Almost Ready.

Waterville, Me.—A. S. Black's New Haines theater, at Waterville, is fast nearing completion. Mr. Black is already arranging for the service for this new house, the first contract being for certain productions of the General Film Company which will then be on the market.

The General Film contract was made at the offices of the Maine Theaters, Inc., at Rockland, Me., between A. S. Black, president, and Earle B. Tinker, special representative of J. D. Levine, manager of the General Film Company's Boston office.

Pine Tree Breezes.

Millinocket, Me.—Charles Rush, the Millinocket theater proprietor who was recently injured when a fly-wheel burst in his building, has recovered, his friends will be glad to hear, and has installed a new engine to replace the one that exploded.

Presque Isle, Me.—The Perry theater, of Presque Isle, has been rented to the United Churches for evangelical services for three or four weeks.

Bar Harbor, Me.—Joe Emery cleared more than $1,000 from admissions to the "Daughter of the Gods," the spectacular film featuring the divine Annette.

Bangor, Me.—"The Romance of Bangor," a motion picture film taken in this city through arrangement with the Bangor Daily News and the Park theater, is proving to be a great attraction at the Park. This despite the fact that a scene is shown three years after the hero and the heroine are married in which they are seen with three children (no twins) and one of the children is supposed to be five years old. This anachronism merely adds to the enjoyment of the play by the people of Bangor, who are discussing it on every street corner.

Pittsburgh Firm Leases Johnstown Theater

Garden Theater Taken for Ten Years by Scherer & Kelly—House is to Be Remodeled and Renamed the Temple—Will Now Seat 1,000.

From Pittsburgh News Service, 405 Fourth Ave., Pittsburgh, Pa.

JOHNSTOWN, PA.—The attractive Garden theater, Johnstown, Pa., has been leased for a term of ten years by the firm of Scherer & Kelly, prominent exhibitors. The house is being remodeled throughout and will be formally reopened about Jan. 1. The seating capacity is to be increased from 500 to 1,000, and the plans call for many new and modern improvements which will make the house one of the finest in the city. It is announced that the name will be changed to the Temple theater. Scherer & Kelly also operate the Cambria theater and the Park theater, two of Johnstown's leading picture houses, and will conduct their latest acquisition along the same up-to-date lines. Among the features of the Temple will be a large orchestra.

Several Changes in Pittsburgh Pathe.

Pitsburgh, Pa.—Manager Leo Levison of the Pittsburgh Pathe exchange, Film Exchange building, announces a number of important changes in his organization during the past week. Karl Suelke, formerly connected with the Philadelphia office of Paramount, has been placed in charge of the Westmoreland county and eastern Pennsylvania territory of Pathe, succeeding W. J. Fitzpatrick, resigned. Miss Betty Burgess, formerly booker of the exchange, is now in charge of sales control. Samuel Wheeler succeeds Miss Burgess as booker. Miss Emily Harvey has been appointed secretary to Manager Levison.

Exhibitor H. N. Murray Called to Colors.

Pittsburgh, Pa.—Herbert N. Murray, of the Sharpsburg Cameraphone theater, Pittsburgh, Pa., and one of the best known of the younger exhibitors of this city, has been called to the colors and is now at the Petersburg, Va., training camp. His brother, Cecil Murray, is now in charge of the theater. The Murray brothers took over the Cameraphone last February and are meeting with much success. Prior to that time Mr. Herbert Murray was connected with the Colonial theater, Wilkinsburg, one of the Rowland & Clark houses.

Bronstetter Opens Foursquare Office.

Pittsburgh, Pa.—The new Hoffman-Foursquare Pictures exchange, of which T. C. Bronstetter has been appointed manager, has established offices at 127 Fourth avenue, Pittsburgh, in the quarters formerly occupied by the World Film exchange. An office has also been opened at that location by Max W. Herring, until recently half-owner of the Quality Film exchange, but who is now operating independently.

Leader Film Reorganizes.

Pittsburgh, Pa.—A charter of incorporation has been issued to the Leader Film Service, 804 Penn avenue, Pittsburgh, with a capital stock of $15,000. This exchange has been operating here for some time, but a reorganization was effected recently with a view to expanding the business. The officers of the company are Alfred Hirsch, president; Al. Cole, vice-president and manager; David Simon, secretary and treasurer.

New Theater Opens at McKees Rocks.

McKees Rocks, Pa.—The New Castle theater, Chartiers avenue, McKees Rocks, Pa., was formally opened on Oct. 1. The house, which is owned by J. H. De Johns, is an attractive one and is up-to-date in every respect. Manager Byers, formerly of the Doris theater, Wilkinsburg, states that business has started off in a very promising manner. High class pictures are shown, with a change of program daily. Music is supplied by a Wurlitzer organ.

Morris Berger Back at His Desk.

Pittsburgh, Pa.—Morris Berger, manager of the Specialty Film Co., Pittsburgh, has returned to this city and is again at his desk after a prolonged illness. Mr. Berger was stricken with scarlet fever while on an automobile tour and was confined to a hospital at Detroit for about five weeks. His many friends are glad to know of his recovery and he was tendered a hearty welcome upon his return.

Wolfberg Offices Take More Space.

Pittsburgh, Pa.—The Harris P. Wolfberg Atractions, Lyceum building, Pittsburgh, has opened an additional suite of attractive offices in order to care for rapidly increasing business. Mr. Wolfberg has just returned from New York, where he closed contracts for the state rights of "To-Day," featuring Florence Reed; "The Mad Lover," featuring Robert Warwick, and "Persuasive Peggy," featuring Peggy Hyland, for the territory of Ohio, western Pennsylvania and West Virginia.

Brushton Theater Almost Ready.

Brushton, Pa.—Announcement is made by Horne & Wolfe that their new Brushton theater, at Brushton, Pa., a suburb of Pittsburgh, is nearing completion and will be ready for opening about the middle of this month. The house promises to be an exceedingly attractive one and will have a seating capacity of 600.

New Jackson Theater Now Open.

York, Pa.—The new Jackson theater, at York, Pa., was formally opened to the public on Oct. 1. W. M. Barry is manager. The Jackson has a seating capacity of 600.

L. R. Cohen With Quality Film.

Pittsburgh, Pa.—The Quality Film Company, 404 Ferry street, Pittsburgh, has added to its road staff L. R. Cohen, who was previously connected with this exchange.

O. R. Kurtz Joins General Film Staff.

Pittsburgh, Pa.—O. R. Kurtz, a pioneer film salesman of this city, has joined the Pittsburgh office of the General Film Company. Mr. Kurtz was formerly of the Mutual and at one time was connected for five years with the General. He will look after the city territory.

Auditor Alexander Promoted.

Pittsburgh, Pa.—It is announced that J H. Alexander, auditor of the Pittsburgh Metro exchange, has succeeded Albert W Howell as auditor of the various offices in the Central States. Mr. Howell's resignation took effect Oct. 1.

Jottings of the Trade.

South Wheeling, W. Va.—Two popular moving picture houses of South Wheeling, W. Va., the Home theater, managed by J. H. Fromme, and the Avalon, managed by George Bishop, have been reopened recently after remaining dark during the summer months. Business in both instances is reported quite active.

Wilkinsburg, Pa.—The Grand theater, 822 Wood street, Wilkinsburg, Pa., has been closed by A. J. Barthell, who disposed of his lease. The equipment of the house is for sale.

Pittsburgh, Pa.—Samuel Sivitz, publicity manager of the Rowland & Clark theaters, Pittsburgh, has returned to his desk after a prolonged illness.

Kept Audience Content for Hour in the Dark

Electricity Cut Off During Opening of the New Spencer Gem in Frederickton—Steve Hurley Was Able to Keep Audience Amused.

From Alice Fairweather, Standard, St. John, N. B.

FREDERICKTON, N. B.—Rather a notable achievement was carried through by Steve Hurley, who represented F. G. Spencer at the opening of the Gem theater in Frederickton, N. B., Mr. Spencer's new house.

The house was well filled to capacity, the performance had just started nicely when the lights went out and the theater was in darkness for an hour at least. During this time S. C. Hurley, who is well known as a clever entertainer, stepped upon the stage and kept that audience in good humor. Not one left the house, though it was a pretty exhausted teller of tales who saw with rejoicing the electric lights flash on once more. Carl Stowe, the manager of the Gem, can also rise to an occasion, and he took the stage for a short time.

As well as the special feature, "The Law of Compensation," the Gem showed the first chapter of "The Seven Pearls," which took very well. The entire color scheme of the house has been changed, making the walls in a light blue, relieved with sepia and ivory tints.

The screen is set in a border of varying shades of brown surmounted on either side with blue and white marble effect.

The light fixtures are elaborate and can show either white or red light. The ceiling shades are dull white globes surrounded by four circular bulbs. Underneath the balcony ivory tinted bowls have been placed and along the walls dull white fixtures with red lights add greatly to the attractiveness of the theater.

New picture machines and new opera chairs make the Gem in this respect a thoroughly up-to-date house.

The Imperial Theater Commended.

St. John, N. B.—The appeal for soldiers' socks, spoken of last week, where the contributions went to the Imperial theater for collection, was responded to so well that five thousand pairs were obtained, the last hundred through the generosity of two citizens. At the Saturday evening performance the members of the Red Cross Committee occupied a box for the second performance and as W. H. Golding made the announcement, a member of the executive committee arose and in a brief speech thanked Mr. Golding and the staff of the Imperial for the assistance. "It is only another instance," Mrs. Hooper said, "when the Imperial has stood back of a patriotic appeal and done such good service." Mr. Golding, in reply, stated that he was told by his employers to place the house and its resources at the disposal of any such cause whenever possible and that it was a time when it was the duty and pleasure of himself and his staff to do all they could for the boys over there. Both speeches were greeted with warm applause.

New Theaters and Changes.

Richbucto, N. B.—J. S. McDougal, of Richbucto, is opening up a new theater at that place the middle of November. He is waiting until the electric lighting system in the town is installed. The house will seat about four hundred people.

Chatham, N. B.—Harry Rich, of Chatham, ened his new theater and had a success- l first show with "The Battle Cry of ace."

Sydney, N. B.—E. E. Lynn, of the Casino, dney, C. B., has put his theater on an tire policy of open booking and will chose pictures entirely on their merits. He s booked several films from the Specialty.

Bathurst, N. B.—P. J. Leger, of the Opera use, Bathurst, a pretty little theater, has ered the policy of this, changing his ctures only three time a week instead the daily change, as hitherto.

Business Notes from St. John.

St. John, N. B.—There will be in this ter- ory shortly two reels of the Quebec idge pictures made by Pathe. W. C. Mc- ay, of the St. John opera house, has oked these and it is expected that many uses will show them, as they are of most nely interest.

To break a record twice in three days as what happened at A. B. Farmer's The ar, North End, St. John. On Friday of st week Mr. Farmer showed the first isodes of the Pathe serial, "The Double oss Mystery," and broke the record at- ndance at the theater. Monday he start- "The Neglected Wife" and played to en larger audiences. Mr. Farmer gives e credit to the excellence of the serials d the good results from his advertising. makes use of the local newspaper hich has devoted the most space to the tion picture.

Allan Christie, of the Independent thea- and Film Supply Co., is back in St. hn from Halifax, where he has been for e last week. There was shown there in e Arena the British war picture, "The ttle of Arras," under the auspices of the tizen's Club of Halifax. The picture ayed to over twelve thousand people, do- g very well during exhibition time in alifax. Part of the proceeds went for triotic purposes.

R. G. Marsh has recently returned from tour of the North Shore of New Bruns- ck, where he booked the "Seven Pearls" Chatham, Newcastle, Bathurst and mpbellton. The North Shore exhibitors re also much interested in "Les Miser- les," as there is a very large proportion French in that vicinity.

St. John, N. B.—At the Pathe exchange am told that splendid bookings are be- g written for all six serials handled by is office. R. G. March tells me that he Seven Pearls" is to be shown at the mpire, Halifax; the Lyric, St. John; the and, Truro; the Prince Edward, Char- tetown, P. E. I.; the Empress, Amherst, d the Gem, Fredericton. "The Fatal Ring" booked at the Peoples theater, Yar- uth. K. Keltie, of this theater, is pro- essing towards recovery from an oper- ion for appendicitis, though he will not able to travel for some weeks yet. the excepects to have several big fea- res in this territory for release shortly, hong them being "Les Miserables," a ven-reel picture, which made a hit when re some years ago. This is a new copy. Pathe people pride themselves on the ab- lute newness of their films and at the nvention rose to deny a charge of send- g old films to this territory.) Florence ed "In Today" and Robert Warwick in he Mad Lover" are other new features.

F. G. Spencer has booked both Pathe rials and features for his new theater at oodstock. "The Fatal Ring" will be the rial at Woodstock. He also shows "The tal Ring" at the Princess, Truro, N. S.

St. John, N. B.—W. H. Golding of the perial theater has closed a contract th I. Sourkes for the series of pictures oduced by the Educational Film Co. This ries will begin next Monday with the tampede" and the rest of the twelve els will be mixed in with the regular ogram for the fortnight following. One the series, "American Game Trails," as taken in the New Brunswick woods. is a wonderful picture and worthy of t praise.

Buffalo Moves to Control Charity Pleas

Chamber of Commerce Resolves to Withhold Official Recognition from Solicitors Except Those of Proven Institutions.

By Joseph A. McGuire, 152 North Elwood Street, Buffalo, N. Y.

BUFFALO, N. Y.—For a long time Buffalo exhibitors and exchange managers have been a target for so-called charity appeals. If the average business man has a heart as big as the proverbial "half bushel," then the film man's heart must be of mountainous proportions, a fact to which many fund collectors will testify. The solicitors, however, went to extremes and spoiled their own game. As a result a check has been put on their operations, and now the exhibitors and exchange men are likely to have far more money for cigars and gasoline than they have had in a long time.

A resolution governing the recognition of charities by the Buffalo Chamber of Commerce, in which the moving picture business is well represented, has just been adopted. In the future no official recognition will be given to any charity or like cause in any fund solicitation unless the people making the request can prove to the Charities Committee of this commercial body that such a cause has been regularly organized and at work in the city for at least a year. This system, however, will not work against any worthy emergency causes, which may be produced by fire, flood or war.

Slide Tells of Need for Typists, Etc.

Buffalo, N. Y.—Managers of moving picture theaters in this city received a chance to "do their bit" when Marvin S. Burt, in charge of local examinations for positions in the federal service, urged the managers to display films telling of the need for stenographers and typists in the government service. In a letter from the chief of the Civil Service Commission in Washington, Mr. Burt was asked to make a report of the number of moving picture theaters in Buffalo. The managers were urged as a matter of patriotism to lend their theaters to the purposes of the commission.

"Tell the audiences," said Mr. Burt to the exhibitors, "that fighting in this war is not entirely in the hands of the army and navy. There is a great need of stenographers in practically every branch of the service and we want the fact advertised."

New Breglio Theater Opens in Utica.

Utica, N. Y.—G. F. Sellman writes that the new Park theater of Utica auspiciously opened October 8. "The Lone Wolf" was the initial attraction. The house has a ten-piece orchestra, soloists and pipe organ. The theater has been in preparation for more than a year, and, according to the writer, "is truly the finest theater in Central New York." The owner is P. A. Breglio, of Springfield, Mass.

Employees Take Vacation to Pick Fruit.

Lockport, N. Y.—If the theaters of Lockport, N. Y., happened to give service slightly under the 100 per cent. mark during a recent week, it was because some of their employes, recalling Mr. Hoover's advice on conservation, heeded the call to help harvest the enormous peach crop of Niagara County, N. Y. Seventeen other industrial and mercantile establishments of the city similarly cooperated in response to the appeals of the farmers, the farm bureau of the county and the Lockport Chamber of Commerce.

Many Exchanges are Short Handed.

Buffalo, N. Y.—The local exchange managers find it difficult to get efficient help in some departments. Even advanced wages do not always induce the young women to retain their positions. The high wages paid in factories and railroad shops are proving an attraction to the girls. They are evidently following the pace set by some school teachers of Olean, N. Y., who are alleged to have sidestepped pedagogy "to pull down the big money" paid in the railroad shops in that city. Time was when the exchanges were besieged with efficient applicants for positions. In postbellum days the number is likely to be greater than ever before.

BISON CITY BUSINESS NOTES.

Buffalo, N. Y.—N. I. Filkins, manager of the Pathe, Buffalo, is pleased with the following communication, which he received from C. S. Smith, manager of the Shattuck opera house of Hornell: "That 'Seven Pearls,' first chapter, is one beautiful picture and should prove an excellent box office attraction."

Bruce Fowler, manager of the Olympic theater, Buffalo, who features the Pathe service, also wrote a long testimonial, of which this is an excerpt: "Pathe, the house of successful serials, deserves praise. Pathe serials mean overwork for the sign of the S. R. O."

The Family theater of Batavia and the Stone opera house of Binghamton at the request of their patrons have rebooked "Polly of the Circus," said George A. Hickey, Goldwyn manager of this territory.

C. A. Taylor, of the Metro, Buffalo, reports exceptionally big bookings on the "Slacker." It is running for a full week at the Echo theater, Syracuse; at the Grand, Rochester, and at the Universal, Auburn, N. Y.

C. J. Rose, a road man for the Metro, Buffalo, has just returned from a successful trip through the eastern part of the state and reports heavy bookings on the "Slacker," featuring Emily Stevens. Mr. Rose is taking dates up to the first of the year. He also reports an increase in business relating to the coming production, "Draft 258," termed the successor to the "Slacker."

The first of the three episodes of "The Retreat of the Germans at the Battle of Arras" was shown at Shea's vaudeville theater, Buffalo, beginning Oct. 1. It was announced that Keith & Albee, vaudeville magnates, had paid for exclusive releases of this film in their own and allied theaters.

Manager Sitterly, of the Popular Film service, is on a tour through the eastern part of the state.

Health Commissioner Fronczak, of Buffalo, has received word that Chicago is in the grip of an acute infantile paralysis epidemic. Exhibitors of Western New York paid special attention to the report because they recall what havoc the plague played with their business a year ago last summer. Buffalo has no cases of the malady at present. The health commissioner has warned parents to use every precaution to ward off the disease. Keeping the theaters and homes free from dust is one of the means suggested to prevent the spread of the epidemic.

The opera house at Fredonia is featuring Hearst's Pathe News.

The Strand theater, Buffalo, has contracted for a two-day run of star productions weekly, featuring Charles Frohman's stars.

N. I. Filkins, manager of the Pathe exchange, Buffalo, reports that the latest serial, "Seven Pearls," is booking faster than any previous serial released by Pathe. "Lonesome Luke," another Pathe production, is running wild, he says, and the road men are unable to take care of the bookings.

Mayor Orders Memphis Theaters Closed

Sunday Shows Must Cease—Police Receive Positive Instructions to Permit No Theaters or Other Establishments to Open on Sabbath.

By J. L. Ray, 1014 Stahlman Building, Nashville, Tenn.

MEMPHIS, TENN.—Acting under orders given him by Mayor H. H. Litty, Chief of Police James Quinlan, Saturday, September 29, instructed his force to arrest the manager and every employe of any theater or moving picture house which attempted to operate on Sunday in the future. Shoe stores, furniture and hardware merchants, cobblers, etc., also come under this order, but instructions issued to date do not make any provision for cigar stands and soda fountains.

Following Chancellor Francis Fentress' opinion, which dissolved the injunction the theater managers had obtained and which prevented the police from closing these shows, the mayor proceeded to make final arrangements for carrying out the wishes of the court. Plans formulated two weeks ago were intended to be carried out in such a manner that the managers would be arrested and given the privilege of carrying the case to a higher court on appeal. This ruling was to have served as a guide for future action on the Sunday show question, which has created so much agitation recently. However, a misunderstanding occurred and plans were not carried out. No arrests have been made thus far, so far as the last outbreak is concerned.

Knowing that his job will be in danger and that he can be ousted at the hands of the taxpayers if he fails to comply with the law, the mayor has been firm in his latest orders to the police department. "Close the town," is what he said, and both Police Inspector Hayes and Chief Quinlan have signified their intention of carrying out the mayor's orders in every particular.

Houses Must Stay Closed.

Contrary to the custom of the past, the amusement houses will not be permitted to reopen after the managers have been once arrested and have posted a forfeit, according to Inspector Hayes. "That merely is a convenient method for evading the law," said Hayes. "If the law says that they shall close, close they must. Our orders from the mayor are to keep the theaters shut, and we will do it."

When Chancellor Fentress dissolved the amusement men's injunction against the police, it threw the department back on the original orders issued by Mayor Litty several weeks ago. But the mayor had those orders retyped, and included stores, after a petition from retail clerks and small merchants had been received by him Saturday. It asked that all small stores be kept closed Sundays.

Knickerbocker Has Big Week.

Nashville, Tenn.—Manager Wassman of the Knickerbocker had a big week beginning September 24, when he brought a 50-piece band to this theater, to be used in connection with a feature picture starring George Walsh, "The Yankee Way." Another unique feature of the engagement was municipal election night, which came toward the middle of the week. It was practically the only place in town where seats could be had to get the election returns and it made a big hit, especially with the ladies. Admission was raised to twenty-five cents during the engagement of the band.

More Chattanooga Historical Films.

Chattanooga, Tenn.—Col. Lewis T. Ginger, of Los Angeles, recently came to this city for the purpose of making arrangements for more Chattanooga films. The historic battlefields of this section will be recorded, including a number of stories on the subject of Indian uprisings following the Civil War. Commercial scenes will also be made, and it is reported that a big production, requiring the services of several hundred actors, will be staged in this city within a short time, and will be placed on film circuits over the country as a national feature.

More Princess Patriotism.

Nashville, Tenn.—The Princess theater has long been conspicuous for its part in patriotic matters, especially when it comes to helping the fighting men along. A short time ago Manager Harry Sudekum donated half the box office receipts for one day to the national soldiers' Library Campaign Fund. Following that up he also contributed half a day's receipts to the Tobacco Fund, now being raised for the men in France. Whenever there is a movement of patriotism on foot, Manager Sudekum can be depended on as being one of the first contributors and supporters of the cause.

Lincoln Theater Adds Vaudeville.

Nashville, Tenn.—It has been decided by the Quality Amusement Company, operating the Lincoln theater for negroes under the new management, to add vaudeville to its moving picture program, which has been prevailing thus far since reopening the house. It is specifically announced, however, that under no circumstances will the pictures be removed, and that high-class films will continue to hold the boards as a leading inducement to the patrons. The Lincoln is located on Cedar street.

War Pictures and Lecture.

Chattanooga, Tenn.—The Lookout theater, at Dyer Field, recently booked "The Eleven Countries at War," a war feature, which was shown under the personal supervision of Count de Besa, lecturer, traveler and war correspondent. The pictures have the endorsement of commanding officers at West Point and other military establishments over the country. The picture runs two hours, being 6,500 feet in length.

Free Pictures to Soldiers.

Chattanooga, Tenn.—Feature moving pictures are being shown three times a week at every Y. M. C. A. shack in Chickamauga Park, being free to the soldiers encamped there. The pictures are often accompanied by lectures, and are of such a nature as will tend to elevate the standard of morals at the camp.

Cincinnati News Letter.

From Kenneth C. Crain, 307 First National Bank, Cincinnati.

McMahan & Jackson Offices Moved.

CINCINNATI, O.—By something of a coincidence, McMahan & Jackson, well-known film men and exhibitors, who are constructing a big theater on Sixth street, have been compelled to move their offices from 18 East Sixth street, where they have been located for some time, to 23 Opera place, on account of the early wrecking of the building to make room for the new Palace theater to be built at Sixth street and Lodge alley. The move was made recently, and the firm has thus secured quarters in the heart of the theatrical district, where it will probably be permanently located. In the meantime, work on the new McMahan & Jackson theater is going on rapidly. A name for the house has not yet been obtained, and will not be until the close of the contest now on for that purpose, in which thousands of names have been submitted.

Musicians and Theaters Get Togeter.

Cincinnati, O.—What threatened to be a serious controversy between the union musicians of the city and the managers of the theaters employing orchestras has been amicably settled, although the de tails of the agreement have not been ma public. The men employed at the Gra the Lyric and the Keith theaters d manded a guarantee of a thirty-week se son, with the right on their part to d termine how many men should be e ployed in each orchestra. This was at fi refused by the managers, and a stri seemed imminent, to usher in the ne theatrical season. However, the setti ment referred to has disposed of the di ficulty.

Usher Wins Praise by Sensible Actio

Cincinnati, O.—Service of an unusu sort, which theater employees should especially well equipped to render to the patrons, caused the arrest of an expe pickpocket a few days ago at the Stra One of the ushers at the front of the hou observed a palpable case of "wedging and without waiting for further acti called two patrolmen, who arrested a m on whom was found a pocketbook sa to belong to the patron who was the vi tim of the "wedge" game. The pickpock was taken to the station for charges be lodged against him. The usher r ceived many compliments on his qui and intelligent work.

Uses Films to Brighten Dark Nights.

Cincinnati, O.—Manager Tom Corby Lyceum theater, on Central avenue, is ru ning for a time, at least, with a combin tion program of vaudeville and picture filling a gap in the musical comedy offe ings which the theater has engaged fo the season, mostly featuring negro pe formers. The house is in the heart of th downtown negro district, and patrons color are in the majority at the hous which in the regular season is a goo money-maker. As a rule, it is closed the summer, and was only recently open for the regular season after being clos for several months.

Pictures to Brighten Automobile Sho

Cincinnati, O.—Moving pictures will pla a more conspicuous part at the Cincinna Automobile Show at Music Hall this ye than ever before, the management havi made a special effort to obtain a wid variety of pictures. All of the exchang handling current films, especially tho dealing with the war, have been calle upon to furnish their best for the sho

Theater Collapses While Remodelin

Springfield, O.—The collapse of the Co umbus theater, a leading moving pictu house, while it was being remodele caused the death of at least two men, wi others probably killed and a score injure on Sept. 27. The interior of the hou was being brought up to date by the le see, the Gus Sun Amusement Co. It wi the oldest theater in Springfield, bein formerly the Grand opera house, and o account of its central location and si it was considered especially desirable a moving picture house.

Notes of the Trade.

Cincinnati, O.—The appearance of Mar guerite Clark in the Paramount film ver sion of the popular "Bab" stories by Mar Roberts Rinehart was a huge success a the Strand theater, where the first run o the picture was had in Cincinnati. Fo some reason, fresh interest in Miss Clark who is a Cincinnati girl, was evidenced

Cincinnati, O.—The Family theater ha the rather unusual distinction of show ing a picture before its release date in th section, the four-day engagement of th World-Brady picture, "Rasputin, the Blac Monk," being of this character. The pic ture was met with unusual interest an attention on account of being the firs dealing with the Russian revolution, an Manager Stanley Hand, of the World ex change, was in high feather over the suc cess of the engagement, as reported b Mr. Libson, of the Family.

Toronto News Letter.

W. M. Gladish, 1263 Gerrard Street, E. Toronto.

Harry Law Will Manage Toronto Triangle.

ORONTO, ONT.—Harry Law, manager of the Toronto office of the Triangle vice, 163 Yonge street, severed his con- tion with the company on September 30 assume the position of manager of tro's Toronto branch, which is also lo- ed in the Cosgrove building. Mr. Law already very enthusiastic about the releases of the Metro and he is eading some of this enthusiasm among ibitors all over Ontario, among whom has mingled during the past eight rs.

Triangle Takes New Quarters.

Toronto, Ont.—The Triangle interests e taken one floor in the Hermant build- , 15 Wilton avenue, Toronto, for the w home of their Toronto branch and moving will take place shortly. Rob- Wells, Canadian general manager of Triangle, with headquarters in Mon- al, is supervising a general re-arrange- nt of facilities here for the Triangle.

obe Film Notes—New Men on Staff.

Toronto, Ont.—Lillian Walker's "Lust of Ages" was screened in Canada for the t time under dramatic circumstances. e feature was scheduled to be shown exhibitors on Thursday night, Septem- 27, at the Rialto theater, Toronto, ier the auspices of the Globe Film, nadian distributors. Ten minutes be- e the start of the trade performance great fire broke out in a large building ectly opposite to the Rialto, causing a s of $250,000. The assembled exhib- rs could not get in or out of the theater account of the police lines and the eening took place without interruption sprite of the possibility of the fire reading.

A number of prominent film men of ronto have joined the forces of the obe during the past two or three weeks. m Glazer, formerly Toronto branch nager of the Famous Players, has be- me Ontario manager for the Globe, and e Kauffman is slated to take charge the new St. John branch of the com- ny. J. and S. Kaplan have also joined e Globe sales staff, and Mr. Arrow of e Monarch Film Company has become e chief accountant of the company.

eath of Flight-Lieut. D. K. Billings.

Toronto, Ont.—Ontario exhibitors and change men will regret to learn that ight-Lieutenant David K. Billings, of e Royal Flying Corps, has been killed a result of an accident in England. fore enlistment he was the dramatic itor of The Toronto World and was former Toronto correspondent of Mov- g Picture World.

Woodbine Theater Changes Hands.

Toronto, Ont.—W. A. Liscombe has sold Woodbine theater, a 400-seat house at 83 Queen street East, to Mr. Jackson. his theater was closed all last winter it Mr. Liscombe made a paying propo- tion of it within a few months. Two others of Mr. Liscombe are also well- own exhibitors of Toronto. O. C. Lis- mbe is doing good business with the eenwood theater with Universal first- n pictures, while Walter Liscombe is ving fine success with the Kitchener d People's theaters in the West End of e city.

"Everybody's Business."

Toronto, Ont.—The first picture released the Moving Picture Distribution Com- ittee for the Dominion Government was Everybody's Business," a British official l-star subject of 1,500 feet. It was own simultaneously in Shea's, the Re- nt and Loew's in Toronto during the eek of October 1. It is a war drama ith some real naval scenes.

Ohio Censor Board Makes Yearly Report

Number of Reels Passed On Is 10,191—Amount Received is $29,207—Reels Rejected Are 291—Eliminations Made From 7,918 Reels.

From M. A. Malaney, 218 Columbia Bldg., Cleveland, O.

CLEVELAND, O.—Reports of the Ohio Board of Censors, for the fiscal year ending June 30, 1917, have been made and they contain some very interesting information.

The total number of reels censored were 29,207, meaning that $29,207 was the revenue paid by film distributors of Ohio during that year for censoring.

The number of reels approved was 28,716, while 291 were rejected. Eliminations were ordered in 7,918 reels.

The board actually viewed 10,191 reels, which indicates that an average of three prints of each subject was released in Ohio during that year. This does not mean, however, that three prints of each subject was actually released. Many films had only one print and many had more than three prints. For instance, the Mutual had thirteen prints of their Chaplin pictures censored.

The board is well up in their work, it being a rule that no pictures be left over till the following day unless the distributor is satisfied to have it so. At one time the board was behind in the work but this was remedied.

Nate Fleisher, City Salesman for Perfection.

Cleveland, O.—Nate Fleisher, who has been representative for Triangle in Cleveland since coming to the city from Michigan and who has made a host of friends here by his clean-cut business methods and dependability, has been chosen as Cleveland salesman for the local office of Perfection Pictures, better known as the K-E-S-E, Inc. Nate feels that he will do as well if not better than he did with the Triangle.

Equipment Company Reorganized.

Columbus, O.—The Columbus Theater Equipment Company has been reorganized and is now known as the Dwyer Brothers & Co. Leo Dwyer is president and general manager; C. C. Walcutt, vice-president; George C. Merring, secretary and treasurer; Fred. P. Dwyer, sales manager.

The company has acquired the Simplex agency and plans to enlarge its business throughout Central and Southern Ohio.

Trouble in Akron with Operators' Union.

Akron, O.—The trouble between the exhibitors and operators of Akron over the formation of a union and demand for a wage scale, after having been reported amicably settled, has developed into a regular fight. Union operators were locked out at the Ideal, Orpheum, Waldorf, Empress and Dreamland and a boycott was immediately started.

The operators ask for $25 per week per man for 7 hours a day, in theaters which have two shifts totalling 14 hours and $21.20 for evening shows with one matinee. The manager of the Ideal claimed it would increase his operating expenses $5.20 per week and that he could not stand the raise.

The Akron Screen Club, recently organized, is carrying on the fight for the exhibitors.

E. J. Schmidt Now Heads Local Victor.

Cleveland, O.—Max Schachtel, manager of the Victor Film Service, handling the Universal program in Cleveland and Northern Ohio, tendered his resignation last week.

He intends to take a rest of a few weeks and after that will engage in some other enterprise. Mr. Schachtel was with the Victor for about five years and has a large following among the exhibitors of this section.

He is succeeded by E. J. Schmidt, formerly manager of the "Where Are My Children?" and "Idle Wives" companies in Ohio and Indiana. Mr. Schmidt came to this territory from Buffalo several years ago and is well known throughout the state.

Louis H. Becht Plans a New Theater.

Cleveland, O.—Louis H. Becht, one of the pioneer picture men of Cleveland, has sold his entire interests in the new Mall theater to his associates, Messrs. Laronge, Strong and Desberg.

Mr. Becht operated downtown shows for over ten years, and after a trip to California he will erect a big theater in Lakewood, suburb of Cleveland, according to his present plans.

The policy of the Mall will remain the same, Thomas Carroll, assistant manager, succeeding Mr. Becht as manager.

J. M. Cummings Becomes G. F. Manager.

Cleveland, O.—J. E. Flynn has resigned as manager of the Cleveland branch of the General Film Company, to accept a position with Goldwyn and left Sept. 29. He had been with the General for two and a half years here and in Western territory and gained a fine reputation for himself. His new position with Goldwyn will be working out of New York, for the present, as a special representative.

He is succeeded at the Cleveland office by J. M. Cummings, from New York.

E. A. McAuliffe Comes Back.

Cleveland, O.—E. A. McAuliffe has been transferred from the Fox Cincinnati office to the Cleveland branch. Mr. McAuliffe used to be in Cleveland and naturally is glad to be back in the Forest City, where he is being welcomed by his old friends.

Fremont, O.—Carl Miller, owner of two theaters in Fremont, O., was in Cleveland last week and made the startling announcement that that city of nearly 20,000 had never been shown a Fairbanks picture. He booked the Triangle reissues and says, gol darnit, if the natives like him they'll get more.

MORE TORONTO ITEMS.

Jerry Ruck Handling Butterflies.

Toronto, Ont.—Jerry Ruck, the Canadian Universal's gold prize salesman, has been put on Butterfly Features for the Western Ontario territory.

Three Straight U. Features.

Toronto, Ont.—The Hippodrome, Shea's big Toronto theater, has been presenting a goodly number of Universal features. Manager McArdle made it three straight with "Mother O' Mine," "Come Through" and "Straight Shooting," the latter being the picture attraction during the week of October 1. "Come Through" came across well because Herbert Rawlinson is good and because Herbert Rawlinson is an Ontario product, having been a resident of St. Mary's since young boyhood.

Big Receipts from "Intolerance."

Toronto, Ont.—The receipts during the recent eighteen-day run of "Intolerance" at Massey hall, Toronto, totalled $27,000, an average of $1,500 per day. Two performances were given daily. After the Toronto engagement, which was the second extended run for this attraction, Manager William Cranston showed the feature in a number of Eastern Ontario centres simultaneously with local fall fairs.

Suit Over "First Class Theater" Clause

Atlanta's Forsyth Theater Lease Has Clause that Compels It to Cater to the Best People—It Must Now Be Proved That Films Fill That Bill.

By A. M. Beatty, 43 Copenhill Avenue, Atlanta, Ga.

ATLANTA, GA.—A legal point has risen as to whether a motion picture theater is a "first class theater catering to the best class of people." The recent conversion of the Forsyth theater, which has been a vaudeville house since its first opening, into the home of "feature films," brought about the suit.

Asa. G. Candler, Inc., Wednesday filed a petition for an injunction in Judge Ball's division of the Fulton County Superior Court to restrain the Georgia Theater Company and the Amusements Operating Corporation from exhibiting moving pictures in the Forsyth theater. The house was opened Monday, October 1, with a big picture production featuring Annette Kellermann.

Declines to Grant Injunction.

Judge Bell declined to grant a temporary injunction, which would have stopped the pictures and closed the house pending the final hearing, but set the case for October 20, when the theater directors must show that motion pictures are "a first class theater" attraction within the meaning of the lease.

The Candler corporation purchased the Forsyth building some years ago from the Ansley Realty Corp. The theater was built for and leased to Ben Kahn, who formerly managed the old Orpheum theater on Marietta street, and introduced the first good vaudeville to Atlanta.

The original lessor and lessee had surrendered their interests in the property and management, but the terms of the original lease, in the opinion of the property owner, still holds. As shown in the petition, the lease specifies that "Said Kahn" also agrees at all times within the period of its lease or any of its renewals to maintain and conduct it as a first-class theater, catering to the best class of people.

Asa G. Candler, Inc., Fears Pictures.

In its petition Asa G. Candler, Inc., sets forth that: A motion picture house is not a first-class theater, and does not cater to the best class of people, as contemplated in this lease. It is further contended that the exhibition of pictures as the general policy of the house is calculated to destroy the reputation and good will of the property and damage to its owners.

The rental of the theater is set forth as $9,100 a year, the lease running from March, 1915, to March, 1920. The plaintiffs ask that, in case an injunction is not granted the court declare the lease void for breach of contract, and turn over to Asa G. Candler, Inc., the sum of $7,500 now held in the Central Bank and Trust Corporation (Mr. Candler's Bank) as a cash bond for carrying out said contract.

Pictures Are First-Class Attraction.

Attorneys representing the Jake Wells interests said Wednesday afternoon they would defend the suit on the ground that motion pictures are a first-class theatrical attraction, that the best class of citizens attend them habitually, and that many of the most famous theaters of New York and other cities have been converted into moving picture houses.

Making Boy Scout Picture, "Prepared."

Savannah, Ga.—The Boy Scout picture, "Be Prepared," which is being filmed in Savannah, Ga., will show the advantages and influences of scout life. Included in the picture are Savannah boys and girls up to the age of 17 years.

The reason for filming the picture in Savannah, according to C. M. Morrison, director of the Juvenile Film Corporation of New York, is the city's favorable climate and its ideal scenery.

The story "Be Prepared" opens with a benefit patriotic lawn party given for the Boy Scouts, in which about 150 children take part. This is followed by a parade in which the scouts go to camp and some of the girls become Red Cross nurses' aides. Some of the other girls prepare to make a visit at the camp and two are captured by bandits. The bandits have already captured two children from a plantation and one of the children makes his escape and takes the news to the camp. The scouts come to get the girls and a battle follows between the scouts and the bandits, in which the scouts are victorious. The picture ends with a sentimental scene.

The scenes for the picture are centered around some of Savannah's best homes.

The picture will be three thousand feet long and will be shown in Savannah about October 1. It is to be exhibited throughout the country.

Need Sunday Shows Near Camp.

Augusta, Ga.—Augusta is in the midst of a fight for Sunday moving pictures with advocates and opposers of the movement arguing. At a recent meeting of City Council an ordinance was passed in favor of allowing the moving picture theaters to open on Sunday, but after deliberation the councilmanic body decided to hold up the ordinance and leave the matter to the Finance Committee, empowering it with authority to act. Feeling is running high among various religious organizations, ministers and church workers. It is understood that the ministers will oppose the innovation, having already begun their opposition through local newspapers.

The Sunday moving picture proposition was broached principally because numbers of militia soldiers are encamped here at Camp Hancock and are having difficulty in passing their Sundays, the day being a full holiday.

Detroit News Letter

By Jacob Smith, 718 Free Press Bldg., Detroit, Mich.

Kunsky Buys Another Feature.

DETROIT, MICH.—John H. Kunsky has purchased from an eastern concern the Michigan rights to "Wither Thou Goest" and has placed it with the Metro Film exchange for handling. Manager George Montgomery of this exchange will put it out as a special.

United Equipment Closes Grand Rapids Office.

Detroit, Mich.—The United Theatre Equipment Corporation has closed its Grand Rapids office and hereafter will take care of all orders from Detroit headquarters. This will be more satisfactory, inasmuch as a complete stock is carried at Detroit and all orders are filled the same day.

Bert Williams Will Conduct New Adams.

Detroit, Mich.—Bert Williams has resigned as manager of the Woodward Theatre Co., Detroit, operating five houses, and has assumed the management of the New Adams theater for John H. Kunsky.

B. B. Greenburg to Handle U. Publicity.

Detroit, Mich.—B. B. Greenburg, formerly in the advertising department of the American Tobacco Company, has been appointed advertising and service manager at the Detroit Universal exchange—this being a newly created position for the purpose of aiding Michigan exhibitors in the way of getting better publicity.

George Kleine System in Film Building

Detroit, Mich.—The latest exchange t move to the new film building at 59 Eas Elizabeth street is George Kleine systen

Dave Prince a Benedict.

Detroit, Mich.—Dave Prince, manager o the General Film Co. in Detroit, becam a benedict on Saturday, Sept. 29, at whic time he was wedded to Miss Rhodes o Dallas, Tex. (Good luck to the happ couple.)

Friedman Has New Position.

Detroit, Mich.—Joe Friedman has bee appointed manager of the Bijou and Mon roe theaters, Detroit, for the Schran Amusement Co., and will have complet charge of the bookings for both house

Record Paramount Business.

Detroit, Mich.—Detroit, no doubt, hold a world's record for Paramount-Artcraf bookings. There are only seven legiti mate first-run theaters in Detroit who pla features a full week each. These thea ters are the Broadway-Strand-Liberty Madison, Majestic, Orpheum, Regent an Washington—and the entire seven hav contracted for Paramount-Artcraft pic tures—although they will also play fea tures by other producers.

Perry to Be Transferred.

Detroit, Mich.—C. A. Perry, Detroit man ager for Pathe, is preparing to go to Bos ton for Pathe. He has been in Detroi for the past year, first as salesman an for the past six months as manager. H has made an enviable record, Detroit be ing the first city in volume of busines for Pathe. Mr. Perry will remain here fo at least another ten days assisting the ne man, George Fuller, who comes from th Pittsburgh office of Pathe, and who wa formerly with the World.

About Increased Prices.

Detroit, Mich.—"I am kicking mysel that I did not increase prices months ago instead of just recently," remarked Roy Bishop, of the Globe theater, to the Worl correspondent. "I am having no trouble in getting 15 cents for seats downstairs every night, whereas I formerly got only 10 cents. My patrons have not objected and seem to take it as a matter of course.

Film Men in the Draft.

D. Leo Dennison, former Paramount manager in Detroit, left September 30 fo Camp Wrightstown, N. J., being in the se lective draft.

Sam Barrett, formerly with Universal Detroit, is now with Ambulance Co. 337 Camp Custer, Battle Creek.

Sid Mills, formerly with Bluebird, is at Camp Custer; also Chris Kline, formerly with Tri-State Film Co. and in the slide business.

Majestic Books "Within the Law."

Detroit, Mich.—The Majestic theater, Detroit, has booked "Within the Law," from Vitagraph, and will show it a full week at an early date.

Pathe Salesman Buys Theater.

Detroit, Mich.—Harry I. Irons, former Pathe salesman in Detroit, has purchased the Mystic theater in Findlay, Ohio, which he will remodel immediately and redecorate.

An Interesting Telegram.

Detroit, Mich.—Herb Weil, leading exhibitor of Port Huron, Mich., operating three theaters, after playing "Polly of the Circus," wired Manager A. I. Shapiro of Goldwyn, in Detroit: "Please accept my congratulations on Goldwyn. I ran the first of your releases, 'Polly of the Circus,' today and yesterday to near capacity houses. More power to you, your stars and the splendid corporation which you

represent. Near capacity means something at the Majestic, and naturally your success means my success."

Art Blankmeyer Still Runs Tri-State.

Detroit, Mich.—Art W. Blankmeyer desires it known that he is still doing business in Detroit under the style of the Tri-State Film Co., at 120 Broadway, Detroit, and that he has quite a number of prints on hand of Art Drama features and Christie comedies. Furthermore, he is now negotiating for a new program.

Many "Redemption" Bookings.

Detroit, Mich.—A. S. Hyman, of the Dawn Masterplay Co., 204 Owen building, Detroit, says he has more bookings right now on "Redemption" than he can handle, and that, furthermore, most of his bookings are for two days and up. Mr. Hyman expects soon to announce the acquisition of another big feature for the state of Michigan.

Charles H. Miles Believes in Advertising.

Detroit, Mich.—A man who is making old-time managers and exhibitors "sit up and take notice" is Charles H. Miles, lessee of the Regent and Orpheum theaters. With his combination policy of big features and vaudeville for the one admission fee, he is making both theaters show enormous profits each week. Charles H. Miles is a great believer in advertising and publicity, and he says it's one of the principal essentials in show business. In fact, he says it's the most vital thing for the success of any amusement enterprise. Although the Regent theater is three miles from the center of town, he uses more newspaper display space than any other theater, and he billboards the town in all sections and in all the nearby communities so that no matter where you go in and around Detroit you'll find 24-sheets which call your attention to Pictures and Vaudeville at the Regent."

Charles H. Miles started as a farmer's boy in Pennsylvania. His first amusement venture was in the little town of Hibbing, Minnesota, where for an old debt he took over hotel and theater combined. The theater was in a run-down condition, but by modern show methods the place soon became a money-maker for its new owner. Mr. Miles began to take greater interest in theatricals and took a trip to St. Paul. Here he found a big theater that was not paying and was on the market at a ridiculously low price. He leased the property, made arrangements for vaudeville bookings with an agency in Chicago and was quickly on the road to success. It was not long before the name of Miles became associated in the minds of the theatrical profession with good amusements.

Mr. Miles projected and built a new theater in St. Paul and another in Minneapolis. Then he went to other cities, among them Detroit, where he started the Miles theater, still in operation, playing pictures and vaudeville. His next theater was in Cleveland, which he operates on a similar plan as the Orpheum and Regent theaters, which he has in Detroit. It was three years ago that he took over the Regent, the latter being Detroit's largest theater, with nearly 3,500 capacity. He also has the Grand theater, in Cleveland, which he took over this season, which will be enlarged and a combination policy offered similar to that at his Detroit houses. He believes the Regent, Detroit, will be the best payer financially for the reason that it has the capacity. It is the contention of Mr. Miles that you must have capacity to make money in the amusement business, so that your big advertising and publicity can bear the proper results.

Washington Books George Ade Fables.

Detroit, Mich.—The Washington theater, Detroit, having just completed running all of the two-reel O. Henry stories, has booked the complete series of George Ade through General Film.

Find More Patrons at Increased Prices

Louisville Theaters Continue to Have Better Filled Houses at the Newly Increased Rates—Problem of House Without Near Competitors.

By Ohio Valley News Service, 1404 Starks Bldg., Louisville, Ky.

LOUISVILLE, KY.—Many moving picture exhibitors in Kentucky, following the evample of theaters all over the country, are increasing the price of admission. Owing to the advancement in the price of film service and the general increase in general cost of operating the theaters, this course was necessary.

With nearly every working man in the country making more money that he ever did before, the patrons of theaters are very willing to pay a bigger price to see the high-class kind of entertainment that most theaters are showing. The leading houses of Louisville have even registered an increased attendance since the prices were raised to 15 cents and 20 cents.

Many of the small town theaters have increased their prices of admission from 5 cents and 10 cents to 10 cents and 15 cents. It is very easy for them to get this amount, especially the towns, which have only one theater, because in most cases the population is not large enough to support a competitive show, while the people are willing to pay the price to have a moving picture theater.

With every branch of trade in this vicinity doing a larger business than ever before and with the number of people to be entertained, increasing in proportion, the managers of the various theaters have booked the best features obtainable and the winter season indeed presents a pleasant outlook.

[Because an increased attendance follows a rise in admission prices, it does not by any necessity follow that the increase prices are the cause of the increase in patrons. A better grade of show attraction may cause the increase or there may be more people in town and more people with money to spend. This thing, however, stands most surely, it is bad business to let a safe chance of getting higher prices pass by untried. Everything else is up, why should amusement prices not rise?]

Theaters Aid Tobacco Fund.

Louisville, Ky.—The two local B. F. Keith photo-play theaters, the Mary Anderson and the Strand, are co-operating with two of the local newspapers in the Soldiers' Tobacco Campaign. In each theater a glass bowl, securely padlocked, and with an opening to permit the dropping in of money, tobacco, cigars, cigarettes or tobacco twists is set on a table decorated with the national colors and surrounded by signs calling attention of patrons to the plan to make our boys in France happy. The tobacco feature is a "stunt" of the theaters themselves and already enough "smokes" have been dropped in to fill a large box. Lantern slides are also shown on the screen, calling attention to the fund.

Former Film Man Indicted.

Louisville, Ky.—Three indictments have been returned against Percy L. Smith, former manager of the Mutual Film Corporation's branch office in this city. One of the indictments charges Smith with embezzeling funds of the corporation amounting to $1,225.39 during 1916 and part of 1917. The other two indictments charge Smith with uttering forged instruments, or in other words with indorsing three checks and cashing them at the Hotel Henry Watterson.

Lee Goldberg Announces Big Films.

Louisville, Ky.—Lee Goldburg, president of the Big Features Rights Corporation, has announced that his organization will have control of the productions issued in Kentucky and Tennessee by the First National Exhibitors' Circuit. These productions will include the new "Petrova" and "Chaplin" pictures, the first of which will soon be released. Mr. Goldberg has booked "The Whip," featuring Irving Cummings. This is a picture which should appeal to the great number of racing enthusiasts, who are in Louisville for the fall races.

Coal Shortage Closes Picture Shows.

Mt. Sterling, Ky.—The seriousness of the coal shortage was demonstrated in this locality recently when the electric lights and electric service was cut off, causing the picture shows to close and give return tickets to large audiences and miss entirely one performance. The coal shortage was so great that to conserve the supply the switch was pulled on the outlying districts served from the Lexington, Ky., plant. This occurrence has an added touch of gravity when it is considered that Mt. Sterling is but a short distance from the eastern Kentucky coal fields.

Notes of Interest to the Trade.

Nicholasville, Ky.—W. C. Jackson, manager of the Savoy theater, who has for several Sundays operated his moving picture show, has acceded to the wishes of the church-going people and will not operate any more on Sunday, although he had the majority of the council and, as he believed, was within his legal rights in opening his place of amusement on that day.

Hartford, Ky.—The Star theater recently gave free admission to the drafted men who were called into immediate service. This is a patriotic act that is being generally observed all over the country.

Louisville, Ky.—The Casino Theater Company changed hands Oct. 1. In the future it will be conducted under the management of M. Switow, who also owns the Shawnee and Highland Park theaters.

Louisville, Ky.—The nation-wide food conservation campaign is being conducted locally by a war committee, headed by Lee Goldberg and F. M. Sackett. All of the local theater managers have proffered their aid in advertising the campaign. Slides and pictures will be shown at the various theaters and time will be given between shows for short talks by men appointed by the committee.

Louisville, Ky.—Under the caption, "Have you been talked about," the management of the Mary Anderson theater has been advertising the photoplay, "Babbling Tongues." The clever wording caught and held the interest of more readers than the average announcement. The recent showing of "The Deemster" at the above mentioned theater proved to be a record breaker as far as drawing big crowds is concerned and made a deep impression upon the great number of people who saw it. As an added feature and in conjunction with the picture Miss Norma Gregg, a musical comedy star, sang several popular songs.

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Coal Becoming the Big Factor in Indiana

Many Theater Managers Have to Face the Possibility of Scant Coal Supply—Small Capacity of Bins in Some Theaters a Factor.

From Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

INDIANAPOLIS, IND.—When Kin Hubbard, in his Abe Martin sayings in the Indianapolis News a few nights ago, said: "Some folks don't care just so th' nickel theaters have got their coal in," he paid a tribute to the popularity of the motion picture theaters, but no doubt had no idea of the trouble the majority of the Indianapolis exhibitors are having in "getting their coal in."

In fact, the coal situation in Indianapolis at the present time is one of greatest interest to the exhibitors. A number of the local moving picture theaters rent their heat and others furnish it themselves. The former have been notified of an increase in rates because of the increased cost of coal, and the latter are having considerable trouble in getting coal.

The Indianapolis coal market just now is face to face with the fact that the demand this year is more than likely to be in excess of the supply, and the exhibitors realize the fact that if they don't get a move on some of them are going to be left without a full supply. The cool weather during the last week has awakened them to this fact and most of them have proceeded to get busy.

The one important thing confronting this section of the country at present is the labor situation. It is known that the mines in this territory have been losing men steadily, first, to the army; second, to the cantonments, and third, to the munition plants and railroad shops. Those who remain are already so well paid that they have no disposition to work long or hard, and if anything are demanding more pay.

Taking everything in consideration, the city and county is in a desperate situation for coal, without any relief in sight. All of which means that when coal weather and the big demand comes, the price of coal is likely to go out of sight. Few theaters in the city have storage capacities for large quantities, thus giving the managers of these houses a serious problem to think about.

Ready to Start on Terre Haute Theater.

Terre Haute, Ind.—Word was received Tuesday from F. H. Gruneberg, president of the Bankers and Merchants Theater Company, who is in Chicago, that the plans and specifications for the new Terre Haute theater, to be built at Eighth street and Wabash avenue, have been completed. He said bids for the work will be asked by October 15, and work on the theater started at once.

Lyric at Newcastle Reopens.

Newcastle, Ind.—The Lyric theater, on North Main street, closed for several weeks, will reopen its doors next Saturday, October 6. The management of the Lyric has announced that hereafter the theater will make a specialty of comedies. Programs will be changed daily and the admission price will remain at 5 cents.

Film Shows Making of Shells.

Indianapolis, Ind.—A three-reel motion picture, obtained by the Indianapolis branch of the National Metal Trades Association and the Associated Employers of Indianapolis, through Machinery, a New York trade paper, was displayed Thursday evening in the auditorium of the Odd Fellows building and attracted a large crowd. The picture showed the method of manufacture of shells and other munitions of war now being made in this country.

Marion Will Soon See New Theater.

Marion, Ind.—Marion's leading business and professional men have joined hands and are preparing to erect a beautiful new motion picture and vaudeville theater on the site of the old A. M. E. church on Fifth street, between Washington and Boots streets. Work on the new building will be started in a few days, according to an announcement made this week.

The company that is to build the new house, which is known as the Royal-Grand Theater Company, filed incorporation papers with the secretary of state last week, announcing its intention of engaging in the motion picture business. The capital stock is announced at $150,000. The directors are George D. Lindsay, editor of the Marion Chronicle; James P. Rushby, superintendent of the Osborn Paper Company; Lewis O. Poe, a farmer; Robert Kiley, a banker; Isadore Fiebleman, a director of the Circle theater at Indianapolis; Frank Solvon, an Indianapolis hotel proprietor, and Miss Dolly Spurr, present manager of the Royal-Grand theater.

The theater will be built along the latest lines of theater construction—modern in every respect, absolutely fireproof; will have a balcony and will contain the very finest of upholstered chairs. It will have a rest room with all the modern conveniences and will be handsomely decorated throughout. A five-piece orchestra will be one of the features of the daily program.

Miss Dolly Spurr, the popular and successful manager of the Royal-Grand theater, will have full charge of the operation of the new theater.

MIDDLE WEST THEATER NOTES.

By Kansas City News Service.

Nebraska Theater Briefs.

Callaway, Neb.—C. W. Wright has leased the Star theater and opened a moving picture show.

Stanton, Neb.—W. J. Alderman has purchased the Empress theater from Paul Fullner.

Missouri Theater Jottings.

Greenville, Mo.—Walter Bollinger has opened a picture theater and will make it a permanent business.

Unionville, Mo.—Ray Simpson, of Centerville, Iowa, has purchased a half interest in the Theater Royal from P. O. Jones.

Kirksville, Mo.—The Union Athletic Amusement and Confectionery Company chartered with a capital stock of $20,000.

Maryville, Mo.—Roy Neal, who has been running the Electric theater for the past month, has sold it to W. H. Hoffman, of Sac City, Ia.

Webb City, Mo.—The old Airdome, owned by J. E. Wineland, is being torn down and a modern picture theater is to be erected in its place.

Clarkton, Mo.—Senator O. S. Harrison has commenced work on the picture show building on North Main street. Mr. Bannister is the contractor.

Kansas City, Mo.—The Alhambra theater has been sold to a J. T. Jamerson by J. R. Russell. J. R. Alderson, the present manager of the theater, will continue to operate it temporarily.

North Dakota and Iowa Notes.

Dickinson, N. D.—Work has started on the rebuilding of the opera house which was destroyed by fire.

Tower City, N. D.—A new opera house is to be built hereby S. F. Sherman, and work on same will begin at once.

Hillsboro, N. D.—Gunder Howard has purchased a moving picture machine and will conduct a show in the opera house.

Akron, Iowa.—Alfred Klemme has sold the Majestic theater to John Lemoke.

Milford, Iowa.—The Cox theater has been sold to W. J. Schmitz.

Ocheyedan, Iowa.—Stewart O. Sawyer has purchased the Princess theater business and has taken possession.

Forest City, Iowa.—Forest Secor has sold his theater and moving picture business to J. P. Neist.

Creston, Iowa.—William Welsch and Leo Liberghein, of Sac City, have purchased a moving picture theater here.

Cascade, Iowa.—The new theater, erected at a cost of $17,000, has opened to the public.

Oelwein, Iowa.—J. C. Tyler has opened the Colonial theater for business.

Rock Rapids, Ia.—The Strand theater, owned by R. W. Steen. was considerably damaged by fire.

Goldfield, Ia.—R. A. Haskin has leased the Cosmo theater to Frank Farmer.

Corydon, Ia.—S. B. Barrett has purchased an interest in the American and Auditorium theaters and has formed a partnership with Mr. Hamlin.

What Cheer, Ia.—Roy Landers has bought the Eureka theater of Dan Grudgings and has taken charge.

Will Closing Sunday Shows Help Churches?

Exhibitor in Owosso, Mich., Says He Would Be Satisfied to Close on Sabbath if He Were Convinced of Its Real Value.

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

OWOSSO, MICH.—Manager Fred Patterson of the Lincoln theater does not think that closing of moving picture theaters on Sunday will send all the photoplay devotees scurrying to the churches. "If I was convinced that out of every two hundred persons who now attend Sunday theaters, ten would go to church if the shows were closed, and if you could tell me what the other 190 were going to do, I would be satisfied," he told a group, including many ministers who were considering the Sunday closing question.

A petition bearing the signatures of 1,099 persons mostly women has been presented to the city commission. E. S. Brewer of the Strand theater does not believe this petition is a true guide to the wishes of Owosso citizens and declares that he would like to see a referendum on the question.

Even if these petitions were granted by the city commission they could do little toward stopping a Sunday show. The only action the city could take according to City Attorney Miner would be to start civil suits against the exhibitors, and then only $10 could be collected from the owners of the shows. In addition, however, it could bring suits against each and every person who attends the shows, but the folly of such procedure is apparent.

The intolerance of some of the prime movers against the Sunday shows is evidenced by Mrs. T. B. McGee, wife of a local minister, declaring that fruit stores, cigar stores and in fact everything should be closed on Sundays.

A natural result of an issue of this kind is the suggestion of municipal censorship and this was proposed at the meeting.

Michigan Theater Notes.

Tecumseh, Mich.—Faron S. Anderson has sold the New Royal theater to H. S. Waring, who will conduct it, retaining Wesley Clark, who has been associated with Anderson in the operation of the house. A number of changes will be made in the interior and it will be redecorated throughout.

Houghton, Mich.—A new moving picture theater, to cost $50,000, will be erected here by local business men, it is announced. The plans which have been drawn call for a house seating 1,000 persons. The front of the building will be devoted to an ice-cream parlor and tea-room, while the basement will be occupied by a billiard hall.

Grand Rapids, Mich.—The Community theater at Howard City, the Star at Rockford, the Happy Hour at Sparta and the Cozy at Ludington have booked the Grand Rapids Herald Pictorial News which is being put out by a local newspaper.

Grand Rapids, Mich.—The Majestic Gardens entertained all the drafted men at a showing of Mary Pickford in "The Little American."

Illinois News Letter.

By Frank H. Madison, 623 South Wabash Ave., Chicago, Ill.

Officers of New-Movie Lite Company.

SPRINGFIELD, ILL.—The New-Movie Lite Company, 503-505 Fulton street, Peoria, has been granted a certificate of incorporation by Secretary of State Emmerson to deal in motion picture machines, stereopticons, etc. The capital stock is $100,000. The stockholders and the amount of their holdings is as follows: Maurice H. Livingston, $81,500; L. L. Gruss, $4,000; Carl M. Harms, $4,000; Frank R. Shoff, $4,000; Klore E. Nelson, $4,000, and Charles W. LaPorte, $2,500.

Acme Projector Company.

Springfield, Ill.—A charter also was issued to the Acme Motion Projector Company, Chicago; capital, $2,000; incorporators, Samuel Goldfarb, Bernard J. Brown, Harry A. Silverstein.

J. C. Hewitt Will Manage Two Houses at Robinson.

Robinson, Ill.—J. C. Hewitt, formerly in charge of the Colonial Amusement Company houses at Mt. Carmel, Ill., has taken the management of the Strand and Grand theaters at Robinson for Roscoe Cochran, who will remain in charge of his Maine theater at Carmi, Ill. Mr. Hewitt is one of the first picture men to enter the southern Illinois field, having opened shows in most of Little Egypt's cities in the last twelve years.

Breinig and Smith Take Over the American.

Highland Park, Ill.—Messrs. Breinig and Smith have leased and will conduct the American theater, formerly the Bijou. They are making extensive improvements. The interior of the theater is being decorated with plaster relief statuary, and new boxes and a new stage front and proscenium are being constructed. The American will show pictures and vaudeville and the prices will be 10 and 20 cents. It will be personally conducted by Breinig and Smith.

Illinois Theaters—Changes—Notes.

O'Fallon, Ill.—The Taylor opera house has been leased by H. P. Schwarz and John Knerrer, who will operate it as a moving picture theater.

Newton, Ill.—The Star theater has been reopened under the management of J. Frank Stanley.

Canton, Ill.—John Silvernail, who has opened a new moving picture theater on South Main street, near Pine, has decided to call it the Gem.

Streator, Ill.—Harry Blaundin, formerly manager of the Casino and Gem theaters in Chicago, has been engaged by C. A. Day as resident manager of the Majestic theater in this city. Bradford Brayton, who has been connected with the Majestic for more than a year, will remain as associate manager.

Danville, Ill.—The new Palace theater which has been opened with vaudeville also will use some pictures.

Present Day's Great Need for Film Shows

La Crosse Tribune Gives a Few Thoughts on the Benefit and Necessity of Picture Shows to the Average Man—Especially True Today.

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

LA CROSSE, WIS.—In these days when unseeing editors of small newspapers are urging the cessation of photoplay attendance as a patriotic duty it is a relief to find papers of such standing as the La Crosse Tribune finding the moving picture a necessity. The editor went out, saw a good film and returned to write the following:

"Many sober-minded citizens regard the 'movies' as sheer waste. In terms of beef and bread they seem unproductive, but at a time when the world's power is measured in terms of human efficiency it is probable that they bring much granum to the children. The abstract proposition that men and women make money by idling their time in picture houses may be absurd, but we may fetch it into the realm of definite fact by reading the stethescope of the family physician. The man and woman of today are going through life 'on high,' and the pace kills. He who stands the clip must have diversion to relieve the tension. It must be something to absorb the mind to the exclusion of even sub-conscious business worry, something to take the man out of himself and give complete nerve relaxation. Air and exercise are indispensable, but the tired brain must have something more interesting that monopolizes and excludes.

"We have in mind nothing so cheap, so accessible as the 'movies,' to afford relief from the wearing process that accompanies hours on end of mental strain. And who shall say that the rested and refreshed intellect does not go back to work with its earning capacity measurably enhanced! Indeed, this editorial, for example! Note the free-swinging phraseology, the elegance and conclusive logic of one who has just parted with Douglas Fairbanks and William Farnum."

Two Film Men Will Help Censor.

Milwaukee, Wis.—Henry Trinz, of the Columbia theater, and Ernest Langenmack, of the Colonial theater, have been named by Mayor Coan as members of the Citizen's Commission on Motion Pictures as the local board of censorship is known. They were recommended by the Motion Picture Exhibitors' Association. They succeed Judge N. M. Neelson, who is too busy with draft board duties to censor pictures, and Jacob S. Grauman, who resigned to go into the film business.

Wisconsin Theater Jottings.

Sturgeon Bay, Wis.—Howard Lavassor, who was connected with the Crystal theater during the time it was operated by Harvey Stock, has leased the building and the equipment and will conduct it as a feature photoplay house. The theater, which formerly was operated by Arthur Ball, was closed several months ago.

Merrill, Wis.—The Grand recently had a Family night, when parents and all their children under twenty-one years of age were admitted for a single twenty-five-cent fee.

Oshkosh, Wis.—The Colonial theater, which formerly was devoted to theatrical attractions, has opened as a moving picture house, under the management of Harry Chappell, who also operates the Palace theater.

Milwaukee, Wis.—Albert E. Schaenleber, who conducts a moving picture theater at 2340 Vliet street, has filed a petition in bankruptcy.

Milwaukee, Wis.—The Alhambra theater has a number of new auto boxes in which smoking is permitted. They were given a trial by members of the Milwaukee Film Men's Association, who were the guests of Manager George Fischer at a showing of Elsie Ferguson in "Barbary Sheep." Manager Fischer also did a kindly act when he had as his guests at a show sixty-five youngsters, members of a class for defective children.

Arcadia, Wis.—Clarence Barlow is now sole owner of the Unique theater, having purchased that house.

Rio, Wis.—W. F. Bridges has purchased the half interest of Wilkie Collins in the Princess theater.

Marinette, Wis.—The Ascher theater was closed for a week for redecorating. When it reopened it was under the name of the Strand.

Superior, Wis.—Two reels of moving pictures will be used every Sunday evening by Rev. H. F. Ferry, pastor of the First Presbyterian church. His sermon will be appropriate to the films. One of the first subjects shown was "A Concrete Romance."

Wilwaukee, Wis.—The Wisconsin State Fire Prevention Association is sponsoring a moving picture, "An Unbeliever Convinced," which is spreading the propaganda of fire prevention. The picture was shown at the Princess theater in this city.

Prairie State News.

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

Among Dakota Theaters.

MANDAN, N. D.—Manager H. L. Hartman, of the Palace theater, suffered from the anti-Sunday show law when his arrest was made at the request of Attorney General Langer. He had been showing religious pictures for three Sundays.

Hillsboro, N. D.—C. C. Simpson and O. Wanger, of this place, have purchased the Moveum theater at Aitkin, Minn., from H. O. Mugridge.

Bisbee, N. D.—The opera house is now under the management of Fred Grady and Clarence Ness.

Ambrose, N. D.—The Electric theater is now under the management of Harry Hammond.

Whitewood, S. D.—The Comet theater has been opened by Coen & Woelz.

Grand Forks, N. D.—William McKallor, who last winter was manager of the Metropolitan theater, has purchased a half interest in the Lyceum theater at Moorhead, Minn., and will be associated with Joseph Isaacs in the operation of that house.

Canton, S. D.—The Empress theater has been reopened under the management of J. C. Marsh.

Items from Across Nebraska.

Merriman, Neb.—Graydon White has sold his moving picture show to A. M. Scott and George Pye.

Nebraska City, Neb.—"Mother o' Mine" was the attraction at the opening of the new Empress theater. Manager Stapleton presented each of his lady patrons with a rose.

Schuyler, Neb.—The Janecek theater has been opened to the public.

Kearney, Neb.—The Empress theater got a great many Kearney residents before the camera and as a result a 1,500-foot film of local events and persons drew big business.

When writing to advertisers kindly mention The Moving Picture World.

Dallas Theaters Go Up When Block Burns

Queen and Newport Theaters Gutted on September 27—Blaze Starts in a Grocery Store and Loss Amounts to Thousands.

By Douglas Hawley, The Times-Herald, Dallas, Texas.

DALLAS, TEX.—For the second time within a year E. H. Hulsey, of the Hulsey chain of theaters in Texas, has suffered loss by fire through his theater building proved itself absolutely fireproof, and is to rise, like the Phoenix of old, more beautiful than ever from its charred though indestructible walls. On the night of September 26—or rather early morning of September 27—fire completely gutted the Queen theater, a Hulsey house, and the Newport theater, the latter conducted by J. D. Wheelan. The blaze started in the rear of a big retail grocery shop in the same block, and entailed a loss of about $200,000, of which Hulsey sustained $60,000 and Wheelan $25,000. Hart, in "The Gun Fighter," had been shown the night before at the Newport. It was this same picture which was being shown at the Old Mill—another Hulsey theater—when it was gutted by fire earlier in the year.

The Queen fire broke out after 2 a. m., hence there was no danger to theater patrons. Staunch fire walls protected the Queen building thoroughly, the loss coming as the result of the blaze jumping over roofs and burning through. The handsome organ was completely ruined, as well as the magnificent mural decorations, seats and other interior finishings. A report by the city fire marshal was highly complimentary to the Queen management, declaring that had the fire come during the progress of a performance, the audience would have been subject to no danger, thanks to its fireproof construction.

Business in South Texas Looks Bright.

Beaumont, Tex.—Hershel Barr of the People's theater, Beaumont, called on Dallas distributing houses during the last week, and reported conditions in South Texas "looking up." The rice crop has begun to move, and high prices are being paid for the first fruits of the field. Everybody's in an optimistic mood, he declares.

Calvert, Tex.—Henry Oscar, of the Queen theater, Calvert, Tex., was another South Texas manager in Dallas during the week, reporting satisfactory business.

Sweetwater, Tex.—Mr. Murphy of the Sweetwater theater, Sweetwater, Tex., declares his west Texas section isn't suffering from drouth, and that everything looks good.

Paris, Tex.—C. J. Mussulman, of the Grand theater, Paris, called during the last week, reporting business good, and that he was taking a short vacation for the first time in many months.

Woman Operator Not Eligible to Union.

Dallas, Tex.—The motion picture operators' union won't have Miss Louise Millett, Frenchwoman, as a member—at least not yet. Formal application was made by the young woman, who recently came to this country from her La Belle France, to the local union. She stood her local technical examination, and everything looked all right. But the international officers of the union wouldn't stand for it. The local union has been advised that she was not eligible, because she hadn't served the required apprenticeship. The young woman received her primary training in her native country.

Bess Whitehead's Film Articles Please.

Dallas, Tex.—Lately [illegible] treated to some sure enough [illegible] of moving picture stars. Lots and lots of "stuff" has been and is written about the members of the movie firmament, and lots and lots of it is read. But there's something different about reading matter written about movie people by a person whom you know personally. Bess L. Whitehead, connected with the Hulsey theaters in Texas spent several weeks in California during the summer. She is a capable writer, and is now giving in a local paper some of her personal impressions of the people she's seen. The articles are proving highly popular.

Rex Amusements to Build Fine Theater.

Grand Junction, Colo.—Owners of the Majestic theater and Manager Charles Decker made announcement of a new house to be built on the site of the Majestic. Leases have been signed and work of construction will begin early in winter. Messrs. W. H. Swanson and H. T. Nolan came to Grand Junction on Sept. 24 and completed arrangements for a new theater that will cost approximately $100,000 and will seat 1,400 persons in the most comfortable chairs ever brought into the section. The building may be four stories in height, and it is planned to have a private ballroom on one of the floors for private and invitation dances. The front design is said to resemble that of the Rialto and Strand theaters in Denver.

Kansas City News Letter

By Kansas City News Service, 205 Corn Belt Bldg., Kansas City, Mo.

F. L. Williams Will Cover Kansas for Jewel.

KANSAS CITY, MO.—The Jewell Productions announces that F. L. Williams will cover the Kansas territory for the company. He was formerly with the Wichita Film and Supply Company. Other additions to the force of the new office are Miss Mildred Gay, as bookkeeper, and Earl F. Wynn, in the poster and shipping department. This office announces that "Twenty Thousand Leagues Under the Sea" will open at the Columbia theater in Kansas City Oct. 14 at an admission price of 25 cents. This picture will be followed by "Come Through." These pictures, in addition to "Pay Me" and "The Sirens of the Sea," have been passed by the Kansas State Board of Review and the local censor board. The local office has been finished and will be open to the public Oct. 1.

W. C. Ansell Joins Goldwyn Sales Forces.

Kansas City, Mo.—W. C. Ansell has been added to the sales force of the Goldwyn pictures office. He was formerly with the Art Drama Co. and also with the World Film. He has had considerable experience as an exhibitor in this territory. He takes his new position Oct. 1 and will work in a Kansas territory.

A Most Extensive Follow-Up Campaign

Kansas City, Mo.—The Kansas City Feature Film Company will soon begin a most extensive advertising campaign. The plans for this are to send 2,900 mailings to the exhibitors in this territory, and each will receive one every day for one month. C. L. Matson, advertising manager of the company, has arranged for a small pamphlet covering all of the features of the company's work to be placed in the hands of every exhibitor in this territory regardless of whether he is a Paramount Art Craft exhibitor or not.

Guy R. Ainsworth Will Represent Metro.

Kansas City, Mo.—Guy R. Ainsworth has been made Missouri representative for Metro Pictures. He held a similar position in Boston, Mass.

Newman and Blawitz Buy Theater.

Moberly, Mo.—Frank Newman, owner of the Royal and Regent theaters, has bought the Fourth Street theater at Moberly, Mo., in partnership with J. H. Blawitz, formerly traveling salesman for the Paramount Company. A lease for ten years on the theater has been obtained. The new owners take charge Oct. 1. $3,500 will be spent in improving the theater, most of which will be spent on the installation of a new box office, a ladies' rest room and toilet.

Exchange and Business Newslets.

Kansas City, Mo.—The Universal Film Supply Company announces that bookings on the serial, "The Red Ace," have been obtained for one hundred and ten days. This end of the work of the local Universal office is being handled by Harry H. Young.

Kansas City, Mo.—L. B. Douglass, publicity manager for the Universal, has arranged a four-page herald for the use of the exhibitors in this territory. He has already sold 75,000 of these heralds to seventy-five or eighty houses in this territory. These heralds contain the programs of the theaters, their policy and suggestions by the management, in addition to coming announcements of serials, Butterfly features and other Universal pictures. These heralds are designed especially for the exhibitor, and the Universal advertising is practically negligible in comparison with that of the exhibitor.

Kansas City, Mo.—The Kansas City Bluebird office announces that contracts were received last week from the following theaters for the Century Comedies, featuring Alice Howe: The Strand, Salina, Kan.; the Electric, Emporia, Kan.; the Royal, Newton, Kan.; the Golden Bell, Ellsworth, Kan.; the Empire, Chillocothe, Mo., and the Star, Warrenburg, Mo.

The Jewell Productions, Inc., Kansas City, Mo., has received the picture, "Twenty Thousand Leagues Under the Sea," which will be released as a special.

B. S. Davis, one of the owners of the Quality Film Service, of Kansas City, Mo., has just returned from Grand Rapids, Mich., where he opened a branch office of the company at 16 Fulton street West. This office will handle regular service and features.

A. D. Flintom, district manager for Paramount and Artcraft, Kansas City, Mo., has returned from a two-weeks trip to New York City.

The Standard Film Corporation, of Kansas City, Mo., has received a print of the latest King Bee Billy West comedy, "The Goat," a picture inquired about by many of the local exhibitors who have read reviews of the picture in the different trade journals.

The Universal Film & Supply Co., of Kansas City, Mo., reports an unusual business in Motiograph machines, having installed machines in four houses within the past several days, and having contracts for the installation of six more next week. These installations are to be made by Homer Gill, manager of the supply department.

Theater Items From Southwest.

Miami, Okla.—The Picher theater is being remodeled by Manager Cotter.

Quay, Okla.—J. W. Custer has constructed a building to be used by the Strand theater and was opened Oct. 1. A. T. Cook and A. T. Honner are also constructing a theater to be known as the Empress.

Bartlesville, Okla.—Mr. Gilday is the new manager of the Odeon theater.

Frederick, Okla.—O. D. Cauby is the new manager of the Gem theater.

Collinsville, Okla.—The new theater erected by P. J. Duffy, at a cost of $15,000, is now under new management. The name has been changed to the Liberty, and Mr. Strickler, of Sand Springs, is the manager.

Medford, Okla.—R. J. Allen has bought the Waketa picture show of Mrs. Pasby.

Bartlesville, Okla.—The new Lyric thea-

ter opened Monday after being closed for the past two weeks for improvements.

El Reno, Okla.—Al Derry, manager of the El Reno theater, has again opened its doors to the public after being closed for several days for interior renovation.

Pauls Valley, Okla.—The Empire theater has been remodeled and 200 chairs installed.

Little Rock, Ark.—E. D. Brewer, manager, and others associated with him, have purchased the ten-year lease on the Palace theater, owned by the Epstein Amusement Company, of San Antonio, Tex. Mr. Brewer is president of the new company.

Earle, Ark.—The Princess Theater Company, of Earle, has been chartered with a capital stock of $12,000. Incorporators are H. A. Outzen, president; Harry C. Clark, vice-president, and G. Carey, secretary and treasurer.

Plainview, Tex.—One of the finest theaters in Texas will be erected in Plainview. The building will be two stories and modern in every way, and will cost $15,000. W. H. Coon, of Amarillo, will be the owner and Bob Smith will be manager.

Plainview, Tex.—Eugene Devereaux, of Canyon, will become manager of the Mae I. theater, he and the Dye, Ford & Rogers interests, who own the Olympia theaters in Plainview, Amarillo, Canyon and Tulia, having leased the building. Mr. Devereaux will take charge immediately.

Cuero, Tex.—Mr. Blundell, of Smithville, has bought the Fox theater of J. B. Watts, of Gonzales.

Brackettville, Tex.—The Star theater has been remodeled, a gallery having been installed, thus giving additional seating capacity.

Fort Worth, Tex.—A tent theater, which will seat 1,000, has been erected in the vicinity of Camp Bowie. The show opened Oct. 1.

Exhibitors' Notes Across Kansas.

Grinnell, Kan.—O. B. Wolfe has purchased the moving picture machine from Stanley Simpson and will operate at the same place, Evan's Hall.

Cimarron, Kan.—The Municipal picture show was opened in the high school building Sept. 24.

Eldorado, Kan.—The Belmont theater is being remodeled. More than $1,000 has been spent on improvements and new scenery.

Clyde, Kan.—B. O. Auten has sold his interest in the Wonderland theater to his partner, J. M. Best. Mr. Auten will continue to run the machine for the present.

Concordia, Kan.—Ben McCrary has disposed of his interests in the White Way theater to F. F. Davis. Mr. Davis will continue as manager.

La Harpe, Kan.—R. G. Markell, who has been conducting the Crystal picture show here for several months, has sold out to J. D. Kite, of Washington, Kan.

Athol, Kan.—Henry & Gillespie have started a moving picture show.

Kinsley, Kan.—The Community theater has been reopened to the public.

Newton, Kan.—H. E. Herbert, former proprietor of the Royal theater and one of the pioneer moving picture men of Newton, has purchased the Pearl theater and will conduct same.

Atell, Kan.—Glenn Hiskey will have charge of the new building on the Label Brothers, which will be used for a picture show and dance hall.

Hutchinson, Kan.—The Pearl theater, under the management of Reed Featherby, has been newly remodeled since a recent fire, and the theater is again open.

Hoxie, Kan.—Messrs. Fay and Shafer have opened the Cosy theater here.

De Soto, Kan.—H. E. McNeeley and Harry Beecroft have leased the Electric theater and opened for business Sept. 8.

Ottawa, Kan.—The Star theater has undergone elaborate changes.

Minneapolis Film News Items Last Week

Benjamin Judell Announces That First National Exhibitors Circuit Films for Near-By States Will Be Released Through Universal.

By John L. Johnston, 704 Film Exchange Bldg., Minneapolis, Minn.

MINNEAPOLIS, MINN.—Benjamin Judell has announced that in the future all of the First National Exhibitors' Circuit films, including Chaplin's and Petrova's, will be released through the Minneapolis-Universal offices instead of through the Saxe exchange. Mr. Judell has taken over the booking sheet on "On Trial" from the Saxe exchange and is preparing for forthcoming Petrova releases through the Circuit. Mr. Judell has secured George Fosdick, former Vitagraph booker, to officiate in a like capacity for the Universal and Harry Hellwig, former booker, has been sent out to patrol a road beat. Mr. Judell has also announced that he will book "Purity," featuring Audrey Munson. He owns the rights to this feature for several Northwest states personally.

Movements of Local Film Men.

Minneapolis, Minn.—Reports from the local film area place stress on several changes in the ranks of film salesmen. Harry Muir, formerly with the General and Universal, has been drafted by the Standard-Art Drama's exchange and will see service in and around the Twin Cities. Mr. Ctombaugh has also enlisted Joe Gardner, former Selznick and Favorite salesman, and he will be interned in Southern Minnesota and Northern Iowa.

Jack Corbett has resigned as assistant to Manager Michalove, of the Triangle, and returned to New York for duty. F. O. Nielson, of the same exchange, is enjoying a two weeks' furlough in New York City.

Manager E. C. Davies, having completed the writing of words to a ballad entitled "Mother o' Mine," has appointed A. J. Shearer corporal of the guard for the Dakotas for the Saxe exchange.

Grenadier George W. Malone, of the Metro exchange, has returned from a two weeks' patrol of Western Wisconsin with a good financial gain for his concern.

Personal Notes of Interest.

Minneapolis, Minn.—J. George Feinberg, of the Theater Equipment, has started a business trip through the Dakotas, Iowa and Nebraska.

William Alfred Steffes, of the Minneapolis Northern theater, also of the film firm of Green & Steffes, has gone to New York to attend a meeting of the American Exhibitors' Association. Through some effective work Mr. Steffes was able to take along with him a list of prospective members that would do credit to any organization.

Members of the Northwest branch of the National League gave a dinner recently in honor of David G. Rodgers, National organizer, who began the second lap of a national organizing campaign last week.

Manager S. N. Robinson, of the Film Library & Exchange, has gone to Milwaukee to open a second branch exchange to distribute Christie comedies.

H. E. Pierce, of the Pierce exchange, has gone on a second trip through Northern Wisconsin in the interests of his productions.

Manager R. A. Botts, of the Grand theater at Carrington, N. D., has returned to his abode after several days in Minneapolis where he booked "The Barrier," "The Crisis," "The Slacker" and "The Lone Wolf."

Among Northwest Managers.

M. P. W.—Why is it I can't get a steno. for new Supreme branch exchange here? Don't think dry and blue sky laws have anthing to do with it.—Lee A. Horn.

Minneapolis, Minn.—Mary McAlister, the youngest of the Essanay stars, will appear in person at the Strand here Oct. 5 and 6 in connection with the showing of "On Trial."

Manager Calvert, of the New Garrick, began a good four days' business with Douglas Fairbanks' "Man from Painted Post," Sunday, Sept. 30.

Manager Chawles Branhan of The Strand has returned from Milwaukee. He has postponed the showing of "A Mormon Maid" one week.

Manager C. L. Peavey of the Paramount exchange has booked "A Bedroom Blunder," the first Paramount-Sennett comedy, in the Minneapolis Strand.

Owing to a fast increasing business, Manager Joe Schwartzbine of the Pathe exchange has been forced to add several people to his already large office staff. Schwartzbine reports an unusual demand for his serials and war pictures.

The Lochren Film Service has completed the making of two series of slides for the government, to boost Liberty Loan sales, and is now at work on a series of slides to boost food conservation.

While in the city last week David Gruenberg of the XL Films exchange at Great Falls, Mont., announced his engagement to Miss Peggy Bank of Minneapolis. He also secured the rights to book "20,000 Leagues Under the Sea" and "Ignorance" in Montana. While here recently E. J. Frye, Mr. Gruenberg's partner, was married.

Manager Larso of the General exchange has installed a Motiograph projector in his projection room.

Manager Ralph Bradford of the Goldwyn exchange is suffering from a strained wrist, "acquired" while hauling in a six and a half-pound bass from a nearby lake last week. The fish is now being varnished.

Manager Bovyer of the Hippodrome, St. Paul, has booked "The Fighting Trail," to follow up "The Fatal Ring."

Manager Mick of The New Palace, St. Paul, is running O. Henry releases through the General.

Manager Burke of the Westcott exchange has booked "Intolerance" in the Metropolitan, a legitimate theater, for a two weeks' return engagement, beginning October 7. At the Metropolitan, St. Paul, the week of September 30, "Intolerance" enjoyed a good business at fifty to a dollar prices.

Advices from the Dakotas state that President Hartman and General Manager Hamlin of the Associated Theatres, Inc., are meeting with much success in their campaign to get their new organization started off right. North Dakota's "quota" of theaters is nearly completed, according to reports.

"The Public Be Damned," which Manager James A. Keough of The New Lyric, Minneapolis, displayed the first half of the week of September 30, was loudly praised by the Minneapolis Journal in its review section Monday, October 1.

TO EXHIBITORS.

If you are doing something new and interesting at your theatre let our correspondent know about it. It may help others and help you as well.

Helpfully yours,

THE MOVING PICTURE WORLD.

Patriotism Plus Publicity Brings Crowds

Manager Sheridan of Des Moines Pathe Exchange Works Up Great Interests in War Films—Makes Them a Boost for "Smokes."

By Dorothy Day, Register-Tribune, Des Moines, Ia.

DES MOINES, IA.—The week of Sept. 23 the Royal theater showed the pathe pictures, "The British Tanks in Action." This might sound like dull news had it not been for the pepful initiative of L. A. Sheridan, manager of the local Pathe office. Mr. Sheridan for a couple of weeks before the showing of the "Tanks" pictures worked like a Trojan for big publicity on them and he secured it. He gave the Tribune editors and advertising men a private showing of the pictures and asked them to help out in the publicity campaign by making a big drive for the "Smokes for Our Soldiers" campaign which the Tribune is enthusiastically carrying on over the state. Messrs. Van Dyke and Hightower of the Royal theater were only too anxious to give a big part of the receipts to the "Smokes" campaign for the publicity the theater would get. So the big drive started.

For a week and a half before the 23d, the Tribune carried front page announcements of the "Tanks" pictures and in every posible way played up the pictures. On Saturday, the 15th, a private showing of the picture was given to General Plummer of the big local training camp and his staff. They were enthusiastic in their praise of the picture and their verdicts were used to further boost the picture the following week. Then Mr. Sheridan did begin to get busy. He aranged for a parade of some 3,000 soldiers. City officials and officers from Fort Snelling in charge of the National Army at Camp Dodge were included. The parade took place at noon on Saturday the 22d and imediately afterwards the pictures at the Royal were shown. Needless to say the streets were jammed with onlookers and no picture ever shown in the city before received such publicity. The Royal was crowded all the week, the Tribune and the Pathe received all kinds of publicity and L. A. Sheridan felt that he had put the "Tanks" over in Des Moines just about right.

Mystery in Disappearance of Knoxville Film Man.

Knoxville, Ia.—A mystery surrounds the disappearance of H. M. Stern, manager of the Grand theater in Knoxville. Mr. Stern disappeared recently and no one, known, saw him go or knows of his whereabouts. Opinions differ on whether the man was out of his mind or has been the victim of foul play. It was not money affairs, because he left a substantial amount of money in the bank at Knoxville and is known to have been doing good business. The Grand has been closed for four days and at the present writing the whole town is shrouded in mystery over his disappearance.

Jesse Hartman in New York Triangle Office.

Des Moines, Ia.—It will be of particular interest to many of the Iowa film people to know that Jesse Hartman, formerly roadman in Iowa and Nebraska for different firms, is now in New York City, in the Triangle office. This office is under the supervision of C. R. Price, former manager of the Mutual Exchange in Omaha.

Well-Defined Rumors of Two New Houses.

Des Moines, Ia.—Two well-defined rumors of new houses have come to Des Moines film people. One is to the effect that a large house is to be erected in Fort Dodge by a local capitalist. It is said that the site has already been acquired and that plans have been drawn up. The other is most authentic in spite of the fact that no public announcements have been made. Plans have been drawn up and the site acquired for a new house in Webster City for a fine house to seat 1,500 people.

S. Goldflam Now Covering Nebraska.

Des Moines, Ia.—S. Goldflam is now covering Nebraska in the interest of the A. H. Blank Enterprises. His headquarters are in Omaha.

Fred Martin in Iowa for Triangle.

Des Moines, Ia.—Fred Martin, well known to Iowa exhibtors, having been salesman through Iowa for Metro, is now covering Iowa for the Triangle. Mr. Martin also was conected with the Metro in Kansas City just previous to this last position.

H. Meirstenier Handling New Serial.

Des Moines, Ia.—H. Meirstenier, who for a long time was head of the serial department in the local Mutual exchange, is now handling the new Paramount serial "Who is 'Number One'?" for the local branch of the Kansas City Feature Film Co.

Abe Frankel Will Build New Theater.

Des Moines, Ia.—Abe Frankel, manager of the Casino and Majestic theaters in this city and who will begin the erection of the new photoplay house on Locust the first of October, was in Kansas City on business last week

Prairie City Theater Changes Hands.

Prairie City, Ia.—W. D. Mahaffey, of Eddyville has sold the American theater in Prairie City to Ralph Walker.

Bluebird Finds Fords Keep Business.

Des Moines, Ia.—The Bluebird Photoplay Company in this city have purchased a couple of Ford Roadsters for their salesmen, in order to see more customers every week with less expense. D. B. Lederman has been trying out the cars all summer with four of his roadmen and finds that where on the average of twelve customers could be reached by the old method, not less than thirty can be dealt with using the motor cars. He has purchased another one and now has five on the road constantly.

Dodge Film Opens Office.

Des Moines, Ia.—The Dodge Film Co. have opened an office on the corner of Fourth and Locust in the Cohen building, with Lawrence Prosser in charge. The Dodge Film Co. are making pictures of the training Camp Dodge and are finding a ready market for them over Iowa, a part of Illinois, Minnesota and North Dakota, where everyone is interested in the soldiers training here. The films are released a reel a week and 10,000 feet of film have already been finished. Guy Woods did the camera work and the Superior Film Company of this city attended to the finishing.

Ralph Fridlington Becomes Mid-West Shipping Clerk.

Des Moines, Ia.—Ralph Fridlington is now acting as shiping clerk at the Mid-West Des Moines office.

News of Film People Coming and Going in Des Moines.

Des Moines, Ia.—W. M. Bell, manager of the Mid West office in Kansas City, was in Des Moines over Sunday last week, conferring with A. M. Blank.

A. Kahn, salesman for the Mid West in Iowa, has just returned from a most successful two weeks' trip and reports the late fall and winter outlook a big improvement over the early fall and summer.

George Brownley, of the Omaha Triangle exchange, was in Des Moines last Sunday on business.

H. Beanblossom of the Star in Newton, W. A. Matlock of the Princess in Ames, W. A. Middleton of the Rex in Iowa Falls, Jos Gerbracht of the Twin Star in Ames, J. H. Lake of the Garden in Iowa City, and Frank Bryant of the Plaza in Waterloo were all callers at the A. H. Blank office in Des Moines last week.

Mr. Ballantyne of the Mutual exchange reported that Tom Arthur of the Cecil in Mason City, W. E. Roby of Truro, and G. H. Peterson of the Grand in Story City were callers last week.

I. Lesserman, general manager of the Laemmle Film exchanges, was in town last week and spent a couple of days with D. B. Lederman of the local office.

James Denton of the Virginia in Boone and M. Levin of the Star in Washington were visitors at the Metro office last week.

Mr. Anderson of Brown and Anderson, managers of the Princess in Boone, came down last week to see about an early booking of W. Christy Cabanne's newest Metro feature, "Draft 258." Mr. Anderson reported that Mabel Taliaferro is the most popular star in Boone, that is, feminine star, and that people after seeing "The Slacker" are eagerly waiting Cabanne's next picture and especially so since Miss Taliaferro plays the lead.

We must all
SPEND LESS
and
SAVE MORE
and
HELP OUR
COUNTRY
by
BUYING
LIBERTY BONDS

San Francisco Film Briefs.

Walter G. Preddey has furnished a Westinghouse motor-generator set to be installed in the Bradley opera house at Elko, Nev.

The M. & A. Moving Picture Machine Co. has opened offices in the Palace Hotel.

Sam Harris, of Ackerman & Harris, is making an eastern business trip.

T. Trotter, of Grass Valley, Cal., was a recent visitor here to purchase projection equipment.

Walter Preddey has installed a repair shop in connection with his machine and supply business, this being in charge of Otto Habekos, formerly of the Elite theater.

Ralph Quive, manager of the local branch of the Greater Vitagraph, is home from a vacation spent in the east.

C. A. Meade, special Pathe representative, was here recently on his way to Seattle.

The Poppy theater, on Sixteenth street, which has been closed for a long time, has

been opened by Louis Levin. It seats about 400.

The Select Pictures Corporation has taken over all the Selznick pictures formerly handled by Sol Lesser, including four featuring Clara Kimball Young.

Northern California Newslets.

Martinez, Cal.—C. B. Johnson and L. W. Eaton have formed a partnership and plan to erect a moving picture theater on Main street.

Clovis, Cal.—A. C. Weaver has disposed of the Rex theater to Fred Conley.

Senora, Cal.—The new theater of J. H. Knowles will be ready for occupancy about the first of December. It will seat 800.

Manteoa, Cal.—A theater with a seating capacity of 400 is being erected by Stephen Pelton, of San Jose, Cal.

Oakland, Cal.—Phil Doll has purchased the interests of his partner in the Home theater and is now the sole owner.

Blythe, Cal.—L. B. Todd has purchased the Electric Airdome and will install considerable new equipment. The theater will be remodeled and occupied as soon as the weather becomes too cool for open air shows. Charles Jones, the former owner of the place, is now in the army.

Film Men See Color Pictures.

Merced, Cal.—A number of San Francisco film men and Valley exhibitors journeyed to this city recently to attend the first public showing of the Douglass color pictures at the Elite theater, among these being Louis Reichert and Fred Voigt, of the Metro; Herman Wobber, of the Paramount; Morris Lowrey, representing the Triangle; John A. Kraker, representing the Greater Vitagraph; A. C. H. Chamberlin, of Madera, and George Bailey, of Turlock. Following the exhibition of the pictures Manager Charles H. Douglass, of the Elite theater entertained his guests at a banquet.

E. H. Emmick Home Again.

San Francisco, Cal.—E. H. Emmick, of the Peerless, has returned from a stay of several weeks at the Los Angeles branch and will remain here for some time. He has purchased the business of the De Luxe Film-Lasky Co., this being the third concern he has bought out since engaging in business here. His local assistants, H. Solmson and B. Schwartz, have been drafted, but have not been ordered to training camp.

Sol. L. Lesser Returns Home.

San Francisco, Cal.—Sol. L. Lesser, head of the All Star Feature Distributors, Inc., has returned home from New York, in care of a nurse, and is rapidly recovering from the illness he contracted there. It will probably be several weeks before he is able to attend to business and he will start for New York again as soon as he feels able to undertake the trip. His brother, Irving Lesser, manager of the Los Angeles branch, was here for a short stay recently.

Goldwyn Business Big.

San Francisco, Cal.—Manager C. M. Simmons, manager of the local office of Goldwyn, is being swamped with letters from exhibitors telling of the record business being done with the first two releases, "Polly of the Circus" and "Baby Mine." Both of these were shown locally at the Tivoli theater in September to record crowds. During October this house will present "Fighting Odds" and "The Spreading Dawn." Exhibitors are eagerly awaiting a trade showing of the "Manxman" and the Marie Dressler comedies. The latter will have their premiere presentation at the Strand theater, which has a seating capacity of about 2,000.

Problem of Help Grows Acute on Coast

High Wages Is Only One Phase of the Situation—Scarcity of Young Men Felt at Both Theaters and Exchanges—Other California Notes.

From T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—The managers of moving picture houses are not only being called upon to pay increased prices for film service and supplies these days, but are finding that their help are demanding higher wages. The janitors employed in these places recently served a notice that they were expecting a wage of $3,50 a day, commencing October 1, and the question of granting this is being considered by the United Motion Picture Industry of Northern California, it having been thought advisable to bring the matter up before this organization. It is understood that the moving picture operators are preparing to ask for an increase in salary and that the film inspectors, most of whom are women, are considering the formation of a union with the idea of demanding a substantial wage increase.

Help is becoming very difficult to secure at any price and many theaters in this territory are now employing lady ushers. Many of the young men employed in the various exchanges have been drafted for military service and exchange managers are advertising for help, with indifferent results.

Two Exchanges Drop Poster Departments.

San Francisco, Cal.—Several of the local film exchanges are closing out their poster rental departments and placing their advertising matter in the hands of the Western Poster Company, which makes a specialty of handling posters and slides. The California Film Exchange recently decided that its state right department should not be burdened with poster renting and all mounted posters for "Come Through," "Mother O'Mine," "Even as You and I," all Jewel Productions, Bluebird specials and Century comedies may now be had only from the Western Poster Company. The M. & R. Film Exchange has taken a similar step and there are but one or two of the large exchanges that are now handling mounted posters.

American Company Working at Golden Gate.

San Francisco, Cal.—J. R. Crone, studio manager for the American Film Manufacturing Co. at Santa Barbara, arrived here recently with a company headed by Mary Miles Minter and pictures will be taken on San Francisco Bay and around the city.

Improves Theater and Raises Prices.

San Francisco, Cal.—The Haight theater, conducted by Sam Levin, has had new chairs of an improved type installed throughout and a minimum price policy of 15 cents has been inaugurated. For the past eight months this admission price has been charged on Wednesday and Thursday and it has been found that this can be easily secured, as the house is a fine one, having been remodeled less than a year ago, and a careful selection of pictures is made.

Claude L. Langley Retires from T. & D.

San Francisco, Cal.—Claude L. Langley, for years directing manager and treasurer of the Turner & Dahnken circuit, which conducts the largest chain of moving picture theaters in the west, has disposed of his interests in this concern to his former business associates and has left for the east. Mr. Langley had been connected with the firm for about eight years and many of the larger houses opened by it were the results of his effort and planning. J. T. Turner, vice-president and general manager of the concern, has taken over the duties of treasurer and the other work formerly handled by Mr. Langley is now being cared for by Secretary E. B. Johnson.

Independent Film Exchange to Expand.

San Francisco, Cal.—The Independent Film exchange is planning to open a branch at Los Angeles in October and a little later will open offices in other Coast cities. It is now handling the stock of film owned by the Pacific Film exchange and regular purchases will be made in the future. The Pacific Film exchange is now controlled by Harry Hunter, who has purchased the interests of his former partner, Henry Thuman, who has gone to Portland, Ore., to look after other business interests.

Latest Perfection Release a Winner.

San Francisco, Cal.—George Schlessinger, manager of the Pastime theater, Bakersfield, Cal., is the proud father of a baby boy, born a few days ago at San Francisco, on the date of the release of the first George Kleine Perfection picture. The management of the local George Kleine exchange sent a message of congratulation on the arrival of the first Schlessinger baby and expressed the hope that he would always be perfection. Word was received a little later that the lusty youngster had been named George Perfection Schlessinger and that he was a winner, like the films of this name.

Express Company Grants Concession.

San Francisco, Cal.—Through the efforts of the United Motion Picture Industries of Northern California, the express companies doing business in this city have modified their orders in regard to the afternoon pick-up of film and will have wagons on Film Row until almost five o'clock.

Select Pictures Manager on a Trip.

San Francisco, Cal.—Ben S. Cohen, district manager for the Select Pictures, has left for Seattle, Wash., to superintend the removal of the branch there into its own new building. Before returning home he will visit Denver, Los Angeles and other points where exchanges are maintained, remaining from a week or ten days in each place. The "Lone Wolf" has been booked over the entire T. & D. circuit, with the exception of the Tivoli opera house of this city.

The Roll of Honor.

San Francisco, Cal.—Ralph Marks, of the Acme theater, formerly secretary of the Exhibitors' League of San Francisco, is now training at American Lake, Wash.

Phil Weinstein, the popular booker for the Metro Pictures Corporation, will leave for American Lake on October 6.

J. A. Kraker, road man for the Greater Vitagraph Company, will leave for the army camp at American Lake on October 6. He recently completed a trip through the interior with the "Fighting Trail," booking this from Sacramento to Porterville. Benard Skinner, shipping clerk for this exchange, has already left for the camp.

Gerard Sullivan, shipping clerk for the General Film Company, will leave for American Lake early in October. He has been with this concern ever since it entered this field.

E. O. Child Visits Los Angeles.

San Francisco, Cal.—E. O. Child, manager of the local branch of the Pathe Exchange, Inc., made a brief trip to Los Angeles recently to confer with Business Manager C. R. Seelye, who is on the Coast for a short stay.

Suburban Business Hurt by Free Admissions

Exhibitors Near Portland Are Complaining of Vaudeville Theaters That Admit Children Free and Give Away Prizes.

By Abraham Nelson, Majestic Theater Bldg., Portland, Ore.

PORTLAND, ORE.—Suburban exhibitors are a little wrought up over the persistence of certain vaudeville interests in the city admitting children free to their regular shows on certain days. Free admission to children came into vogue a long time ago, but exhibitors had been in hopes that the plan was merely temporary to popularize the vaudeville shows. Now, however, patrons of the picture theaters in the suburbs have been inquiring when they, too, were going to admit their children free. One combination vaudeville and picture theater is giving away free balloons to children on Saturday to induce the attendance of parents with children. The big seating capacity of the theaters in question makes the free admissions and prizes profitable.

Exchanges, Portland Wants You!

Portland, Ore.—In the club rooms of the Motion Picture Exhibitors' League of Oregon a gathering of exhibitors was discussing the distribution situation in the territory. The men agreed that several exchanges not now represented were particularly desired here and named those they thought could do business with profit with Portland as headquarters. These were Kleine-Edison, Metro, Fox and World. Some distributors, while not having a regular office here, do have permanent representatives.

Brings Big Advertising Right Home.

Portland, Ore.—C. M. Hill, manager for Paramount, is making much of the full-page Paramount advertisement that recently appeared in the Saturday Evening Post. He is urging the exhibitors using Paramount service to call the attention of their patrons to the issue of the Post in which the advertisement appeared as being the theater's advertisement. Dr. Cram, of the Walla Walla, Wash., Arcade, first used the plan, running a six or eight-inch column asking his patrons to refer to page 65 of the Post, where the advertisement concerning the Arcade's pictures was to be seen. The scheme was very novel.

Exhibitor Brings His Own Private Seat.

Portland, Ore.—Apparently the unupholstered seats in the viewing room of the Pathe exchange do not fit well to the portly form of W. W. Ely, genial manager of the Hippodrome, for he has installed a comfortable padded opera chair in the Pathe office for his own use. Shortly after a long viewing session, Manager Kofeldt of the exchange received the chair with the request that it be installed for Mr. Ely's use hereafter. The request was granted.

Leonhardt Gives a Party.

Portland, Ore.—Harry Leonhardt, Western manager for Goldwyn, was a recent visitor in Portland, and while here gave a little party to some of the press boys and theater managers at the Claremont tavern. Present were E. R. Redlich, Metro; J. J. Parker, Majestic theater; James Cassell, Oregonian; A. M. Cabler, Telegram; C. E. Couche, Couche Agency, and W. A. Graeper, Union avenue theater. Everybody is congratulating Mr. Leonhardt on the timeliness of the party; the Claremont was pinched two days later.

Portland Firms Consolidate.

Portland, Ore.—The Service Film Company and the Empire Film Service have consolidated and will operate from the store of the first named company at 393 Oak street. W. A. Stone, now of the Empire Film Service and at one time with the Service Film Company, will head the consolidated business as president and general manager of the company.

The new Service Film Company is negotiating for a line of feature films, added to which it will conduct the supply business of the old company. A repair department, in charge of G. K. Hartung, has already been added to the business of the concern. Mr. Hartung was formerly manager for the Gaumont Company in Canada. Mr. Stone has been in the film and supply business in Portland about eight years. A new film vault has been installed to take care of the film end of the business.

G. F. Reports Good Business.

Portland, Ore.—W. E. Matthews, manager for the new Portland General Film Company's office, reports most gratifying business during the few weeks the company has been established here. He says he finds the Portland and Oregon exhibitors a fine bunch of fellows to do business with and that many of his regular releases are booked solid already. Mr. Matthews is anticipating a big increase in business when the new General features are ready for Portland distribution.

First Portland House Organ Appears.

Portland, Ore.—What is undoubtedly the first real house organ issued by a film exchange in Portland has appeared from the Film Supply Company's exchange under the title of "Reel Stuff." The new publication is directed by Dean Collins, famous all over Oregon as a balladist and versifier. Mr. Collins left the Portland Oregonian to take up his new work. "Reel Stuff" will have to do strictly with Universal and affiliated products, and Mr. Collins plans a lot of local matter for it and has outlined an editorial policy intended to be instructive to exhibitors.

"Monty" Leaves the World Film.

Portland, Ore.—R. C. Montgomery, road man for World Film in Portland territory for some time past, has left that organization to become affiliated with Triangle out of Seattle. His first trip was into the Montana territory.

The World Film Corporation will hereafter be represented in Portland by F. A. Bernardo, who will be on the job in and around Portland, making his headquarters at one of the local hotels.

New Grants Pass Theater Rumored.

Portland, Ore.—A well founded rumor has come to Film Row that George Hunt, now picture magnate of southern Oregon, is about to branch out further and that he is contemplating building a new theater at Grants Pass. The town already has two theaters. Mr. Hunt recently acquired the Vining theater at Ashland.

Universal Auditor in Portland.

Portland, Ore.—John McClean, auditor for Universal, made his annual visit here during the latter part of September and reported all business improving. The entire Northwest is booming as far as Universal, Bluebird, Longacre and allied products are concerned, says Mr. McClean, and he, as examiner of the books, ought to know. Mr. McClean has visited Denver, Salt Lake, Butte, Seattle, and his next point of call will be San Francisco.

Brief Oregon Film Items.

Portland, Ore.—Breaking all records, "Rebecca of Sunnybrook Farm" closed its first Portland run of 11 days Sept. 29.

Jack Tillman, booker at the old G. F. office, is again booker for General in the new exchange.

Ward Coble, of Bend, Oregon, was a recent visitor in Portland, attending his wife, who was ill in a local hospital.

W. A. Meade, special representative for Pathe, was a recent visitor en route to San Francisco.

New Shopping District Theater in Seattle

John Hamrick, Now Managing the Rex, Intends to Build Theater With Seats for 400—Will Appeal to Transients With Ten Cent Shows.

By S. J. Anderson, East Seattle, Wash.

SEATTLE, WASH.—John Hamrick, manager of the Rex, a Second avenue motion picture theater, will open a new house early in October at 416 Park street. The new house will have a capacity of about 400 and will be named The Regent. Mr. Hamrick will retain the Rex and will show the best of his first runs there, bringing them later to the Regent. Those films which have been particularly successful in Seattle will appear for even the third and fourth run at the Regent. Ten cents will be the admission price. The new theater will be farther uptown than the Rex, nearer the center of the shopping district, which is fast moving northward.

This will be the fourth motion picture theater that Mr. Hamrick has opened in Seattle. The first was the Queen Anne theater, built in 1911, which was one of the first neighborhood houses opened in Seattle. Two years later he built the Colonial on Fourth avenue near Pike, just about a block from the location of the new Regent. The Colonial was the first theater to be built in this part of the downtown district, which is now the motion picture center, and for a long time it was the largest and finest motion picture theater in Seattle. Then, two years ago, Mr. Hamrick bought the Rex and has operated it very successfully, although it was the smallest of the first class downtown theaters.

Strand Takes New Life This Season.

Seattle, Wash.—The newly-decorated Strand theater, which opened this week with Goldwyn service, has taken on a new lease of life with its two big attractions, viz., "Polly of the Circus" and the Cherniavsky orchestra. Every one is talking about the wonderful music and how glad he is to see Mae Marsh once again, and the Strand's new white front with the orange silk curtains at the doors piques the curiosity of the passer-by so that he generally wants to see what other changes have been made inside. He is not disappointed when he enters and sees the artistic effects of blue velvet carpets and orange silk curtains, combined with ivory colored tiling in the foyer, and the orange lighting fixtures with corresponding decorations in the auditorium.

New Selling Force for Triangle Office.

Seattle, Wash.—George M. Mann, general representative for Triangle, is spending several weeks in Seattle reorganizing the local office. Mr. Mann has installed as manager Charles A. Bryant, who gained his experience in the film business in Philadelphia in a private exchange. The three new salesmen are R. C. Montgomery, formerly traveling for World out of Seattle; F. A. Tipton, formerly McClure salesman in Salt Lake City, and E. H. Casten, recently salesman for General out of Salt Lake City, but before that Seattle Pathe salesman. Leon Bories, veteran exchange man of the west, and until recently manager of the General in San Francisco, is to take the post of efficiency expert for the Seattle territory.

Ben S. Cohen Signs Big Contract.

Seattle, Wash.—Ben S. Cohen, special representative for the Select Pictures Cor-

poration, spent several days in Seattle this week. Mr. Cohen is very proud of the results of his visit. Among other things which he accomplished was the signing of the biggest contract for pictures in the northwest. It was a contract with Jensen and von Herberg for the entire output of the Select Pictures Corporation for the four states of Washington, Oregon, Montana and Idaho.

"Polly" Breaking Records.

Seattle, Wash.—J. J. Parker, manager of the Majestic theater in Portland, Ore., visited the Goldwyn and other exchange offices in Seattle this week. He was feeling particularly good over the success he was having at his house with "Polly of the Circus." It had broken all his house records and was still "going some."

Seattle Exchange Personals.

Seattle, Wash.—After a several weeks' stay in Seattle, Harry Leonhardt, Coast division manager for Goldwyn, left this week for San Francisco.

W. W. Armstrong left for Denver this week to handle Goldwyn and special productions under the Goldwyn banner.

W. S. Nelson, formerly office manager for the Greater Features Company, is now booker in the Seattle K-E-S-E office.

H. B. Dobbs, formerly salesman out of the Seattle World office, is now traveling out of the Seattle for Metro.

C. H. Feldman, formerly salesman for General out of Seattle, has been engaged by C. F. Hill ,Goldwyn manager, as special representative for the Rex Beach productions.

License Inspector Threatened Vainly

Vancouver Theater Shows "Damaged Goods" Without Hindrance—License Inspector Says He Lacks Power to Prevent It.

By Charles S. Thomson, 645 Burrard St., Vancouver, B. C.

VANCOUVER, B. C.—The controversy which raged for a time around the proposed showing of "Damaged Goods" in Vancouver has apparently subsided. The big stick which was waved by the license inspector has decreased considerably in size, and it now appears unlikely that any attempt will be made to suppress the picture. After the new censor had passed the film for exhibition and the license inspector declared his intention of overruling the censor's decision, the latter's threat was conveyed to the attorney-general, but that official declined to enter further into the dispute.

In an interview he said: "As far as my office is concerned, the matter is now out of my hands. An appeal was made to me against the decision of former censor C. L. Gordon, who had rejected the picture. After witnessing the production myself I decided that although it was an unpleasant subject, and one which I would not voluntarily go to see a second time, nevertheless I could see nothing in it that would be hurtful to the morals of the community. In fact, its very unpleasantness teaches a strong moral lesson, and on that account I recommended that the censor reconsider his veto. Rather than do so, Mr. Gordon resigned his office, giving place to Walter Hepburn. The picture was then submitted to the new censor in the ordinary way and met with his approval. So far as the Government is concerned, the matter is ended. If any city official feels it incumbent upon him to prevent the picture from being shown, that is a matter which the City of Vancouver must decide for itself."

Threat Not Followed by Action.

On hearing of this, License Inspector Jones publicly said that he would cancel or suspend the license of any theater that tried to present "Damaged Goods" to the public, but recent events have made this look like a mere threat, calculated to scare exhibitors away from the picture. In spite of the inspector's mandate, the Globe theater booked the film, and the city is now decorated with twenty-four sheets advertising the fact. Seeing that he could not intimidate exhibitors from taking action the inspector has considerably modified his tone. To an interviewer he said, "While I am still of the opinion that the picture is not a fit one for public exhibition, I do not think the city license department will be able to prevent it from being shown. Last year we refused to allow the play to be presented on the stage, but this film has been passed by the provincial moving picture censor, and if the city took the matter into court in face of this, I do not think we should be successful in our application to have it banned. We should have to prove that it was a lewd exhibition, and on that point many different views would be held. So much would hinge on personal opinion." With this statement the inspector let the matter drop, apparently not realizing that by his admission that it was purely a matter of personal opinion he was unconsciously condemning the whole policy of censorship and suppression.

All Theaters Must Use Separate Tax Tickets.

Vancouver, B. C.—The Government of British Columbia drew its first instalment of revenue from the War Tax Act when Manager Jas. Pilling, of the Orpheum, Vancouver, purchased five hundred dollars worth of tax tickets for his advance sales. Although the attorney-general tentatively gave his consent to allowing the fixed program theaters to stamp the amount of the tax on each admission ticket, the Government has since decided that, owing to the difficulty of checking up on such a system, every theater must follow the same rule of selling a separate tax ticket with each admission. It has also been decided that the tax tickets can only be sold when admission tickets are purchased; that is, the public will not be allowed to obtain tickets in quantity for future use. They will be done up in bundles to the value of twenty dollars each, and these bundles must be purchased by the theaters and sold only as required.

Extra Ticket Boxes Needed.

Each theater will be required to provide an extra ticket box, as it is to be a rule that the destroyed tax tickets must be kept separate from the destroyed admission tickets. The duty of inspecting the theaters to see that the act is being properly carried out is to be taken over by the city police, who will be at liberty to enter any theater at any time and check up the doorkeepers and ticket sellers. For the extra trouble and expense incurred by the theaters in the handling and collecting of the tax, the government will grant a percentage of the revenue to the theater owners. This will be paid in the form of a cash discount of from three to ten per cent. at the time the tickets are purchased. The handling of the tickets will be entrusted to the provincial censor, and they will be sold over the counter of his office only.

Clemmer Children's Matinees Resumed

Spokane Theater Pioneer House of Special Children's Programs Begins Third Season—Is in Charge of Mrs. J. T. Burcham.

By S. Clark Patchin, E. 1811 Eleventh Ave., Spokane, Wash.

SPOKANE, WASH.—The resumption of the children's matinees at the Clemmer theater, Saturday, Sept. 22, was naturally hailed with delight by the little folk who have been attending them more or less regularly for the past two years. The event has a much wider significance. The Clemmer pioneered in the field of children's matinees on the theory that the regular programs were not keyed for juvenile appreciation; the youngsters, as eager consumers of pictorial offerings, were entitled to their own programs.

After two years many moving picture theaters are conducting these matinees and the producers have recognized them and are producing photoplays particularly selected for youthful enjoyment. No little credit for this development can be placed at the door of the Clemmer theater. Dr. H. S. Clemmer and Mrs. J. T. Burcham, of Spokane, have worked together in the cause and are seeing their labors bear fruit.

Mrs. Burcham has made a special study of children's programs for several years and has interested both exhibitors and producers in catering to the demand she declared existed. She interested Dr. Clemmer in the idea and it has proved commercially profitable in Spokane, although Dr. Clemmer declares it worth while apart from the fact that box office returns sometime exceed the cost of the service. This season Dr. Clemmer has given Mrs. Burcham carte blanche in booking the attractions for the children's matinee. Mrs. Burcham's interest in better programs for children has been nationally recognized and she has been named film librarian of the national juvenile motion picture board, and in that capacity represents Oregon, Idaho and Washington on the board. As film librarian her duties have thrown her in constant touch with the producers, who in many instances have asked her for lists of books and stories she regards as suitable for juvenile minds.

Land Leased for Washington Studio.

Spokane, Wash.—The Washington Motion Picture Corporation, the new Tyrone Power film enterprise, has secured a three-year lease on 15 acres of land in Minnehaha park. Plans are now being drawn for a 164-foot stage. After several days of negotiations the deal was closed at a special meeting of the park board. The film company will pay $100 a month for the first year and $150 a month for the next two years. The lease covers the dancing pavilion and buildings in the park, which have not been used to a great extent since the park board acquired the property a few years ago.

W. W. Zent, president; Harold Hooker, secretary; Allen Meisenheimer and C. J. Ward represented the film company in the negotiations. Nearly the full membership of the park board was present. After reaching an agreement the necessary papers were ordered drawn and were closed by the payment of $600 advance rent by the film company. As a further condition the film company is to pay all water charges, taxes, lighting and other expenses.

Daughter Born to Joseph Cotter.

Spokane, Wash., or Baker, Ore.—Joseph Cotter, local moving picture magnate, of Baker, Ore., will be obliged, henceforth, to put more effort into his business and will probably also be required to tackle home duties. Announcements are just out of the arrival at the Cotter home on Wednesday, Sept. 19, of Katherine Margaret Cotter, aged one minute, and no doubt, before this appears Joe will have learned that the duties of a proud father include walking the floor in the middle of the night.

Specially Noticed Hits.

Spokane, Wash.—Among the pictures which drew well at the Lyric were: Mae Marsh and Robert Harron in "Hoodoo Ann," Harry Watson, Jr., in "The Ladder of Fame," H. B. Warner and Dorothy Dalton in "The Raiders," Clara Kimbal Young in "Happy-Go-Lucky." Emily Stevens in "The Slacker" and Wallace Berry in "Cactus Nell."

Baltimore News Letter

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

General Film to Move Exchange.

BALTIMORE, MD.—This week is "moving day" for the General Film exchange, which for some years has been located at 402 West Lombard street. The new location will be in the Wilson building and the rooms that will now be occupied by them are better arranged and better located than the old location. L. Rosenthal, who has recently taken over the management of this exchange, is a live wire and has many up-to-date ideas regarding the arranging and conducting of a film bureau. He states that facilities will be so arranged that bi-weekly private screenings may be given in the offices for the benefit of exhibitors.

Exhibitor Compliments Universal.

Baltimore, Md.—Bernard Depkin, Jr., supervising manager of the Parkway Theater Company interests, operating the Parkway, Strand and McHenry theaters, recetly sent a very complimentary letter to P. Oletzky, manager of the Baltimore Film exchange, handling the Universal output. Mr. Depkin's letter stated in part: "Your news and magazine service is the best thing in that line produced today. The subjects in 'Current Events' and 'Universal Weekly' are right up to the minute and I would be lost without your service."

Petersburg (Va.) to Have Large Theater.

Petersburg, Va.—The large store building which is located at 16 North Sycamore street in this city has now been leased to W. J. Rahily and it is understood that the property will be converted into a modern up-to-date moving picture theater with a seating capacity of 1,500. A typhoon ventilating system is to be installed.

Parkway Benefits Help Soldier Welfare.

Baltimore, Md.—On Tuesday, Wednesday, Thursday and Friday afternoons, September 18-21, a series of benefits were arranged at the Parkway theater, 3-9 West North avenue, by the recently formed Welfare Association of the One Hundred and Seventeenth Mortar Battery. This association was formed to provide comforts such as tobacco, sweaters, mufflers and candy. Julian Eltinge in "The Countess Charming" was the attraction.

Several Baltimore Theaters Raise Prices.

Baltimore, Md.—The schedule of prices at both the Garden, at Lexington street and Park avenue, and the Loew's Hippodrome have raised their rates of admission for the winter. Manager Wasky of the Idle Hour on North Howard street has announced that Friday and Saturday will be feature days and on these nights 10 cents will be charged. Paul Emmert of the West End theater, Baltimore and Gilmore, began on Monday, Oct. 1, to charge 10 cents for matinees and 15 cents for nights.

Cripples Entertained at the Walbrook.

Baltimore, Md.—When it comes to doing a little cheering up for crippled children, or any children, Thomas D. Goldberg, manager of the Walbrook theater, 3100 West North avenue, knows how to do the thing right. On Friday afternoon, September 28, he had forty of the little crippled tots from the Kernan Hospital for Crippled Children attend the Walbrook.

Miss Rankin May Speak at Empire Theater.

Frederick, Md.—Through the courtesy of F. Lester Smith, proprietor of the Empire theater, in this city, the third annual adult Bible class demonstration will be held in this playhouse on Sunday afternoon, November 4. Efforts are now being made to have Miss Jeannette Rankin, Congresswoman from Montana, come to Frederick and address the women during the affair.

Philadelphia Film Happenings Last Week

New War Film "For the Freedom of the World" Shown to Brilliant Gathering—"Baby Mine" Under Ban—Other Interesting Notes.

By F. V. Armato, 144 North Salford Street, Philadelphia, Pa.

PHILADELPHIA, PA.—A war picture, "For the Freedom of the World," portraying scenes of army life and the motives that accentuate deeds of valor and courage, was shown Sunday night, September 30, in honor of the officers and men of the United Service at the Metropolitan opera house, Broad and Poplar streets. The entertainment, which more than two thousand men attended, was under the auspices of the United Service Club. The picture was under the personal direction of Stanley B. Mastbaum. When the orchestra blazoned forth the air of "God Save the King," several hundred Britishers and Highlanders, under the leadership of Colonel St. George Loftus Steele, stood at attention till the last strains had died away and then burst forth in three mighty cheers which shook the opera house.

While "For the Freedom of the World" shows the grim and ugly side of war, it contains at the same time a little love story, written and scenariorized by Captain Edward Bowers Hesser, of the Canadian Army. Many of the scenes are laid in Betzwood, outside of Philadelphia, while several stirring marching scenes have the hills and plains of Canada as a background.

Special boxes were reserved for the Red Cross, the Emergency Aid and the Navy League.

Cedar Theater's Benefit to Buy Ambulance.

Philadelphia, Pa.—Manager Arthur Taylor of the Cedar theater announces that a special benefit performance will be given on Wednesday, October 3, for the American Ambulance Red Cross. Through the courtesy of J. S. Hebrew, manager of the Greater Vitagraph Co., "The Girl Phillipa," starring Anita Stewart, was to be shown. The entire proceeds of this day will be given towards the purchase of a Ford field ambulance, completely equipped, which will cost in the neighborhood of $1,000.

F. E. Samuels New General Film Manager.

Philadelphia, Pa.—F. E. Samuels, of New York, who arrived here last week as the new manager of the General Film Company, succeeds Percy A. B. Bloch, known as the general efficiency man, who successfully developed a large clientele for the General Film program. Mr. Bloch leaves with the best wishes of all concerned to take up his new duties as manager of the New York exchange.

Chestnut Hill Is Name Chosen for Theater.

Chestnut Hill, Pa.—Walter J. Jacobs of the (now called) Chestnut Hill theater had a voting contest, the outcome of which resulted in selecting the above name. In making the decision, Mr. Jacobs was assisted by his patrons, who cast over 500 votes. This theater was previously known as the Belvidere.

Four More Theaters Raise Prices.

Philadelphia, Pa.—The Sherwood, Baltimore, Cedar and Palm theaters, have increased their charges of admission from 10 cents to 15 cents. There is a general movement here for higher prices of admission and many more photoplay houses are expected to follow in line.

A Successful Woman Exhibitor.

Germantown, Pa.—Mrs. J. J. Courdouff, of the Manheim, in Germantown, is one of the few women who can boast of having successfully managed and conducted a first-class motion picture house. Her skill in booking pictures is also second to none. Most any day Mrs. Courdouff can be seen driving her big car along film row, where she drops off at the various exchanges and makes her selections.

Theater at Shamokin to Open Nov. 15.

Shamokin, Pa.—J. S. Higgins, who is building a new and up-to-date theater here, which will be named the Majestic, announces that he expects to make November 15 the opening day. A beautifully decorated interior is now in the course of completion. The house will have a balcony and a tier of mezzanine boxes around the house. It will have a seating capacity of about 1,200.

H. H. Hustler to Manage the Grand.

Philadelphia, Pa.—H. H. Hustler, well-known among theatrical circles, has been appointed manager of the Grand theater, at Seventh and Snyder avenues. The house opens under the new management with a New Bartola organ, and with many improvements, including a new indirect lighting system and a beautiful stage setting.

Notes from Mutual Film Office.

Philadelphia, Pa.—E. G. Evans, of the Washington Mutual office, arrived here last week at the same time, with M. J. Sullivan, of the home office in Chicago. They are both on the errand to promote Mutual welfare business and will stay here for some time. B. S. Tolmas, who resigned a short time ago, is now in New York, and John F. Gill is at present temporarily in charge d'affaires. George Ross and Jerome Safron, traveling Mutual road men, are now at the Philadelphia headquarters and will shortly start on their respective routes.

Manager Lynch Gets Two Roadmen.

Philadelphia, Pa.—Robert Lynch of the Metro last week secured William J. Madison of the Fox and F. J. Marro of the Perfection Pictures as road men for his exchange.

"Skinner's Baby" Under Census Ban.

Philadelphia.—"Skinner's Baby," a photoplay which received a remarkable reception at the Strand theater in New York and at a good many leading theaters throughout the country, has been banned by the State Board of Censors from being shown in Pennsylvania. A. G. Buck, manager of the Perfection Photoplay Exchange, is at a loss to interpret the reason for this refusal, and has appointed David Smythe, attorney, to thrash out this matter in the courts. Although a special review was given for the benefit of Frank Shattack, the chairman of the board, no satisfaction could be obtained, outside of the fact that he considered the prenativity theme of the story as objectionable.

L. J. Kelley Now Booker for Perfection.

Philadelphia, Pa.—L. J. Kelley, for many years one of the leading solicitors in selling advertising space for newspapers, has resigned his position with the Evening Telegraph to book the Perfection program in the city.

Business and Personal Notes.

Philadelphia.—Edward Hinds, of the Savoy theater, Tamaqua, paid a visit to the Perfection Pictures exchange last week and booked up with George M. Smiley for the Conquest program.

Philadelphia.—F. W. Buhler, of the Central Market St. Amusement Co., has returned from his vacation happy and smiling and is full of enthusiasm, making preparations for the presentation of D. W. Griffith's "Intolerance" at the Victoria.

Stories of the Films

General Film Company, Inc.

KALEM.

THE SIGN OF THE SCARF (An Adventure of "Grant, Police Reporter").—The cast: Tom Grant (George Larkin); Mary Neal (Ollie Kirkby); The Spider (Robert Ellis); His Accomplice (Harry Gordon); "Slipper Margaret" (Mary Taylor-Ross). Story by Robert Wells Richie. Directed by Robert Ellis.

Grant, police reporter on The New York Chronicle, chances to meet Mary Neal upon her arrival in New York. He tells her the way to the hotel where she desired to stop. She gets into a taxi, driven by an accomplice of the Spider, and is taken to the Spider's apartment, where she is held a prisoner.

Arriving at the office, Grant is shown a clipping that Mary Neal, sole heir to a vast fortune, has been found and will arrive in New York today. Grant goes to the hotel to interview her, and is shown up to Miss Neal's room and is astounded to find another woman posing as Mary Neal.

Mary ties a white scarf in her window and writes on Grant's card: "Am a prisoner in room with a white scarf in the window," and drops the card out of the window. A newsboy takes it to Grant, who starts to find the window.

The Spider has learned Mary's plan, and determines to remove her from the house. Grant sees the scarf in the window in time to trail the Spider's accomplice and the girl to a house in the suburbs. He rescues Mary by climbing a tree and leaping to the roof of the house. He overpowers the man left to guard her, and hurries back with Mary to the attorney's office just as "Slippery Margaret," posing as Mary Neal, is about to get possession of the bonds. "Margaret" is placed under arrest, and Mary thanks Grant for bringing her first experience in New York to a happy termination.

THE MAN WITH THE LIMP (An Adventure of "Grant, Police Reporter").—The cast: Tom Grant (George Larkin); Marie Le Blanc (Ollie Kirkby); Count Leone (Harry Gordon); Colonel Smithton (Cyril Courtney); Ethel Smithton (Mrs. Welsh).

Grant, police reporter, saves little Billy from being run over by an automobile and takes him to his mother, Marie Le Blanc, in their room in a poor tenement. He is surprised when Marie suddenly shoves him in a closet. He hears footsteps of a man with a limp and then the words, "Be ready to light out this afternoon!" The man leaves, and Marie begs Grant not to ask any questions.

Returning to the office, Grant is assigned to interview Colonel Smithton, whose house was robbed. He meets the colonel's daughter, Ethel, and her fiance, Count Leone, and discovers footprints outside the window which shows that the robber was a man using a crutch.

Grant returns to the tenement to investigate his clue. Marie admits the man with the limp is her husband. She hears him coming again, and shoves Grant into the closet. But Grant accidentally makes a noise. The man hears it, forces Grant to come out and ties him up. Then accusing his wife of treachery, he ties her to a chair. He takes Billy and leaves.

Grant manages to free himself and release Marie. She tells him that her husband planned to leave on the three o'clock boat for South America. Grant reaches the pier, lassoes the mast of the steamer and swings on board. He is brought to the room engaged by the man described by Grant and is astounded when Count Leone walks out. Billy runs up and exclaims: "Come and look at the water, daddy!" Grant then understands. Colonel Smithton's jewels are found on the Count, and he is placed under arrest, while Grant takes little Billy back to his mother.

BROADWAY STAR FEATURE.

THE INDIAN SUMMER OF DRY VALLEY JOHNSON (One of the O. Henry series—4 Parts).—The cast: Panchita O'Brien (Jean Paige); Dry Valley Johnson (Carlton King); Mrs. O'Brien (Anna Brody). Directed by Martin Justice.

At the age of thirty-five Dry Valley Johnson, who looks upon women as a nuisance, sells his sheep ranch for a fortune and goes away for a life of ease and to encumber the earth as an idle, slovenly bachelor. When some one gives him a strawberry to eat he find a hobby. He starts a strawberry patch in his garden. One day, in chasing a flock of children out of his patch, he comes upon nineteen-year-old Panchita O'Brien, the daughter of the widow next door. Panchita audaciously continues to eat the stolen fruit and takes her time about escaping.

"Dry Valley" is smitten with what is known as the Indian Summer of the Soul; purchases some hair restorer and orders clothing from the city. Arrayed in a jay-bird blue tennis suit, ox-blood shirt, and brown shoes which pinch his feet, Johnson startles all Santa Rosa by affecting youthful mannerisms, and calls upon Panchita. His courtship continues until he finds her mimicking his peculiarities and dress before her little brothers and sisters. Enraged he returns home, tears off his clothing and dons his old sheep ranch suit. When Panchita appears in quest of her lover he orders her home. Thoroughly embittered "Dry Valley" returns to his backyard with a renewed interest in strawberries.

In the gloom of early dusk he finds Panchita approaching through his patch. Roused to sudden wrath by the remembrance of his humiliation, he cracks his whip and orders Panchita to return. Panchita ignores his threats and continues to advance, while the enraged "Dry Valley" strikes at her with his whip. Without flinching the girl advances with outstretched arms. Light dawns on "Dry Valley," and he finds the Indian Summer, or Springtime, for which his soul has longed.

ESSANAY.

A JITNEY ELOPEMENT (Chaplin Picture—2 Parts).—Chaplin is the favored suitor of an heiress. The girl's father, however, insists upon marrying his daughter to a poverty-stricken count, who demands $1,000,000 in addition to the girl. Chaplin calls and is mistaken for the count. The father hands over the money. While the three are at dinner the real count arrives. There is a lively encounter, in which the count, Charlie and father take part. The fight is carried into the open, where several cops take part, only to be given a series of knock-out blows by Charlie. Finally Charlie and the girl reach an automobile. Then the chase begins. Through mud-holes, over ruts, and across formidable obstacles the two autos

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race at break-neck speed. When his machine reaches a dock, and Charlie is overtaken, he uses strategy to get rid of his enemies. He backs his car suddenly, pushing the pursuing machine and its occupants into the lake.

THE FABLE OF ALL THAT TRIANGLE STUFF AS SIZED UP BY THE MEAL TICKET (George Ade Fable—Essanay—Two Parts).—The cast: Joe (Rod LaRocque); Effie (Marguerite Clayton); his new boss (William F. Clifton); her mother (Marion Skinner); Williston Fosbrook (R. Paul Harvey).

Once there was a heavy draft employe named Joe, who lived in a cold storage dispensary called a hash house. His bread pudding was dropped in front of him by the landlady's daughter, Effie. Joe's fellow-toilers regarded him as a mush-head because he stuck around over time. Joe got his promotion just when the wise Jimmies got the sidewalk. Effie looked to Joe like a million dollars' worth of woman. Joe looked to her like a bushel of oats, until he began to pull down at the works, then she and her maw suddenly fell to the fact that they were harboring a live one.

Joe and Effie were married. Then one day the boss got the pipp and Joe took the reins. Effie, now in for highbrow stuff, regarded Joe as a handicap to her career. She could not help compare him with a literary gink she worshipped, who advised her to unhitch from Joe and marry him. While such a sympathy party was being staged one night Joe trotted in on them. Effie erupted all. Joe told the literary guy to stop trembling and there would be no scandal. He induced him to get his locks shorn next day, then took him before Effie. She took one look at her hero minus his Sampsons, then snuggled up to Joe.

Moral: Many an aviator would look foolish sawing wood.

THE FABLE OF THE FILM FED FAMILY (George Ade Fable—Essanay—Two Parts).—The cast: Bucyrus Dunwell (Rod LaRocque); Alpheus Wiggamore (Bobby Bolder); Mrs. Wiggamore (Marion Skinner).

In one of the doubtful states was a city with more area than population, where lived the Wiggamores. The main provider for the domestic plant was one Adolphus Wiggamore. Randolph, the first born, was employed in a bank. The daughter, Maidie, was undecided whether to be a barefoot dancer or a trained nurse. Then there was a kid brother. The Wiggamores saw no use in going to the theater, but kid brother went against the movies every time he could dig up a jit. Then daughter slipped when she saw a poster with the name of her favorite star.

About this time Mama Wiggamore was put on a club committee to investigate the movies. Then papa decided to do a little investigating himself. After a taste of the movies the Wiggamores found excuses to go often. Finally the cook got the habit, and the Wiggamore bill for electric lights took a sudden slump, for the entire family sidles out to the nearest movie theater every night.

Moral: The principal ingredient of real entertainment is the absence of talk.

FALCON FEATURES.

THE CLEAN GUN (Four Parts—The cast: Jack Algers (Stanley J. Preston); Dean Grayson (Edw. Jobson); Matie Norton (Kathleen Kirkham); Senator Norton (Robert Weycross); Edw. Brantonx (Wm. Marshall); Doctor Bristow (Harl McInroy); Stephen Crawfield (Chas. Edler); Della Markham (Louise Sothern). Directed by Harry Harvey.

Jack Algers, a young society man, wholly dependent on his millionaire uncle, becomes engaged to Matie, daughter of Senator Norton. His uncle, Dean Grayson, who does not approve of the boy's butterfly existence, declares he will not provide money for him on which to marry. In the meantime Stephen Crawfield, an old friend of Senator Norton, although reputed wealthy, is hard pressed and, needing a large sum of money immediately, proposes to Matie but is rejected. He later overhears Jack's proposal and Matie's acceptance and is jealous.

At a hunting party given by Senator Norton on his grounds Dean Grayson is shot and killed. Della Markham, a young society woman, in love with Crawfield, sees the man who shot Grayson, but keeps it to herself. A gun exactly like Jack's is found concealed in an old tree stump. Jack gives his gun and the one found in the stump to Crawfield, warning him not to mix the weapons as the gun which fired the shot will not show a clean gun barrel. Crawfield changes the gun, however, and Jack is arrested. Crawfield renews his attentions to Matie and Della warns him that she will not stand for his marriage to the Senator's daughter, declaring that she saw Crawfield shoot Dean Grayson. The senator and Matie overhear this conversation and Crawfield is promptly arrested as the murderer. Whereupon Jack is set free and all is well.

THE LADY IN THE LIBRARY (4 Parts).—The cast: T. Huntington Forbes (Jack Vosburgh); Mildred Vandeburg (Vola Vale); Augustus Vandeburg (Robert Weycross); Mrs. Vandeburg (Ella Pitts); Simonds (William Reed); Mrs. Merriweather (Ruth Lackaye); Rev. Alfred Clemons (Harl McInroy); The Mother (Jessylee Roberson); Meeda Jones (Jane Pepprell); "Spike" Jones (Barney Fury); Gerald Courtney (James Warner); "Jap" (Moru Kuan); Dan (W. N. Carter). Directed by Edgar Jones.

Mildred Vandeburg has built a hospital in the slum district and devotes her time to helping the unfortunate, while T. Huntington Forbes, her fiance, cares only for horses and sports. Mildred, realizing how far apart their interests lie, breaks the engagement, although recognizing Forbes' good qualities.

Employed in the hospital as head nurse is Meeda Jones, whose husband, Spike, is a notorious criminal. Spike commits a theft and induces his weak brother, Dan, to sell the jewels. Dan is killed in the attempt to arrest him, and the shock causes the death of his wife, who leaves a baby girl. An idea strikes Mildred. One night, on his return from his club in a slightly inebriated condition, Forbes is informed by the butler that there is a "lady in the library" to see him, and going he discovers the baby, who has been sent there by Mildred. His heart is touched, and for love of the child he gradually gives up his horses and clubs.

Spike Jones learns the whereabouts of the baby and conceives the idea of kidnapping it and holding it for ransom. This he attempts to do, but is overtaken by Mildred and Forbes. After most unpleasant experiences at the hands of Spike, Mildred and Forbes rescue the baby, and all ends happily, with the renewal of their engagement.

SPARKLE COMEDY.

THE WRONG WRIGHTS (One Reel).—Joe Wright and Jim Wright, married salesmen and old-time friends, register at the same hotel in New York unknown to each other. Joe, a newly-wed, sends a loving telegram to his wife and the bellboy, whom he has not tipped, adds "follow me" to the message. Meanwhile Jim Wright goes out to see the town. Mrs. Joe, on receipt of the telegram, starts for New York at once and Mrs. Jim, always suspicious of her husband, decides to trail him. The bellboy takes them both to the wrong rooms and Mrs. Jim, hearing a splashing in the bath room, is about to enter when she sees a woman's picture on the table. Joe, in the bath room, hears a strange woman's voice and remains in the bath room under a cold shower.

Meanwhile Mrs. Joe, in Jim Wright's room, promptly goes into hysterics at the sight of another woman's picture and awaits her hubby with an umbrella. When Jim returns to his room after a gay night, Mrs. Joe pounces on him and the noise rouses the entire hotel. When the lights are turned on Mrs. Joe discovers her mistake. The clerks realize the error that has been made and hasten to the other Wright's room and get there just as Mrs. Jim is opening the bath room door. Explanations follow and finally the wrong Wrights find themselves in the right rooms.

JAXON COMEDY.

FROM BAD TO WORSE (One Reel).—Pokes and Jabs, having served their sentence at hard labor, are discharged. Pokes resolves to go straight, while Jabs returns to his crooked associates. Pokes, in order to qualify for a position open to a married man, seeks a wife at a matrimonial agency. There is only one aspirant to double harness available at the time, Jennie, a servant at the prison warden's home, but she is so homely that Pokes loses his nerve and flees.

Next he advertises for a wife and Jennie, seeing the ad, answers it, enclosing a photograph of the warden's wife. Pokes starts out for his intended bride. Meanwhile Jabs and his gang have framed up a big job and when Pokes arrives at the warden's house in search of his future wife, he runs into Jabs. Jabs congratulates Pokes on his return to the crooked path and has him hold the bag while he collects the loot.

At this moment the warden returns and bursts in upon them, and as a "safety first" precaution, they dive through the window, followed by the warden's bullets. They take refuge in an old barn which proves to be a den of bomb throwers, who are just starting out on an expedition. They are forced to carry the bombs to the house of the intended victim, who proves to be the warden. Refusal being useless, they plant the bomb and are getting away when the warden appears at the window and throws the bomb after them.

Pokes and Jabs, in their frantic effort to escape, go straight back to the anarchists' den. The bomb follows and explodes. After an aerial ascension and a long drop Pokes and Jabs regain their senses in the same warden's office who informs them they are just in time to try out the new gallows.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

Universal Film Mfg. Co.

UNIVERSAL ANIMATED WEEKLY.

ISSUE NUMBER 91 (September 27).

100 Miles in 54 Minutes, 10 Seconds! Louis Chevrolet wins $10,000 Harkness Gold Trophy and makes new record.—Sheepshead Bay, N. Y. Sub-titles: Ziz-z-z-! They're off—21 of 'em! The winner, Louis Chevrolet, in a Frontenac, receives the trophy from Mr. Harkness. It was dare-devils' day. In the air DeLloyd Thompson showed the birds *how* to fly!

A *Regular* Daddy Fixes the Kids Up in Great Style. Builds world's largest "teeter board" for his son and neighbors' kiddies.—Norfolk, Va. Sub-titles: 80 feet long, 26 feet high! "See-saw, see-saw, going up and down." No man wastes time who can produce a crop of smiles like these.

Spanish Revolutionists Yield to Machine Gun Argument. Catalonians, threatening great seaport, are overawed by government.—Barcelona, Spain. Sub-titles: From Garciavilla the men start to attend revolt meeting. Sympathizers give them food. Jollity prevails as they await their train—but in Barcelona machine guns changed their minds.

Colonel Harts, President Aide, Granted Fighting Leave. Asks permission to go "over there" and *fight*, so Mr. Wilson assigns him to service which takes him to France.—Washington, D. C.

French Veteran Instructors with Our Student Officers in the South. Tricks that will make the enemy realize that we mean business being mastered in America.—Camp Warden McLean, Fort Oglethorpe, Ga. Sub-titles: Capt. Pierre Lirios (with beard), Lieut. G. Delaroche-Vernet and Major T. M. Anderson, Senior Instructor, visit student-made trenches. Capt. E. A. Bethel demonstrates method of using rifle grenades. the "mop gang."—Trench cleaners. They clean the trenches with hand grenades and bayonets. Sure cure for stomachache.

President Wilson Honored as World's Great Humanitarian. Receives medal of the Humanitarian Cult in recognition of his work for world's betterment. — Washington, D. C. Subtitle: Committee on presentation: Christian H. Reisner, Misha Appelbaum and Mr. Ingersoll.

Here Are More of 'Em! Selected men, now Uncle Sam's pet nephews, are busy getting ready for "The Day."—Governor's Island, N. Y. (Passed by Bureau of Public Information.) Subtitles: Like a good Uncle, Samuel cares for the boys' teeth. With the emblem of humanity looming up o'er all they drill so that Liberty shall not perish.

Quebec Bridge Completed After Much Trouble. Fourteen years building, delayed by disaster last year, huge structure is a success.—Quebec, Canada. Sub-titles: One of huge hydraulic pumps used in placing span. 640-foot, weighing 7,000 tons, is hoisted 160 feet, at 6 feet per hour, above St. Lawrence River.

27,000 "Rainbows" from Every State in Our Union Ready for the Word "Go." Secretary Baker, Major-General Tasker H. Bliss and many thousand others review one of the wedges which will pry autocracy loose from Democracy's

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throat.—Camp Mills, Mineola, L. I. Sub-titles: "Here comes Secretary Baker and General Bliss!" Our Secretary of War doffs his derby in salute. "Rainbows" in name, but bulldogs for fighting.

Cartoons by Hy Mayer.

ISSUE NO. 92 (Oct. 3).

Jungle Model, Two-Ton Town Car, Brings Music to Sammies. Lena, favorite of kiddies, bears armored phonograph, gift of Mrs. Barney Bernard to depot Signal Corps C. H. in Times Square, N. Y. City. Subtitles: Arthur Fields, cmposer-soldier, sings. Accompanied by a huge chorus. A trunk full of wig wags.

Hoover and Fruit Company Play Banana Santa Claus Roles. 30,000 bunches on arrival are too ripe to ship, so are given away.—Boston, Mass. Subtitles: Half a million dozens of real fruit. It was give and TAKE!

Interesting High-Lights on Japanese Mission's Visit. Varied honors give distinguished visitors an opportunity to know us better.—New York City. Subtitles: At Grant's Tomb the Mission honors the Savior of the Union. From a yacht's deck they size up New York. At West Point—the pride of Japan greets the pride of America. The man at the helm—Baron Ishii. Admiral Takeshita beside the only style of pen with which our message to the enemy will be written.

Mid-West Troops Reviewed by Teddy. Inspires our fighters with ringing speeches which are every word American!—Chicago, Ill. Subtitle: "The war must not end until Germany its whipped. It cannot terminate unless there is an end of the militarized Prussianism that directs the course of our enemies!" Theodore Roosevelt. American—For America ALWAYS.

Summer's Swan Song a Baseball Requiem. World series marks end of shirt-sleeve season—AMERICAN LEAGUE CHAMPIONS—Chicago White Sox wins their league's pennant for 1917. Subtitles: Manager Rowland, Ray Schalk, best catcher in harness. Cicotte, whose pitching cinched the league pennant. Batting 'em out. Happy Felsch—some batter! Eddie Collins—always making good. Jackson—stick wizard, pre-eminent.

Carranza's Former War Minister Visits Us. General Alvaro Obregon, hero of three Mexican revolutions, attended by U. S. Army Officer.—Los Angeles, Cal.

Two More Crack Regiments Leave for Camp. Seventy-first and Twenty-third N. Y. start for "over there."—N. Y. City. Subtitle: "I'll be waiting for you, fellows, come back victorious."—Father Knickerbocker.

War Secretary's Wife Soldiers' Real Friend. Mrs. Newton D. Baker autographs and sends books to Uncle Sam's fighters.—Cleveland, Ohio.

Cartoons by Hy Mayer.

L-KO.

VAMPING REUBEN'S MILLIONS (Two Parts—Oct. 17).—The cast: Hick Reuben (Bob McKenzie); Dub L. Cross (Chester Ryckman); Jim Nastic (Eddie Barry); Deuben's Daughter (Eva Novak); Mortgage Holder (Harry Larrine); Miss Gettem (Catherine Young). Directed by Dick Smith.

Farmer Reuben is a good judge of horses but a poor one of mortgages. He played the ponies and his jockey's name was Dub L. Cross, and he lived up to it. On his farm was Jim Nastic, whom everybody ill-treated, including Eva, Reuben's daughter. Jim hated Cross and planned to get him fired and ride in his place. So when it was time for the race, he sneaked into the paddock and hung a lot of weights under Reuben's horse's saddle.

Jim revealed the deadly scheme he had put up on Cross to Reuben and got the job of riding the horse, as he had planned. But Cross was determined on revenge. He fixed the scales so that he could pull a string when Jim got on them, and then have him declared overweight. This plan he carried out just before the race, so that Jim was disqualified. Eva offered to ride the horse to victory.

Foiled, Cross still was determined on revenge. He found out the secret joint which Reuben was running for playing the ponies in defiance of the law. He hired a vampire to tamper with Reuben's honor and reveal the secret to the police. This she did. The police raided the place, but Reuben escaped. Cross escaped, too, and there was a chase through the streets, Reuben in a Ford and the cops on bicycles. Numerous houses were torn down and many citizens maimed before the prey was caught.

UNIVERSAL SCREEN MAGAZINE.

ISSUE NO. 41 (Oct. 19).

The first number on the Screen Magazine, 41, is a demonstartion by the National Association of Masters of Dancing, held recently in New York City. The new one-step, fox-trot and waltz are shown us as they will be danced by the "correct" this winter. The new Polka Militaire is the novelty of the season.

The Nature Study number shows how the action of the water wears portholes in the rock beds of rivers and streams. A small pebble in a depression starts the hole, and the stone is ground round and round until a deep cavity is hollowed out.

A school for motormen is maintained by the Brooklyn Rapid Transit Company, and pictures of the activities of the pupils form a part of Number 41. After fifteen days' training the novice becomes a graduate operator and is given his car.

Mrs. A. Louise Andrea, the Screen Magazine's cooking expert, shows how to make kneadless bread much more quickly than it can be done by the old method.

A Miracle in Mud by Willie Hopkins, the sculptor, completes the reel.

UNIVERSAL CURRENT EVENTS.

ISSUE NUMBER 21 (October 6).

American Built Ship for France Takes Her Christening Plunge. Speedily constructed on water's edge, big freighter takes to Lake Erie in novel manner.—Ashtabula, Ohio.

Artillery Jackies Show Real Skill. Boys at Great Lakes Naval Training Station have been through practice in drills and maneuvers.—Chicago, Ill.

Foreign Aviators Speed Up Cutting Spruce for American Aero Building. Visit Northwest lumbermen and impress upon them urgent need of immediate delivery.—Seattle, Wash. Subtitle: The lumbermen responded, and in Juneau, Alaska, mills are working night and day.

"Sky Pilot Sammies" Look Down on Others. From their lofty baskets at Uncle Sam's only balloon school they become expert observers.—St. Louis, Mo. Sub-title: Young "Eagle Eyes."

Ohio's Fighters Are Real "Candy Kids." Chamber of Commerce presents one hundred pails of sweets to boys ready for France.—Cincinnati, Ohio. Sub-titles: Going "over the top." And *if* there is an aching tooth along comes Uncle Sam's Field Dental Parlor.

"The Big Push" is Not Always a War Move. Students of Case School of applied science fight desperately for class honors.—Cleveland, Ohio. Sub-titles: Down the field like frenzied tigers. Gentleness is *one* thing; a "push ball" contest is still another. Captain John Carr (center) and a few of the victorious freshmen.

Connecticut Town Sets Example in Food Saving. Celebrates success which marks movement asked for by Food Controller Hoover.—Greenwich, Conn. Sub-titles: Raised by kiddies in school and community gardens. Can what you can—*don't waste* what you can't.

Guynemer. Who Downed Fifty-four Germans, Has Been Killed or Captured. Victim of more than thirty enemy fliers in one-sided battle, according to report. Sub-title: He shows his flyer to visiting generals.

JOKER.

WHO DONE IT? (One Reel—Rel. Week of Oct. 15).—The cast: Bill (William Franey); Gale (Gale Henry); Her Brother (Ed Baker); Manager (Milburn Moranti); Book Agent (Charles Haefli); Inspector (Milton Sims). Scenario by R. A. Dillon. Produced by W. W. Beaudine.

Jealous Bill returns from business, and following his usual snooping custom, he peeks through the window to see how his wife is getting on in his absence. There is a man with her! He picks up a club hidden in a geranium patch, rings the front bell, and then rushes to the back door to wait for the intruder. Gale hears the bell, and knows that it is her husband. She hustles her visitor—who is only the gas man come to read the meter—out of the back door, where Bill tries to land on his bean with the club. The gas man escapes.

Going back to the front door, Bill peeks through the window again and finds a book agent with his wife. Then he gets his biggest club and prepares to play the same trick, this time with success. Gale's brother is a movie star. While Bill is beating up the book agent, he arrives, and invites Gale to go with him to see his latest picture. Bill sees them disappearing and follows. He enters the theater and sees the brother, on the screen, beat up four husky men. Bill decides to get a gun to do up the newest "home breaker," so he purchases one at a neighboring pawn brokers. Returning, he shoots at the picture of Gale's brother displayed in the lobby. The manager sees him and gets wise. He dashes into the theater.

"If there is any gentleman in the audience with another man's wife, he'd better beat it," cries the manager in a stage whisper. "The husband is outside shooting up everything."

There is a rush, and in two minutes the theater is empty.

Bill rushes home and is just about to shoot when Gale tells him that the man is her brother. Then she and the actor set upon Bill, and the cops, who have been summoned, follow suit. From a jealous, domineering husband Bill becomes as meek as a lamb.

THE MAGIC JAZZ-BO (One Reel—Rel. Week of Oct. 15).—The cast: Dave (Dave Morris); The Ingenue (Gladys Tennyson). Scenario by A. F. Statter. Produced by Alfred Santell.

Dave, the swiftest waiter in Ho-Bohemia, is of a suspicious nature anyway, and the whiskers to the two mytserious persons talking in a whisper nearby had already put him wise to the fact that they were anarchists. There was a pretty girl at the next table, and he could not get it out of his head that their plotting somehow meant danger to her. He was so distraught that he negleteed his customers, and was finally fired from the beanery. He followed the two mysterious men.

They arrive at an athletic field, where sports are taking place. The two men conceal themselves in the bushes, and begin to fire the magic jazz-bo pellets that they had invented at the athletes, by means of a small gun. The "dope" has the desired effect, and the athletes are slowed to a walk, and sail through the air over the hurdles. Dave hears them plan a meeting for that night.

Dave is on hand. He fixes a board from a tree outside the window to the windowsill. He sees them hang a bottle containing the pellets to the chandelier. Skating down the board on his roller skates, he crashes into the room and snatches the bottle as he flies. Then he discovers that the house is the home of the pretty girl. He tells her that he has saved her from the deadly Jazz-Bo. But she calls him a thief and joins the chase after him. He loses one skate and they are gaining. Then it occurs to him to throw some Jazz-Bo at his pursuers. He does so and they are slowed down at once.

Dave reaches the bank of a river just as the anarchists shoot the bottle of Jazz-Bo in his hand. It explodes in a cloud of smoke, and Dave is thrown into the water. He sinks and then rises so slowly that he is drowned on the way up.

BISON.

THE TEMPLE OF TERROR (Two Parts—Rel. Week of Oct, 15).—The cast: Arthur Vail (T. D. Crittenden); Millicent Vail (Eileen Sedgwick); Jack (Fred Church); Mara (Nellie Allen); Gonga (Sam Appel). Written and produced by W. B. Pearson.

Arthur Vail receives an offer from the Government to finance an expedition into Africa. He suggests to his daughter, Millicent, that she and Jack spend their honeymoon with him. They agree, and a short time later the expedition starts. In Africa, Mara has become queen of the village in which there is a mysterious idol in the temple. She rules with a hand of iron. A native tells her that the full moon is near and asks who is to be the sacrifice. He is told that he must find a white person or be the sacrifice himself.

Vail's party leaves for the interior, but the two men leave Millicent with Gonga, the leader of the natives, thinking it will not be safe to take her farther inland. After a day's march, Vail and Jack arrive at Mara's village and find their way to the temple, where they are taken prisoners. Mara notices Jack's youth and good looks and covets him. She mentions her lions' den where she sacrifices all white people and then tells him that their only means of saving their lives is for Jack to marry her. Jack laughs and she slaps his face. Just then Millicent is brought before Mara. When the girl screams, Jack starts up in horror and Mara understands the situation. She orders Millicent sacrificed. The natives carry Millicent to the temple where the lion den is; Vail and Jack accompany the Queen.

Meanwhile, Charlie, the elephant belonging to Vail and a great favorite of the whole party, has wandered away from camp and has approached the village. He hears Millicent's screams and enters the temple as Mara is torturing the girl with the sight of the hungry lions. Mara's natives flee in terror, but Mara pushes Millicent into the den. Seeing this, Vail and Jack overpower their guards and try to get into the den. Charlie takes up a rope that was around Milicent and lets it down into the hole. Millicent starts climbing up the rope, while Mara, seeing what is happening, draws a knife and starts toward Charlie, who is pulling up the rope. Jack and Vail enter the room and Jack grabs Mara's arm as she is about to strike Charlie. Jack and Mara fight and the latter is thrown into the den. Coming from the temple, Vail, Jack and Millicent mount Charlie and hasten away.

NESTOR.

WILD AND WOOLLY WEST (One Reel—Rel. Week of Oct. 15).—The cast: College Boy (Eddie Lyons); His Chum (Lee Moran); Co-Ed Charmer (Edith Roberts).

The girls are indignantly setting out on a hike, as the boys of the co-ed college have annoyed them by saying that they can't manage a trip alone. Eddie tells the boys that they better not let the girls get away with it, as they will never hear the end of it. Lee gets an idea.

The girls were preparing their lunch and enjoying the freedom of the male attire they had

donned for the hike, when suddenly from out of the bushes came a bloodcurdling yell. The next moment they were all captured by a band of bad men, and rushed to a neighboring ranch. Here they were put to work milking cows, feeding chickens, etc. Hot and exhausted, the bad men declare that all hands must bathe in the creek. This is too much. The girls cannot decide what to do. The bandits, meantime, begin to make high hoss of taking off their guns first. This gives Edith an idea. Grabbing the nearest gun, she signals to the others to follow suit, and the boys find themseives backed into the water, where they are forced to take off their property whiskers and reveal their identity.

GOLD SEAL.

THE TAMING OF LUCY (Three Parts—Rel. Week of Oct. 15).—The cast: Lucy Spalding (Belle Bennett); Clayton Spalding (Morris Foster); John Damer (Val Paul); Mrs. W. Brown (Betty Schade). Scenario by Giles Warren. Produced by Charles Swickard.

Lucy Spalding had just heard from her brother Clayton that, unable to meet his gambling debts and threatened with expulsion from the club, he had "borrowed" some securities from the bank in which he was employed, and raised a loan on them. The bank has discovered its loss, and given Clayton, in consideration of his position in society, twenty-four hours to replace the bonds. Clayton came to Lucy and asked for a loan and Lucy turned to her dearest friend, Mary Brown, in whose country house she was a guest. Among the house party was Mrs. Brown's brother, John Damer, a ranch owner from the West, who had fallen in love with Lucy, and longed to take her back to his ranch in Wyoming. He overheard her appeal to Mrs. Brown, and begged her to refuse Lucy's request, seeing the opportunity he had been looking for. Lucy was desperate when she heard that Mrs. Brown must refuse to help her. The temptation to accept the hand of the rich Westerner was too great. She did not love him, but she saw an opportunity to save her brother. She told him that she did not care for him. They set out, after a hurried wedding, Clayton accompanying them, for Wyoming.

The place struck Lucy as dreary in the extreme. Meals for all the ranch hands were under her charge, and she had to supervise the Chinese cook, who resented her interference. Lucy had almost made up her mind to leave the place when her birthday came. But when her birthday came her husband gave her a horse and the boys presented her with the saddle for it. She set off for a ride with them. When they arrived at the saloon, they invited her to "celebrate" with them, but she refused. She asked of an old man the way to the station, and set out with the idea of taking the train back east.

Three rough characters saw the unprotected woman riding alone, and followed her. When the boys came out of the saloon they thought that she had gone home, but were very uneasy when they found that she was not there. John became alarmed and set out with Clayton to hunt for her. Lucy had come to a wash-out in the road, and falling from her horse, the three men captured her and carried her to a shack. They proceeded to play cards for her. John arrived just in time with the cowboys, and the three desperadoes found short shift. That evening when Lucy had recovered from her experience John told her that she was right in saying that this sort of life does not agree with her and that he will institute divorce proceedings. Lucy retorts that she does not want a divorce and that she loves him. Just then Clayton comes in.

"Pretty good scheme of ours, eh, John? Worked, didn't it?" he said, with a grin, while Lucy stared in astonishment, and John signaled him to be silent.

UNIVERSAL SPECIAL FEATURE.

THE GRAY GHOST (Episode No. 16—"From Out of the Past—Two Parts—Rel. Week of Oct. 8).—The cast: Morn Light (Priscilla Dean); The Gray Ghost (Harry Carter); Wade Hildreth (Emory Johnson); Marco (Eddie Polo); Arabin (Howard Crampton); Jerry Tryon (Lou Short); Cecelia (Gypsy Hart); Commissioner (Sidney Dean).

"Whoever gets this knife may use it!" were the closing words of the 15th chapter, as The Ghost and Hildreth prepared for mortal combat behind locked doors.

A few minutes later the Ghost staggered out, bleeding, and Morn Light gave a cry, for she thought that Hildreth had been killed. She rushes to the door, and sees him lying there, but he has only fainted and quickly revives. The Ghost is attended by his men, and it is seen that he can live but a short time. Suddenly he enters, apparently as well as ever.

"We have been tricked!" cries Morn Light.

Just then the police and Marco rush in. They take the wounded Ghost and his men in charge, and then enter the small room. The Ghost confronts them with drawn revolver. With a smile he takes the necklace from his pocket and hands it to Morn Light. Then he staggers and drops into unconsciousness as in the other room the Ghost faints.

"My power is gone!" he cries. He then explains that he and his brother are twins. Years before he had stolen Morn Light from Carlo and brought her up. His brother had fallen in love with her, and he, fearing that his revenge would be thwarted, got his brother to commit all sorts of crimes. Now that his brother is dying, his power is gone, and he collapses.

At last Morn Light comes into her own, and she and Hildreth plan to marry on the spot and carry the necklace back to her father, guarded by Marco.

THE RED ACE (Episode No. 1, "The Silent Terror"—Two Parts—Oct. 15).—The cast: Virginia Dixon (Marie Walcamp); Patrick Kelly (Bobby Mack); Pierre Fouchard (L. M. Wells); "Steel" Heffern (Charles Brindley); "Dutch" Kate (Miriam Shelby); Dr. Hirtzman (Harry Archer); Red Fawn (Yvette Mitchell); Sergeant Winthrop of the N. W. M. P. (Larry Peyton); Little Bear (Noble Johnson). Written and produced by Jacques Jaccard.

Dr. Hirtzman, head of the foreign Secret Service, is seeking to help the enemies of the United States, by keeping the supply of platinum from Lost Hope Mine in Canada from reaching the government. U. S. officers raid the premises of Dr. Hirtzman, and discover the platinum. The doctor escapes, and the officers think the Dixon family, owners of the mine, to be guilty. Patrick Kelly brings Virginia Dixon a message from her brother at the mine, saying everything has gone wrong since they undertook to supply the U. S. Every shipment is stolen and the messenger killed. Their father has disappeared. Richard is sending his Indian, Little Bear, to notify the Mounted Police, but in case anything happens he is burying the metal on hand.

Richard while writing the directions of the hidden platinum for Virginia, hears strange sounds. As he steps outside, the "Silent Terror" drops from the roof, and they struggle. The Terror tears the paper from Richard and leaves, thinking him dead. Richard causes an explosion, closing the mine entrance. At the headquarters of the N. W. M. P. Sergeant Winthrop is receiving a telegram ordering him to hold Richard and James Dixon for treason. Little Bear arrives and Winthrop sets out for the mine.

When he arrives at the frontier hotel, run by Pierre Fouchard, who is really an enemy to his country, Red Fawn, Little Bear's sister, is telling Fouchard, Steel Heffern and "Dutch" Kate of the death of Richard. Virginia is visited by the Secret Service, who accuse her father and brother of treason. She declares they are true and loyal, and the victims of foreign machinations. She declares her intention of going to Lost Hope herself.

Her maid hears her telephoning about her trip to Canada, and informs Hirtzman. He attacks her chauffeur, and one of his men takes the man's place. Virginia discovers that they are going in the wrong direction and Kelly, drawing his knife, forces the chauffeur to stop and then knocks him from the machine. The train has already left, but they pursue and gain upon it. Virginia works her way to the front, and gets ready to make a jump for the train.

BUTTERFLY PICTURES.

"'49-'17" (Five Parts—Oct. 15).—The cast: Judge Brand (Joseph Girard); Tom Robbins (Leo Pierson); Ma Bobbett (Mrs. Witting); Lady Ann Bobbett (Donna Drew); Col. Hungerford (Harry Rattenbery); "Gentleman Jim" Rayner (Jean Hersholt). From the story by William A. Cook, "The Old West Per Contract," in The Argosy Magazine. Adapted for the screen and produced by Ruth Ann Baldwin.

Old Judge Brand decides to reconstruct Nugget Notch, located in the wilds of the West, and abandoned years ago when the gold petered out. He sends his secretary, Tom Robbins, out there to start things going. Tom leaves, and after a search of two months he discovers "Castle's '49 Camp," which is at present penniless. Tom arranges with Castle and the "Camp" starts for Nugget Notch.

Tom Robbins is attracted by Lady Ann Bobbett, and they become the best of friends, but "Gentleman Jim" Rayner warns Pa Bobbett to keep Lady Ann away from the tenderfoot. Quarters are apportioned; the Bobberts are to run the general store and "Gentleman Jim" has charge of the gambling hall. In spite of their efforts to rehabilitate the gambling den, saloon and general store, the Judge is disappointed when he alights from the stage, because they do not shoot his silk hat off his head. The Judge begins to shoot things up and Rayner, in the confusion, accidentally drops a nugget chain, which Robbins picks up and returns. Rayner is angry over the incident.

Later the Judge notices the nugget chain around Lady Ann's neck. Bobbett tells the Judge that the chain has always belonged to Lady Ann, whose real name is Lorena Adams. The Judge says that the necklace belonged to his old partner and that he has spent years looking for Hugh Adams' daughter to give her her share of his fortune. That night Lady Ann asks the Judge to advance her fifty thousand dollars. She says Jim Rayner is threating Pa Bobbett and that the latter was about to kill himself when Ma Bobbett stopped him. The Judge promises to pay the money to Jim if it is necessary.

The next morning a cowboy shouts that the safe has been "busted open" and that all the money is gone, as well as the entire stock of guns and ammunition. Rayner appears with two guns, and orders everyone to dump out their cash. Warning the people to remain in the house for twenty minutes, Rayner rides to the hotel, where he forces Lady Ann to mount a horse and ride away with him.

Upon the Judge's instructions, Tom and the boys leave, carrying a lasso. On a rock trail above that on which Rayner and Lady Ann are riding, Tom and the Judge wait. The Judge swings the lasso over Rayner, scooping him off his horse. Tom rushes down to Lady Ann, while the Judge slides down the rope on top of Rayner and ties him up.

Rayner makes a full statement. Then the Judge tells the story. Twenty years ago Reyner, Bobbett and a stranger played cards together, when Rayner cheated and the stranger drew his gun; Bobbett pulled his gun and fired; the stranger dropped and the others grabbed up their baggage and fled. "Gentleman Jim" has held the stranger's death over Bobbett's head ever since. But the stranger was the Judge himself. Bobbett now says that Jim Rayner made him say that Lady Ann was Lorena Adams. The Judge tells that Lorena Adams was found five years ago.

"But Lady Ann will look just as pretty in a bride's veil, eh, Tom?" he adds, slyly.

STAR FEATURETTE.

THE CROSS-EYED SUBMARINE (Two Parts—Rel. Week of Oct. 15).—The cast: Prince Ducker and Captain Nebo (William Franey); His Angel Wife (Gale Henry); His Daughter (Lillian Peacock); Charlie Denvere (Milburn Moranti). Written by Jack Cunningham. Produced by W. W. Beaudine.

Prince Ducker and his friend, Charlie Denvere, went down to the beach to try out the submarine model invented by the prince, and then back to the boat itself. Inside they started a little game. Denvere thought he saw a chance to get rid of Ducker, so he informed the cops that the Prince was running a little game on the sly. Ducker was hauled off to prison, and Denvere attempted to make the Princess his own. In the scuffle she was pushed into the tank and drowned. Denvere seized her little daughter and set sail in his yacht.

Ducker escaped and later discovered the tragedy. He immediately changed his name to Captain Nebo, and set sail in the submarine. Denvere had a terrible time, as he was forever haunted by the shade of Princess Ducker. The little Princess was the only one who enjoyed herself, as she had a fine time on a desert island. One day a couple of guys dropped in from a balloon. One was a hero and the other a villainous sailor. The Princess at once fell in love with the hero.

Captain Nebo was cruising in search of Denvere. One day he saw a rowboat in the offing, and exclaiming, "Go and find out who belongs to that magnificent yacht," he sent two of his sailors with their patent diving suits through the water. They came up on the island, where they found Denvere himself. He had recognized the island, and had visited it to see if the little Princess was still alive, and became lost in the jungle. The two sailors came up with him just as he was explaining to the villain sailor that he was Denvere, and begging to be taken to his yacht. The sailors return and inform Captain Nebo that his enemy is at last

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in his path. The Captain plans to blow up the yacht as soon as Denvere has returned to it.

In the meantime the villain sailor has stolen the little Princess and taken her to the yacht. Denvere is continually haunted by the shade of Princess Ducker, and he really does not mind very much when the whole thing is blown out of the water. The shade of the Princess is blown up into the clouds, and comes to life again from the shock. She falls and enters the submarine, which happens to be on the surface. The hero, who has sought the yacht to rescue the little Princess, and the little Princess herself, and just being introduced to Nebo, who recognizes his daughter, when the Princess appears. Nebo gives one look at her, puts on his patent diving suit and goes out alone into the ocean.

VICTOR.

WHEN LIZ LET LOOSE (One Reel—Rel. Week of October 15).—The cast: Liz (Evelyn Selbie); Bill (Harry Griffith); Sal (Mrs. Hernandez). Scenario and production by Ruth Ann Baldwin.

Liz takes up her big flower basket and goes off to her station for the day's work. Bill, her husband, loafing along the street, a shilling in his pocket, sees a strapping hussy with a feather in her hat, and invites her to have a little drink with him. Several little drinks follow when Sal, Liz's pal in the flower-selling business, happens to see him and tells Liz about it. Liz makes for the hussy. A fight is started. Liz is arrested and gets fourteen days. After serving her sentence, she goes home, where she sees Bill, calmly smoking before the fire. His attitude arouses her anger, and she pelts him with piece after piece of crockery. Then she leaves with her flower basket.

Liz is heartily welcomed by Sal, and that day business flourishes. Bill saunters up and hears Liz telling about the morning affray. When Liz returns that night, Bill is the picture of humble contrition. He has cleaned up the kitchen and prepared a meal. Liz enters without a word, watching him while he drags out his bag of tools, and sets the alarm clock at 5 A. M. At the supper table, Bill pours out the tea, and places food on her plate—then stands awkwardly, first on one foot, and then on the other, scratching his head. Liz watches him in open-mouthed amazement and suddenly pulls him into a chair, giving him a push that nearly floors him. Then she kisses him as the picture ends.

Mutual Film Corp.

SIGNAL.

THE LOST EXPRESS (Episode No. 6—"High Voltage"—Two Parts, Oct. 25).— The drowning diver is rescued from his perilous position through the heroism of Helen Thurston.

Pitts plans to secure the box containing Thurston family archives from "The Lost Express," and to turn its contents to his own use. Pitts discovers that the Mountain King Mine, a Thurston property, has become suddenly valuable.

Thurston, who has been on a sick bed, is still unable to talk, but he manages to convey to Helen the information concerning the mine. Helen prevents "Harelip" from getting possession of the box.

MUTUAL STAR PRODUCTION.

THE BEAUTIFUL ADVENTURE (Empire—Five Parts—Oct. 15).—The cast: Helene De Travillac (Ann Murdock); Madame De Travillac (Ada Boshell); Count Michael D'Eguzon (Edward Fielding); Andre, his son (David Powell); The Countess D'Eguzon (Kate Sergeantson); Valentin Le Barroyer (Edgar Norton); Jacques Segurin, his uncle (Carl Sauermann); Jeanne (Vera Fuller Mellish).

Helene De Travillac, a sweet little French girl, loves her handsome counsin, Andre D'Eguzon, but a scheming aunt has engaged her to Valentin LeBarroyer, a methodical, statistic-loving "stick," but wealthy. On the wedding morning Andre suddenly appears on the scene and pleads with Helene. She hesitates—a little, tears off her veil and flees with her lover to her old home in the country. There her grandmother makes the natural mistake of thinking Andre is the husband. The resulting complications are amusing.

Finally arrives the discarded Valentin, hunting for his bride. When he finds her he proves himself a man, and "The Beautiful Adventure" ends happily for the lovers.

THE CALENDAR GIRL (American—Five Parts—Oct. 15).—The cast: Mildred Manning (Juliette Day); Philip Gordon (Ashton Dearholt); Madame Lizette (Carlissa Selwynne); George Martin (Lamar Johnstone); Paula Ware (Kathleen Kirkham); Elvira Merriwell (Ruth Hanford); Tom Andrews (Sherry Hall); Willy Rand (John Dough); Mrs. Manning (Cora Drew); Mazie (Fritzie Ridgway). Directed by Rollin S. Sturgeon.

Mildred Manning, known as Middy, is an apprentice in Madame Lizette's fashionable shop. Her beauty is discovered by Madame's brother, George Martin, and she is made a model. One afternoon she tries on a rejected bathing costume and by a touch here and there makes it a creation. Madame sends her to the bathing beach to carry out a clever advertising scheme. She is pursued by a reporter and an advertising solicitor, the latter of whom has a commission from Madame to photograph the girl for calendar advertising.

In her flight the girl takes refuge in a motor car. Philip Gordon, a western lawyer, enjoying a vacation in the east, gets into the car and drives off. Middy, fearing exposure, tells him she lives in a fashionable residence and makes her escape by the servants' gate. Gordon gets the address, and when the reporter writes a story about the mysterious heiress at the beach, the young lawyer makes an appointment, only to find out that he is calling on an aged spinster. Middy is sent to the spinster's home and complications ensue. Middy objects to the use of her picture on a calendar and quits Madame Lizette. She raises money to sue to prevent the use of her photograph for advertising purposes when Gordon, tracing her through the calendar, takes the case for her. The complications into which she has become involved at the spinster's home were easily explained and Middy went west as the young lawyer's bride.

CUB.

JERRY'S JAM (Oct. 18).—The cast: Jerry (George Ovey); Peggy (Claire Alexander); Father (Sam Allen); Boozy Ben (Lester Le May).

Jerry is in love with Peggy. Her father objects to his courtship and favors a foreign gentleman, who bears the title of count. Peggy's birthday arrives, and the Count sends her a beautiful bouquet. Jerry is financailly unable to send her a suitable present, but chances on an auction where unclaimed freight of an express company is being sold.

He buys a trunk filled with silks and furs. From an absent-minded spectator he procures the necessary money to pay for his purchase, and hastens away to get an express man to deliver the package. While he is gone the trunks, of which there are several, are accidentally switched, and into an empty trunk a boozy individual falls and decides it is a good place for a nap. The wrong trunk is delivered to the girl's house. Jerry seeks safety in flight. At the corner he meets a motor cop, and seizing a motocycle dashes away. Father summons the police.

Eventually dashing down a hill Jerry sees before him a small shack marked "Powder House—Danger!" Unable to curb his speed he dashes through the walls. There is an explosion and Jerry volplanes through the air, eventually falling through the roof of the police station and landing on the sergeant's desk. They find that the individual in the trunk is not dead but merely intoxicated. The sergeant, in sampling the deadly carbolic acid, finds that it is merely Bourbon. Jerry makes love to the girl. Father discovers them in an embrace and vows vengeance as the picture fades.

STRAND.

FIRING FATHER (One Reel—Oct. 9).—Billie's sweetheart has completely alienated her father's affection by wishing a wheezing automobile onto him. He is forbidden the premises and Billie is locked in her room to prevent a meeting. The telephone provides a means of communication and it is arranged that the lover meet the lady of his dreams on the porch al-

(*Continued on page* 440)

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(Continued from page 437)

cove. Father sets the dog on him as he is half way up the porch and Jay makes his escape by bribing the butcher boy to seduce the dog with a choice steak.

Father tells the young man that he may have the girl if he can get into the house. The lovers make arrangements over the 'phone. Joy organizes a fake fire company and Billie starts a conflagration in a punch bowl.

Jay is recognized through his disguise just as he is saving the fair maiden from the flames. Father chases them both into the house and pretends to call the police. Instead he summons a clergyman who masquerades as a policeman and while Billie is bidding his sweetheart a fond farewell, the minister emerges from his disguise and the ceremony is performed, father proving himself a man of his word.

FOR SWEET CHARITY (Oct. 16).—Billie takes it upon herself to raise $500 for charity, much against the advice and pleadings of her fiance. She starts her subscriptions in the building in which Jay's office is located, and as she proceeds from office to office, meets with a variety of unwelcome invitations to lunch and dinner. Despairing of procuring the subscriptions she goes to Jay's office and reports her experiences, whereupon he proceeds to administer reprimands to the offending individuals. He eventually settles a damage bill and police court account for some $500, in addition to the check for $100 which he turns over to Billie for "Sweet Charity."

GAUMONT.

REEL LIFE NO. 78 (Oct. 25).

The Rocky Mountain Jay: Because it hangs around the cook tent, this bird has been called the "camp robber." It lays its eggs in the winter time, and therefore they are in great demand as curiosities by the museums. In this picture, taken on the snow-clad crest of the continent, Enos A. Mills, the author-naturalist, directs an expedition where to locate the nest.

Then and Now; or, How High Living Cost Wins the Race: When grandfather was a boy his wages were less, but the dollar bought considerably more than it does to-day. An entertaining comparison of earnings and expenditures in 1848 and 1917 is made possible by clever double exposure.

Queer Trees of Trinidad: Three unusual trees are photographed. One of these was planted by King George V when he was a boy. The saman, or rain-tree, is so large that it takes a trolley car more than a minute to pass it. The third is a twin tree, a freak of nature, one fully grown tree growing on the top of another.

Dining on Wheels—How the American Traveler is Fed: The great railway systems now pay as much attention to the commissary as to any other branch of the service. Cooks and waiters are trained in special schools. Consequently, the traveler dines as well and as economically at a mile a minute as he does at the best hotels.

The Apparel and the Man: An animated drawing from "Life," which proves that man is not always what he seems.

Not Guilty: In this animated drawing from "Life," the violonist should have drawn the old shoes instead of Tabby.

MUTUAL WEEKLY.

ISSUE NO. 145 (Oct. 10).

Somewhere-in-France.—Returning to camp after a hard day's fighting.

West Point, N. Y.—Imperial Japanese war commission visits the U. S. military academy and reviews the cadet corps.

San Francisco, Cal.—Human fly risks life for the Bulletin's tobacco fund. Daredevil thrill thousands in 12-story climb.

San Diego, Cal.—"All work and no play makes 'Jack' a dull boy." Uncle Sam is providing clean entertainments for his sailor boys.

New York City.—Campaign for 2nd Liberty Loan opens. Mrs. Payne Whitney and other society women place a banner across 5th avenue.

Somewhere-in-America.—Young millionaires are quietly learning to fly so that they will be ready with Uncle Sam has his air fleet completed. A Mutual Weekly cameraman is their guest during a morning's instruction.

Oakland, Cal.—Second annual bathing girl parade at Idora Park. Solomon in all his glory never looked upon a greater array of feminine beauty.

New York City.—Farewell to Red Cross nurses. Twenty thousand angels of mercy in great send-off parade down 5th avenue.

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HEARST-PATHE NEWS NO. 79 (Sept. 29).

An Eastern Port. Another destroyer satisfactorily undergoes its speed trials. Many more are coming to rid the seas of U-boats. Subtitles: Ruthlessly this swift little warrior will hunt these demons of the deep. "All's well on the Atlantic" will soon be the sentry's cry.

New York City. One hundred alien enemies are seized by Government agents in a general round-up of suspected German spies. Sub-title: All alien enemies who aid or give comfort to America's foe will be summarily dealt with.

Parlez-Vous Francais? "Oui, oui," answer the soldier boys on Governor's Island, and they scramble to learn more French in the camp's school. Sub-titles: They will not be total strangers when they get "over there." Three cheers for their brave French allies.

London, England. Civil War veterans resident here celebrate the opening of "Eagle Hut" for the benefit of United States troops in England. Sub-titles: Admiral Sims, Commander of America's destroyer fleet, now guarding the ocean highways. The boys already "over there" are lionized by the poilus.

New York City. Mr. J. A. Berst, general manager of Pathe Exchange, Inc., signs a long-term contract with Miss Fannie Ward, the popular star, for her appearance in Pathe plays.

Esparto, Cal. The woman's land army helps to harvest the 100,000 tons of almonds in the immense orchards of the Golden State. Subtitles: Assorting the almonds for the hulling process, which separates the kernel from the shell. The nuts are steamed and then set out in the sun to dry. Ready for the market.

San Francisco. Human flies are daring, but J. P. Linthicum takes first prize when he scales a fourteen-story structure blindfolded. Subtitles: Up the side he slowly gropes his way, and then "over the top" he climbs, true to the spirit of American manhood.

Spartanburg, S. C. The National Guard camps are now in full swing; the engineers are rapidly preparing for the great tasks ahead. Sub-titles: Surveying the land and wig-wagging to headquarters from a handy elevation. The Guardsmen gathering logs to build a bridge. They soon hope to bridge the Rhine. The traveling machine shop does all the quick repair work in the field, and is very useful. On the march.

HEARST-PATHE NEWS NO. 80 (Oct. 3).

San Diego, Cal.—Neat and orderly—is the motto of the U. S. N., and Jackies at the Training Station frequently undergo inspection. Subtitles: Each man in trim—his outfit spick and span. Joy mingles with duty, and local girls given open-air dances for the Jackies.

New York City.—The West greets the East, and the metropolis extends an enthusiastic welcome to the visiting envoys from Japan. Subtitles: The "Fighting 69th," now the 165th of the "Rainbow Division," escorts the Mission to City Hall. Americans and Japanese—brothers in arms for the common cause. The Mission also vistis the great Miltiary Academy at West Point.

Robertson Rock, Ont.—After more than two years of ceaseless effort the steamer, Western Star, is at last saved from the might of the seas. Subtitles: A large coffer-dam had to be built to facilitate the raising of the vessel. Little remains of the decks.

Plattsburg, N. Y.—Uncle Sam is preparing his army for modern trench fighting, and the boys spend many hours a day learning to "dig in." Subtitles: Making an "approach trench" through which the men can safely reach the front lines. To support the sides, a revetment, or retaining wall, is made with a hurdle of woven twigs. Often this revetment consists of heavy wire covered with burlap. The end of a perfect day.

New Orleans, La.—Swept by hurricane winds, the waters of Lake Pontchartrain rise in violent fury and dash over the massive sea walls. Subtitles: A deserted road.

All for the Cause, is Colonel Roosevelt's inspiring message to the soldiers of the National Army when he visits Camp Grant, Rockford, Ill. Subtitles: But yesterday they were civilians. Now they are America's warriors in Liberty's struggle. General Barry, Commander of the Camp, introduces the Colonel. "You represent the mobilized manhood, courage and patriotism of America."

Buy a Liberty Bond.—The second Liberty Loan campaign is on. America calls upon her people to stand behind the soldiers in the field. Subtitles: Volunteers placard New York City

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with patriotic posters. A big demonstration is held at City Hall, where Mayor Mitchell speaks in aid of the Campaign. The Army behind the Army. Now is the time for loyal citizens to show their patriotism. BUY A LIBERTY BOND.

THE PAINTED DOLL (5 Parts, Oct. 14).—The Cast: Ivan Kreslof (Ivan Mozakin); His Wife (Mme. Lesinko); Tanya Lensky (Tanya Fetner); Her Husband (P. F. Sharoff). Written by A. Pawzakin. Directed by Cheslor Sabinsky.

Tanya Lensky was bored with the simple and innocent life she was leading, and longed for the luxuries of the rich. As her husband was in poor circumstances, he was unable to gratify her wishes. Tanya's husband was employed by Ivan Kreslof, a rich steel magnate, who was disgusted with society because it was quickly drawing his wife further and further away from him.

Kreslof had some particular plans which he wanted drawn, and he intrusted the work to Tanya's husband, promising him that if he was successful he would increase his wages. This being his first big opportunity, Tanya's husband determined to prove himself worthy of the confidence placed in him. So as not to lose any time Tanya's husband worked on the plans in his home. Nearing the end of his work he phoned Kreslosf and asked him to call at his home. Kreslof called that evening. There he met Tanya and was struck by her beauty.

Infatuated with Tanya, Kreslof called again, and as her husband was busy finishing the plans, he suggested that Tanya take a ride with him. Innocently she accepted his offer. Kreslof realized that Tanya's husband was in the way, so he devised a scheme to get rid of him. Explaining that the branches were in bad condition Kreslof sent him on a tour of inspection. During his absence Kreslof bought Tanya beautiful clothes and set her up in an elaborate establishment.

Tanya's husband returned and learned the bitter truth. Enraged he goes to Kreslof with the intention of killing him. As he was about to plunge the dagger into the back of Kreslof his butler rushed in and interfered. This was his chance. As the butler turned to leave the room Kreslof stabbed him, and when the police arrived he accused Tanya's husband of the crime. As he was a man of great power and influence, Kreslof was able to send Tanya's husband to prison and later have him executed.

Convincing Tanya that when his wife returned from Paris he would secure a divorce, she rested easily in her lavish surroundings. When his wife wrote and stated that his son was returning from college, this overturned all the plans. Going to Tanya he showed her the letter and explained that it was impossible for him to live up to his agreement. It was only then that the light dawned upon her that she had only been a plaything. Walking over to a large picture of herself she exclaimed, "Only a painted doll," and fell to the floor lifeless.

Kreslof tried to forget everything, but the thought of being a murderer very near caused him to go insane. Unable to stand it any longer he confessed to his wife. Fearing that her name would be ruined and that it would ruin the prospects of her son, she said there was only one way, and that was to take his own life. Her advice proved to be fatal. Kreslof was found dead in his room.

THE FATAL RING (Episode No. 16, "The Double Disguise"—Two Parts—Oct. 21).—The preceding episode left Pearl in the hands of Carslake and his men. After a fight, Pearl again secures the upper hand and is about to obtain the setting from Carslake when one of the gang, jumping from a high wall on her back, overcomes her. Carslake and his followers bind and gag her and, covering their trail as well as possible, carry her to the edge of her estate and throw her into a dangerous quick-sand. Tom, who has recovered from the blow which knocked him insensible in the fight in the armory room, rushes out seeking Pearl. He is followed by the guests at the masquerade ball given by Pearl to announce her engagement to him. He locates Pearl when all but her hands have been drawn down into the quick-sand. Hanging head downward from the branch of a tree which extended over the quick-sand, Tom manages to grab Pearl's hands and moves her part way out from the quick-sand.

With the aid of the guests he rescues her and they all return to the house. Cicely Lloyd, Carslake's friend, who has been taken for Pearl and wounded by one of Carslake's henchmen, recovers and demands the violet diamond from Pearl, Tom and the Spider, the latter having arrived to help Pearl. At a conference, which is overheard by Cicely, through the aid of Pearl's maid, who is in Carslake's employ, Tom, Pearl and the Spider plan to recover the Violet Diamond from the Priestess of the Order of the Violet God, who took it from Cicely. Cicely escapes from Pearl's house and meets Carslake at his underworld hiding-place. Carslake is furious when she tells him she lost the Violet Diamond but makes plans of his own when she reveals what she overehard. Pearl, carrying out her plan, manages to overpower the Priestess and secures the Diamond. Impersonating the Priestess she leads the followers of the Violet God to Carslake's underworld hiding-place to recover the setting. Carslake has disguised himself as one of the followers of the Violet God and, separating Pearl from the others, among whom are Tom and the Spider, also disguised, he demands the Violet Diamond. Pearl manages to break away from Carslake and hides herself on a pile which is being driven into the earth by a pile-driver. Tom and the Spider follow after Pearl and Carslake just as Carslake discovers Pearl's hiding-place and starts the pile-driver down on her head.

THE SEVEN PEARLS (Episode No. 6, "The Abandoned Mine"—Two Parts—Oct. 21).—Ilma and Harry are about to be drowned in the cellar of Perry Mason's home when the floor of it caves in and they drop into the shaft of an abandoned mine. Perry, who knows about the mine, has also taken refuge in it and is struck on the head by some of the debris. He is knocked unconscious and loses his memory. Wandering around in the mine he finds Harry and Ilma and attaches himself to them. He takes one of the Pearls in his pocket and, after playing with it for a while, throws it away. Ilma picks it up, recognizing it as one of the pearls she is seeking.

Wandering around in the mine, Harry, Ilma and Perry follow a figure with a light and come to a counterfeiters' den in the mine. Realizing their danger Harry makes Ilma and Perry conceal themselves and he also hides from the gang of counterfeiters, who are returning to their den. Perry, thinking it some sort of a childish game, comes from his hiding place and shows the gang members where Harry and Ilma are hidden. Realizing that Perry is harmless the gang allows him to wander around but bind Harry and Ilma and decide to put them out of the way for fear of being betrayed to the police by them. As the leader is about to shoot Harry, Perry, who has gone into their storeroom, returns with a can of nitroglycerine in his hand. The leader threatens Perry who, realizing from childish experiments that the substance in the can will explode, makes as though to throw it at him. The gang hastily backs out of the den and Perry throws the can of nitroglycerine after them. There is a terrific explosion and Perry, Ilma and Harry are knocked senseless by falling timbers.

WORLD FILM CO.

RASPUTIN, THE BLACK MONK (Five Parts—Oct. 8).—The cast: Gregory Novik later known as Rasputin) (Montague Love); Inez (June Elvidge); Rodin (Arthur Ashley); Ilda (Rodin's daughter as a child) (Violet Axzell); Ilda (Robin's daughter as a grown-up) (Lillian Cook); Prince Felix (Irving Cummings); Mme. Vasta (Julia Dean); Princess Sonia (Pinna Nesbit); Czar Andre (Hubert Wilke); Czarina Katherine (Florence Beresford); Paulus (Charles Crompton); Kerensky (Henry Hull). Directed by Arthur Ashley.

Gregory Novik (afterward Rasputin) is a strange, ambitious young brute, devoid of conscience and gifted with a virile hypnotic power. Gregory is of Russian peasant origin. He is disliked by his fellow-villagers.

Gregory is passionately in love with the wife of Inez Rodin, a revolutionary leader. Disguised as a monk, Gregory leaves the village for adventure. A member of the Russian secret service strikes an acquaintance with him. Under the influence of liquor Gregory is persuaded to betray the band of revolutionists of whom Rodin is chief. The pretended monk

(*Continued on page* 444)

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Calendar of Daily Program Releases

Releases for Weeks Ending October 20 and October 27

For Extended Table of Current Releases See Pages 452, 453, 454, 455.

Universal Film Mfg. Company

RELEASES FOR WEEK OF OCTOBER 15, 1917.

GOLD SEAL—The Taming of Lucy (Three Parts—Drama) 02732

NESTOR—Wild and Wooly Women (Comedy)..... 02733

L-KO—Vamping Reuben's Millions (Two Parts—Comedy) 02734

UNIVERSAL ANIMATED WEEKLY NO. 94 (Topical) 02735

STAR FEATURETTE—The Cross-Eyed Submarine (Two Parts—Comedy) 02736

JOKER—The Magic Jazz-Bo (Comedy)..... 02737

VICTOR—When Liz Lets Loose (Comedy)..... 02738

UNIVERSAL SCREEN MAGAZINE—Issue No. 41 (Educational) 02739

UNIVERSAL CURRENT EVENTS—Issue No. 23 (Topical) 02740

JOKER—Who Done It? (Comedy)..... 02741

BISON—The Temple of Terror (Two Parts—Drama). 02742

UNIVERSAL SPECIAL—The Red Ace (Episode No. 1—"The Silent Terror"—Two Parts—Drama)..... 02743

UNIVERSAL SPECIAL RELEASE—Seeing New York with Hy Mayer (A One-Reel Travelaugh)..... 02744

RELEASES FOR WEEK OF OCTOBER 22, 1917.

GOLD SEAL—The End of the Run (Three Parts—Drama) 02746

NESTOR—A Fire Escape Finish (Comedy)..... 02747

L-KO—Fat and Furious (Two Parts—Comedy).... 02748

UNIVERSAL ANIMATED WEEKLY NO. 95 (Topical) 02749

STAR FEATURETTE—Little Marian's Triumph (Two Parts—Drama) 02750

JOKER—The Tight Wad (Comedy)..... 02751

VICTOR—What'll We Do With Uncle (Comedy)..... 02752

UNIVERSAL SCREEN MAGAZINE—Issue No. 42 (Education) 02753

UNIVERSAL CURRENT EVENTS—Issue No. 24 (Topical) 02754

JOKER—A Wise Dummy (Comedy)..... 02755

BISON—The Getaway (Two Parts—Drama)..... 02756

UNIVERSAL SPECIAL—The Red Ace (Episode No. 2—"The Lure of the Unattainable"—Two Parts—Drama) 02757

Mutual Film Corporation

MONDAY, OCTOBER 15, 1917.

MUTUAL STAR PRODUCTION—The Calendar Girl (American) (Five Parts—Drama).....05820-21-22-23-24

MUTUAL STAR PRODUCTION—The Beautiful Adventure (Frohman) (Five Parts—Drama)..05825-26-27-28-29

TUESDAY, OCTOBER 16, 1917.

STRAND—For Sweet Charity (Comedy)..... 05830

WEDNESDAY, OCTOBER 17, 1917.

MUTUAL—Mutual Weekly No. 146 (Topical). 05831

THURSDAY, OCTOBER 18, 1917.

CUB—Jerry's Jam (Comedy)..... 05832

GAUMONT—Reel Life No. 77—Subjects on reel: A Colonial Church of South Carolina; When Dishwashing is a Pleasure; The Banana Industry; A Primitive Jeweler; An Optical Illusion; Animated Drawings from "Life"..... 05833

SIGNAL—The Lost Express (Episode No. 5, "In Deep Waters"—Two Parts—Drama)..... 05834-35

MONDAY, OCTOBER 22, 1917.

MUTUAL SPECIALS—The Adventurer (Charlie Chaplin Picture No. 12—Two Parts—Comedy)..... 05836-37

MUTUAL STAR PRODUCTION—The Unforseen (Frohman—Six Parts—Drama).....05838-39-40-41-42-43

MUTUAL STAR PRODUCTION—The Sea Monster (American—Five Parts—Drama).....05844-45-46-47-48

TUESDAY, OCTOBER 23, 1917.

STRAND—And Along Came Mary (Comedy)..... 05849

WEDNESDAY, OCTOBER 24, 1917.

MUTUAL—Mutual Weekly No. 147 (Topical)..... 05850

CUB—Jerry's Soft Snap (Comedy)..... 05851

GAUMONT—Reel Life No. 78—Subjects on reel: Rocky Mountain Jay; Then and Now, or, High Living Cost Wins the Race; Queer Trees of Trinidad; Dining on Wheels—How the American Traveler is Fed; Animated Drawings from "Life"; The Apparel and the Man; Not Guilty..... 05852

SIGNAL—The Lost Express (Episode No. 6—"High Voltage"—Two Parts—Drama)..... 05853-54

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(*Continued from page 441*)

leads the way to their meeting place, and Rodin and the poor villagers are captured.

Gregory is then persuaded by his new friend to go to Petrograd. There Gregory, now known as Rasputin, inaugurates a new cult and finds ready followers among the superstitious and dissipated.

He preaches that not to yield to the cravings of nature is evil, and his converts include many court leaders and others prominent in Russian life. Madam Vasta, the Czarina's favorite lady in waiting, is one of those fascinated by Rasputin. When the young Czarowitch becomes ill and the doctors hold out no hope for him, Vasta urges the Czarina to call in Rasputin.

"I can save the boy's life," declares Rasputin, when he arrives, "but I must be always near him."

The Czarowitch becomes well and Rasputin is established in his own apartments in the palace. Such influence does he gain that ten years later when fellow-conspirators fear their plans may reach the ears of the Czar, Rasputin in derision shouts that he is the Czar.

The world war breaks out. Rasputin sees the chance for still greater power, provided only he can cripple the Russian army and work with Germany. He organizes a plot among the various ministers to cripple the army in the field—one minister to stop the food supply, another hindering the supply of ammunition, a third sowing discontent among the soldiers, and so on. Rasputin's ever lustful eyes see Princess Sonia and desire is kindled in his heart. But Sonia does not fall a victim to his hypnotic power. She repulses him and tells her husband of Rasputin's insulting advances.

Ilda Rodin, a baby at the time of Rasputin's attack on her mother, has grown to be a beautiful young woman. She is brought by Vasta to Rasputin's apartment in the palace. As Rasputin catches Ilda in his arms a message comes from the Princess Sonia for Rasputin to come to her at her room. Rasputin locks Ilda in a room and goes to Sonia. The message proves to be a plot, for when Rasputin arrives revolutionists seize him and prepare to send him away, a prisoner. At this moment Rodin, escaped from Siberia, and crazed by the thought that Ilda is in Rasputin's power, rushes in and kills the black monk. At night Rasputin's body is lowered into the river.

The Czar, frightened by the revolutionary tendencies indicated by Rasputin's death, signs a decree dissolving the Duma. The announcement is read to the Duma and a panic ensues among the people. Kerensky comes to the front and pleads with the Duma members to remain in session and disregard the Czar's decree.

Kerensky's eloquence wins. The Duma remains in session. The symbols of the Czar's rule are removed and the revolution is inaugurated. The Czar is arrested and exiled. And the play ends happily for its deserving personages, as the day of Russia's long-sought freedom dawns clear and bright.

SHALL WE FORGIVE HER? (Five Parts—Oct. 15).—The cast: Grace Raymond (June Elvidge); Neil Garth (Arthur Ashley); Oliver West (John Bowers); Uncle John (Capt. Charles); Tom (Richard Collins); Dick (Arthur Matthews); Paul Ellsworth (Herbert Barrington); James Stapleton (George MacQuarrie); Nellie West (Katherine Johnson); Joan (Alexandria Carewe). From the play by Charles Sarver. Directed by Arthur Ashley.

Grace Raymond and Neil Garth have grown up together and are sweethearts. Grace is innocent and affectionate. Neil drinks and is not particularly honorable. Neil tells Grace that he is going West to make his fortune and that when he does so he is going to write to her to come on. Grace consents.

A year passes, and Neil has become a drunkard and a gambler. He writes to Grace that he has become prosperous and he urges her to come out and join him. She writes that she is coming. Neil, upon receipt of her letter, turns the woman out who has been his companion in his shack.

Grace is disillusioned by Neil's appearance and the hovel to which he takes her. "But where is the minister who is going to marry us?" she questions before going into the house. Neil replies that the circuit rider will not be around until next Sunday. He quiets her fears and she enters. Inside Neil roughly catches her and kisses her. Grace declares that she is going to leave him. But outside three of the rough men who had seen her arrive, catch sight of her leaving the hovel and make after her. In terror Grace returns to the shack. There Neil tells her that she must choose between the three men and himself. She decides to stay with Neil.

A year later she has come to loathe the sight of Neil. One day Grace sees James Stapleton, a miner, struggling across the desert toward her. Stapleton is nearly dead from thirst and exhaustion. Grace takes him in. He shows her the sack of gold he has hoarded and says that it is going to set him up in business back East. Grace glances up and sees Neil peering through the window at the sack of gold. Realizing that Stapleton's life is in danger she hides him in the garret of the home. He promises to befriend her whenever the opportunity presents itself. Stapleton escapes when Neil comes to get his gold. Finding Stapleton gone and realizing that Grace has aided him to escape, Neil rolls up his sleeves to punish her. Grace knocks him senseless with a blow on the head with a bottle. Then she escapes.

Back East Grace enters a mission conducted by Paul Ellsworth. In the course of her work she meets Oliver West, with whom she falls in love. They are married, but she does not tell him of her past. West's eyes, a year later, trouble him and the doctor tells him to give them a rest or otherwise he will go blind.

Neil finds Grace and demands money, otherwise he will tell her husband her secret. Grace has just had a story accepted by a magazine and she endorses the check over to Neil. The mission minister advises her to tell West everything, but Grace dares not do it for fear the shock will make him blind. She tells her husband that she has lost the check.

After a week of debauchery, Neil writes to Grace for a hundred dollars. She does not give it to him. Joan, West's cousin, finds the note and gives it to West. Grace denies knowing anything about it. Neil comes and tells him everything. Grace says that it is true, but that she was an innocent victim. The shock makes her husband blind. He orders her out of the house.

Grace sells another story and uses the money for an operation on her husband's eyes, but arranges it so that he does not know where the money comes from. Joan administers an overdose of medicine to the baby and it nearly dies, but Grace happens to come to the house opportunely and nurses the infant back to life.

Grace is at her wit's end because she fears that her husband will never allow her to remain. She thinks of Stapleton. The minister brings him. The operation on West's eyes is successful. "Where is my baby?" is his first question. "The baby is with its mother," his sister replies. West is angered. "She saved baby's life after Joan had intentionally given it an overdose of medicine which almost caused its death," declared West's sister.

At this point, Stapleton, who has completely cowed Neil, brings him in. Neil grovels before Grace and, fearful of the punishment Stapleton will mete out to him if he does not tell the truth, tells the real story of Grace's experience in the West. West is amazed and horrified to hear of the things his wife was forced to endure and he gladly takes her back.

PARAMOUNT PICTURES CORP.

THE GHOST HOUSE (Five Parts—Lasky—Oct. 1).—The cast: Ted Rawson (Jack Pickford); Lois Atwell (Louise Huff); Alice Atwell-King (Olga Grey); Jemery Foster, the Gardener (James Neill); Spud (Eugene Pallette); Dido (Mrs. Lewis McCord); James Clancy (Horace B. Carpenter); Mrs. Rawson (Edythe Chapman); Mary Ellen Clancy (Lillian Leighton). Directed by William C. De Mille.

The old home of the Atwells is said to be haunted, and Jeremy Foster, the gardener, who is at the head of a notorious gang of thieves, does his best to keep the superstition alive. Old Atwell, upon his death, leaves the house to his great-nieces, Lois Atwell and her married sister, Alice Atwell-King, a widow. Being poor and out of employment, they decide to live in the house in spite of the gossip about its being "haunted."

Young Ted Rawson is being initiated into a nearby college fraternity, and part of his initiation demands that he spend a night in the haunted house, the occupation of which the boys are as yet unaware of. In the meantime, Spud, Foster's nephew, and two companions have robbed a bank, and Spud, with the money in a satchel, hides in the garret of the haunted house. The two young girls and the baby retire early, but they are soon aroused by Ted Rawson entering through a window.

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were given her by officer Clancy, a former neighbor, Lois catches Rawson and handcuffs him to a chair. This noise arouses Spud from his drunken sleep in the garret, and going down through the darkened house, he sees Lois and her sister in trailing white negligees and thinks they are ghosts. He runs to the little cabin of his uncle, the gardener, forgetting the stolen money.

Lois believes that Ted is a housebreaker, but she permits him to assist them when the baby is suddenly attacked with croup and, after a hard fight for the child's life they all fall asleep in the chairs. Early the next morning, before the girls awaken, Ted escapes and has his mother call on the girls and their colored cook, Dido, that afternoon. His mother persuades Alice and the baby to stay with her that night but Lois refuses to leave as she is hoping against hope that her "burglar" will come back and explain the mystery, as she cannot believe he is a thief.

In the meantime, the three crooks are demanding that Spud find their share of the loot, but he refuses to enter the "haunted" house again. Foster, his uncle, decides to make-up as old Atwell and frighten the girls away from their house. He meets Lois, who refuses to be frightened and is attacking her just as Ted returns. Ted locks him in a closet. Lois goes upstairs to hide the money which she found in the garret and, while she is gone, the three crooks enter from the garden and overcome Ted, although he puts up a good fight.

Lois, hearing the noise, puts on a long white robe, and comes creeping down the stairs. The robbers are terror-stricken and fly from the house, only to run into officer Clancy and some other policemen who have come to see how the girls are getting along. Lois, who had believed until now that Ted was the thief and the bank robber, is made more than happy to learn his true identity. The thieves are locked up.

OVERLAND FILM CO.

A MAN'S LAW (Five Parts).—The cast: Ruth (Ruth Sinclair); Jules La Clerc (Irving Cummings); Jim Vance (Arthur Morrison); Mackenzie (Roy Applegate); Baby La Clerc (Baby Applegate).

Ruth, a young orphan living with her foster father, Jim Vance, a rough mountaineer, who had no idea of life and how it should be lived. Jules La Clerc, also a mountaineer, of whom nature might be generous enough to say "he was a man." Through a mysterious cry in the night Jules makes the acquaintance of Ruth. After caring for her through her great sorrow, Jules promises to take her to his friend Mackenzie, at the Du Bois Settlement, where her life will be a continuous ray of sunshine. She refuses, saying there is a shadow.

At the Du Bois settlement, the union of Jules and Ruth takes place. Six years elapse, and God has given them his greatest gift—a baby girl. Jim Vance, through his usual bad habits, is ordered out of La Croix Settlement. Now Jules and Mackenzie become partners, in order to enlarge the interests of the trading post.

At midnight a sound is heard by Ruth at the cash drawer. As she goes to investigate, she finds it is Jim Vance, who tells her that if she squeals, he will betray her secret. The next morning Mackenzie makes the discovery and blames Jules for stealing the money. A struggle takes place, in which Ruth intercedes, saying that she saw a man leaving the scene of the theft. Jules disbelieves Ruth and goes in search of the man. At the village tavern, Jules finds his man, Jim Vance, and starts a chase. The darkness of the night causes Jules to lose his trail. The following morning Vance, lighting a cigarette, causes a fire in the woods, which puts Jules on his trail again. After a strenuous chase the men meet face to face. Jules, victorious, faces sunshine with his wife and child forever.

TRIANGLE FILM CORPORATION.

ASHES OF HOPE (5 Parts, Oct. 17).—The cast: Gonda (Belle Bennett); Jim Gordon (Jack Livingston); "Ace High" Lawton (Jack Richardson); "Flat Foot" (Percy Challenger); Belle (Josie Sedgwick). Directed by Walter Edwards.

Gonda was a woman of Paluski, a western settlement in the gold country, where life was in the raw. She typified the savage abandon of the land, commanding the homage of the camp. Into this atmosphere came Jim Gordon, who did not participate in the activities. Wonda made a bet with Jim Lawton, the gambler, and one of her greatest admirers, she could interest the indifferent stranger. Lawton was to buy her a new dress if she won.

One night Gonda lured a man to drink and then to spend his money. The miner started to shoot at her, calling her "The Devil's Decoy." Gordon stepped in front of her, and the miner, hesitating, was disarmed. She later tried a make him drink. He smashed the whiskey glass from her hand. A miner saw the incident and commanded Gordon to apologize. He knocked the gun from the miner's hand and defied all his friends. A fight followed. When hit from behind with a bottle he fell. Gonda saved his life.

When she took him to his cabin she told of her love. They lived happily together until the desire of motherhood awoke in Gonda. Gordon discouraged it. Then a letter came telling Gordon he need not be a fugitive as he had not killed the man he attacked in the east. His wife wrote, enclosing her baby's shoe.

Gordon left a note of farewell without saying good-bye to Gonda. On the trail he was waylaid and robbed. Gonda was infuriated at him. She returned to the old life in the dance hall. Gordon needed money. He returned and held up the dance hall where Gonda worked, was identified and arrested. Gonda saved him from hanging by bargaining to give herself forever to gambler Lawton in exchange for Gordon's life. She did so for Gordon's baby.

WILD SUMAC (5 Parts, Oct. 14).—The cast: Wild Sumac (Margery Wilson); John Lewis, Sergeant R. N. M. P. (Edwin J. Brady); Lupine (Frank Brownlee); Armand DuFere (Wilbur Higby); Pierce DuFere (Ray Jackson); Deacon Bricketts (Percy Challenger). Directed by William V. Mong.

Jacques, a big-hearted woodsman of the Canadians of the Northwest, whose hasty action with a gun had driven him into fifteen years' exile, finds a half-breed, Lupine, wreaking vengeance on the family of DuFere. Lupine kills DuFere's son and tries to fasten his guilt on Sumac, a girl whom he had stolen in infancy after murdering her parents, DuFere's brother and sister-in-law.

Sergeant Lewis, of the Royal Northwest Mounted Police, in the district looking for Jacques and the DuFere murderer, holds Sumac on the circumstantial evidence which Lupine has cunningly provided. She is seized by the people, and is about to be burned as a witch when Jacques, after trapping Lupine, rescues her from the flames. Through Lupine's squaw DeFere learns that the girl is his own niece. At the same time Lewis discovers that Jacques is the man he seeks, and the woodsman, confident of his early release, takes with him Sumac's promise to wait for his return.

ONE SHOT ROSS (5 Parts, Oct. 14).—The cast: "One Shot" Ross (Roy Stewart); Mary Sheridan (Josie Sedgwick); Jim Butler (Jack Richardson); "Shorty" (Louis Durham); Mr. Sheridan (William Ellingford); Briggs (Leo Willis). Directed by Cliff Smith.

A vigilante of the west, known as "One Shot" Ross, travels east on a stage which is held up and robbed of its gold chests. Without his guns he is knocked unconscious in a hand-to-hand conflict, and is cared for by Mary, daughter of a ranch owner, whose place is near the outlaw country.

The ranchman goes out to search for stray cattle, discovers one of his daughter's suitors in the act of dividing up the gold with a gang of rustlers, and the secret dies with him. When "One Shot" hears of the murder he impersonates a half-witted flunkey in order to get work on the outlaw's ranch. In a series of exciting adventures he collects his evidence, outwits the gang, and resumes his journey in company with Mary, who had been held captive by the outlaw.

GEORGE KLEINE SYSTEM.

THE APPLE-TREE GIRL (Edison-Perfection Pictures—Five Parts—Oct. 1).—The cast: Charlotte Marlin (Shirley Mason); Margaret (Joyce Fair); Ma'Me Bazin (Jessie Stevens); Neil Kennedy (Paul Perez).

Charlotte Marlin is left an orphan when young. Her only fortune being bonds in a dairy company and a little farm. Charlotte's aunt consents to help care for her and she is taken to their home at Penfield, where Charlotte meets her cousin, Margaret, who is considered the prettiest girl in Penfield, Charlotte on the other hand is homely. Willis Hayland, considered the wealthiest boy in Penfield, is interested in Margaret, and when Neil Kennedy, a poor boy, and Charlotte show their fondness for each other, it is only at the expense of ridicule from Margaret and her friends.

Graduation day comes at the school, and Charlotte, as well as Kennedy, pass with honors. Margaret barely passes. Nevertheless, on the day following, Margaret is featured in the local paper and her picture is printed because of the part she took in a play presented by the graduates. Charlotte's name is scarcely mentioned, and Margaret teases her. It is then that Charlotte tries to influence her life's destiny by trying to realize three problems, viz.: 1st. "How can I made everybody like me?" 2d. "How can I make myself famous?" 3d. "How can I marry a millionaire?"

Charlotte is barely started on her way to live up to the first of these three problems when the dairy company from which she derived her small income, fails. There is nothing left but the little farm. When the position of school teacher of the Marlin school is offered her, she accepts it gladly.

Charlotte succeeds with her first problem, for she learned that all she had to do was to like everybody else, and they would like her and in short time she became the idol of her pupils and everyone in Marlin Mills. Meanwhile Margaret marries Willis. Later Margaret reveals her true personality and Willis is sorry that he married her.

Charlotte's second sum is more difficult to accomplish than the first, and it is only after a year has elapsed that she is started towards mastering her second problem. Her inspiration was a newspaper article concerning a champion woman golfer, and she decides that golf is the thing that will make her famous. After considerable practice, Charlotte masters the game. Kennedy, who has not forgotten Charlotte, calls on her and is offended when she refuses his proposal, for Charlotte's third sum is that she marry a millionaire.

During vacation time Charlotte joins the New London Golf Club. The professional at the club is impressed by her performance and mentions her to the president as a desirable canidate for the coming world's championship tournament. The tournament is held and Charlotte wins the championship.

Many millionaires are members of the club, but few prove desirable. Perry Graham, however, appeals to her. The problem is how to meet him. She does so through hitting him on the head with a golf ball—supposedly an accident. The stroke was harder than intended and Perry falls to the ground. Charlotte fears she has killed him, but Perry is revived and Charlotte nurses him.

Perry falls in love with Charlotte, but Charlotte discovers many traits in him that she does not like. When Perry declares himself, she refuses him. They are on horseback—Perry has the bad taste to insist, but Charlotte tells him that love means more to her than money, although she did deliberately hit him with the golf ball because she thought she wanted to marry a millionaire—but she has decided to do otherwise.

Perry tightens his grasp on Charlotte's horse's rein which he is holding. The horse shies and runs away. Kennedy, happening along opportunely, save Charlotte's life. The old love revives and Perry is a disappointed witness to the beginning of the happiness which comes to two old friends.

FOX FILM CORPORATION.

A RICH MAN'S PLAYTHING (Five Parts—Sept. 7).—The cast: Marie Grandon (Valeska Suratt); "Iron" Lloyd (Edward Martindel); Ogden Deneau (John Dillion); Lawyer Sharp (Charles Craig); "Smash" Regan (Robert Cummings); Mrs. Deneau (Gladys Kelly). Directed by Carl Harbaugh.

Marie Grandon, one of the multitude that labor in a big New England oyster cannery, meets "Iron" Lloyd, millionaire financier and tenement owner, whose yacht is cruising off the coast near the town where Marie works. Lloyd is visiting the little city incognito. He gets into a fight and is injured. During his illness he becomes acquainted with Marie, and as he convalesces their friendship ripens into love.

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Marie tells him that if she had the means she would wage battle against the oppressive tenement lords and carry on a campaign of reform.

To test her, Lloyd, whom she knows as Strange, has his lawyer transfer a fortune to her. Marie thinks the money is a legacy from a long lost relative. The girl goes to New York and does what she vowed she would do. She concentrates her fight on Lloyd and his tenements.

Ogden Deneau, Lloyd's business rival, associates himself with Marie, claiming interest in her work, but really to crush Lloyd. But Marie also has old scores to settle with Deneau, and in her plan to ruin both of these financiers enlists Strange's aid. Strange, or Lloyd, helps her gladly, and on the evening of the day the great coup is to be made, meets her. He tells Marie that Deneau is bankrupt. When she asks about Lloyd, he informs her of the deception he has practiced. At first she is furious. Later, she hears his explanation of the test nad finally agrees to start life over again with him, a life not to be marred with sordid tenements.

BLUEBIRD PHOTOPLAYS, INC.

THE SPOTTED LILY (5 Parts, Oct. 1).—The cast: Yvonne Lamour (Ella Hall); Sonia Maroff (Gretchen Lederer); Jean Duval (Victor Rottman); Father Anatole (Charles Hill Mailes); Angus Leeds (Wilton Taylor). Directed by Harry Solter.

Captain Franz, on a hiking trip through Brittany, seeks a night's lodgings at the home of Yvonne Lamour's parents. He becomes seeks to induce the girl to follow him to Berlin, but she disdains his advances. Yvonne loves Anatole, a village youth, but follows the dictates of her religious bent and enters a convent. Anatole enters holy orders and remains in the town where Yvonne lives in the convent. Their peaceful land is invaded by Prussians.

Learning that Yvonne is in the convent, Captain Franz invades its sacred walls and threatens the inmates. Upon his promise that he will spare the other nuns Yvonne goes with him and leaves Father Anatole to mourn. After the war Yvonne returns to the village and seeks out Father Anatole. To his care she entrusts her babe, begs him to call her Yvonne and to always protect her. The mother dies happy in the priest's promise to devote his life to the care of the child.

The years pass and Yvonne grows to girlhood, loved by Jean Duval, a village youth, whose musical soul absorbs what ambition he possesses. Father Anatole sees only good in Jean and believes that Yvonne's happiness centers in the shiftless youth.

Again war devastates the land, and before the advancing soldiers Father Anatole flees, taking with him Yvonne and Jean. The priest determines that Yvonne shall not suffer her mother's fate and goes with his two charges to America. Jean continues his shiftless ways; Yvonne devotes herself to Father Anatole, and thus the three live in modest quarters upon the scant savings the priest had brought from his homeland.

Funds becoming low, Yvonne proposes that she and Jean sing and play in cafes to earn their living as well as to support Father Anatole, now in declining health. The girl finds her own services in demand, but the cafe keepers are not impressed with Jean's "highbrow" melodies. Jean, hungry and at last desperate, pawns his violin and buys food. Yvonne has followed him to the pawn shop and secures the pledge-ticket by stealth from his pocket.

One day while in the park Jean attracts the attention of a woman who had been on shipboard when the refugees crossed to America and had listened with delight to his violin playing. She invites Jean to visit her home, and there she begins exercising the influence of her charms upon the shiftless youth. Yvonne suspects Jean, and follows him to the home of the woman.

On the day Father Anatole dies Yvonne seeks work for herself in a cafe where she had been told she might sing at any time she chose. When the guests of the place had showered her with enough money to meet demands the girl arranges for Father Anatole's burial and then redeems Jean's violin from pawn. She takes the instrument to the house where she knows she will find the youth, delivers the violin to its owner, and then Jean awakens. Yvonne's action deeply touches his selfish heart. He leaves the woman who has so fascinated him and goes with Yvonne to a life of promised happiness.

GREATER VITAGRAPH.

THE FIGHTING TRAIL (Episode No. 1, "The Priceless Ingredient"—Two Parts—Sept. 10).—The cast: John Gwyn (William Duncan); Nan and Frances Lawton (Carol Holloway); "Cut Deep" Rawls (George Holt); "Shoestring" Drant (Joe Ryan); Senor de Cordoba (Charles Wheelock); Yaqui Joe (H. Ducrow); Wythe, father of Frances (George Kunkel).

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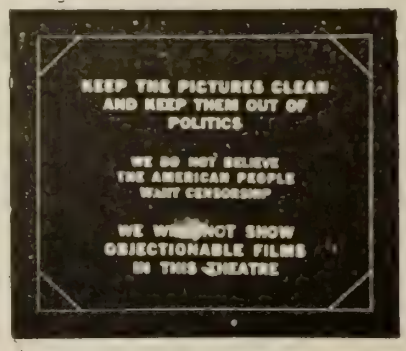

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The Central Powers, seeking to get contro of the mine, learn that Gwyn has started fo the place and their agents in New York sen Hendrik Von Bleck to trail him to the mine i the Sierra Nevadas. On the train going West while Gwyn sleeps, Von Bleck rifles his luggag and finds a letter that reveals Don Carlo Ybarra, an old Mexican, as the owner of th mine and Gwyn's friend.

Alighting at Mojave, Gwyn starts on horse back to Ybarra's hacienda, and is followed by Von Bleck. Gwyn proceeds to Ybarra's home where he is welcomed by the old Mexican an his daughter Nan. Von Bleck falls in with tw outlaws, "Cut Deep" Rawls and "Shoestring Drant, who, knowing a secret in the life o Ybarra, have been blackmailing him for years Von Bleck enlists these two to help him get chart showing the mine's location.

While Gwyn and Nan, with Yaqui Joe, a Indian servant, are away from the house, Vo Bleck and his accomplices descend on Ybarr and mortally wound him. They find half o the much-needed chart, when the girl return and drives them off. As Ybarra lies dying h tells Nan that she is not his daughter an hands her the mine and a note of her ow origin.

THE FIGHTING TRAIL (Episode No. 2, "Th Story of Ybarra"—Two Parts—Sept. 17).—Th cast: John Gwyn (William Duncan); Nan Law ton (Carol Holloway); Cut-Deep (George Holt) Shoestring Drant (Joe Ryan); Hendrik Vo Bleck (Walter Rodgers); Yaqui Joe (H Ducrow).

Don Carlos' confession relates that he an one Lawton had been rivals for the hand of young Virginia woman, daughter of his guest and that Lawton won her by underhande methods. Nevertheless, Don Carlos remaine Lawton's friend and the two men leave to in spect the lost cinnabar mine. On this trip th men fight over the manner in which Lawto won the girl and Lawton is killed.

Don Carlos returns to Mrs. Lawton and tell her her husband has disappeared. That nigh Mrs. Lawton dies after giving birth to a daugh ter, Nan. He takes the child and buries him self on an isolated estate near the mine where he is for years blackmailed by "Cut Deep" Rawls and "Shoestring" Drant, who know o the death of Lawton.

The outlaws who killed Don Carlos and stol half the chart of the location of the mine, seiz Yaqui Joe, Don Carlos' old servant, and seek by torturing him to make his reveal the location of the mine, which now belongs to Nan. They tie him to a tree and prod him with knives and burn his feet hoping to force him to speak.

THE LOVE DOCTOR (Five Parts—Oct. 8).—The cast: Dr. Ordway Brandt (Earle Williams) Blanche Hildreth (Corinne Griffith); Stephen Elliot (Webster Campbell); Dr. John Cutler (Evart Overton); Rose Deming (Patsy De Forest); Claire Deming (Adele De Garde); Hildreth (Frank McDonald). Written by George P. Dillenback. Directed by Paul Scardon.

Dr. Brandt is a surgeon noted for his marvelous skill in brain surgery. He is in love with Rose Deming, a young girl in whom sex instinct apparently is not developed. On the other hand he is the object of deep infatuation on the part of Blanche Hildreth, the young wife of an invalid husband, who abandons all restraint in her efforts to attract him.

Rose is injured in an automobile accident, and her only chance for life depends on an operation for concussion of the brain. It is then that Dr. Brandt conceives the idea of transferring to her brain cells from the brain of Blanche, hoping thus to rouse in the former the love which he feels for her. By drugging a cup of tea, he gets Blanche into the same hospital with Rose and in secret and perilous operations inter-changes brain cells.

Science, however, overshoots its mark. Rose becomes the girl of unrestrained passions. She responds to the doctor's feelings and they become engaged, only to fall madly in love with another and run away with him, leaving the surgeon to the tender sympathies of the other subject of his scalpel.

Months follow and detectives find Rose in a resort in the slums. Her sister and friends take her away, her mind blank and within a few hours of death. Dr. Brandt, his skill as a surgeon taken from him by grief and remorse, is summoned to the hospital. His former assistant sees in an operation a chance to save Rose.

"Remove all moral weakness from her brain and return it to mine," he orders the surgeon. Rose lives many contented and useful years in a convent and Dr. Brandt becomes the husband of the woman he had sought to save from the gutter.

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ONLY THEATER in county seat city of 3,000. Seats 420, best equipment throughout, stage and dressing rooms. Running seven days a week and making money. Fine proposition for live wire. Investigate. Lyric Theater, Covington, Ind.

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WANTED—One and two reelers, no paper required. Must be in first class condition. Federal Film Co., 145 West 45th St., N. Y. City.

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NEW PRINT OF GOVERNMENT Official Serial of War Pictures. 15 parts 1,000 feet each. Spanish and English titles. FRENCH and ENGLISH government, 5,000 feet long, 82 scenes. GERMAN, AUSTRIAN and TURKISH governments, 5,000 feet long, 97 scenes. BELGIUM general staff, 5,000 feet. BELGIUM in Ruins, 101 scenes. Absolutely authentic. Taken by government camera men. The above serial is the one that made the well-known sensation in Venezuela. Exhibited privately to the PRESIDENT, GENERAL GOMEZ. $500 worth of mounted paper, ½, 1, 2, 3, 6 and 8 sheets. Two fibre trunks for same. Sell, $1,600. Rent, $150 a week. Two new travelling outfits Power's moving picture machine No. 6 complete, with fibre trunk, screen, switches, wire, six extra lenses for each outfit. $275 each outfit. Antony and Cleopatra, nearly new, 6,000 feet, plenty of 1 and 3 sheets, mounted, Spanish titles, $150. CHARLIE CHAPLIN'S KEYSTONES, two prints of property man (2,000 feet each), $100 per print, including cuts 3 and 4 sheets mounted. Spanish titles. Bonds of Passion, 3,000 feet, $75. 1, 3 and 6 sheet mounted, Spanish titles. Three Keystone comedies, 1,000 feet each. 1 and 3 sheet mounted, $25 each. Spanish titles. 150 sets of illustrated song slides, with music, $135 a lot. Two sets of electric bells of 32 each. Lobby display or for electrical numbers. $150 each set. 90 different sound effects to imitate all sounds of scenes in picture, from a locomotive to a storm, cheap. I will manage or buy working interest in chain of theaters or one large theater over 3,000 seats, in any country. Roser, 158 South Portland Ave., Brooklyn, N. Y.

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FOR SALE—Two manual symphony organ. Almost new, Original price $3,000.00, will sell for less than half. Will install same when sold. Discontinuing picture business reason for selling. Apply Walter Martin, care Havlin Hotel, Cincinnati, Ohio.

MISCELLANEOUS.

TOM BRET—Title and scenarios. Rm. 616, 220 West 42d St., N. Y. City. Phone Bryant 8419.

In answering advertisements please mention The Moving Picture World

For Your *LITTLE WANTS* in the Moving Picture Industry
the *LITTLE ADS* in the Classified Department

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Flickerless Light with this Lamp

NATIONAL
MAZDA

It has been certain from the beginning that there would one day be a NATIONAL MAZDA lamp with which motion pictures could be projected at a practical cost.

Here it is.

This lamp gives an *absolutely flickerless light!*

It sharpens and steadies the pictures. Once focused, it requires *no adjustment.* It leaves the operator "nothing to watch but the film," and he is therefore able to devote all his attention to giving you better pictures.

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And it *saves money,* besides. It saves two-thirds of your current, saves on condensing lenses, saves on carbons, saves on adjustments and repairs.

Because of these many advantages, NATIONAL MAZDA will rapidly supplant the older light-sources in motion picture projection—*just as it has supplanted them practically everywhere else.*

For full information about this new lamp or for help on any theater lighting problem, write your supply house or Nela Specialties Division, National Lamp Works of General Electric Co., 138 Nela Park, Cleveland, O.

List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

(For Daily Calendar of Program Releases See Page 442.)

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

Blind Man's Holiday (One of the O. Henry Series—Four parts—Drama).
The Last of the Troubadours (One of the O. Henry Series—two parts—Drama).
The Duplicity of the Hargraves (One of the O. Henry Series—Four parts—Drama).
The Lonesome Road (One of the O. Henry Series—Two parts—Drama).
Dry Valley Johnson (One of the O. Henry Series—Four Parts—Drama).
The Enchanted Kiss (One of the O. Henry Series—Two Parts—Drama).
A Night in Arabia (One of the O. Henry Series—Four parts—Drama).
Law and Order (One of the O. Henry Series—Two Parts—Drama).

CHAPLIN COMEDIES.

The Champion (Two Parts—Comedy).
A Jitney Elopement (Two Parts—Comedy).

ESSANAY.

Star Dust—Black Cat Feature—Two parts—Comedy-Drama).
Twelve Cylinder Speed of the Leisure Class (George Ade Fables—Two parts—Comedy).
The Wandering Boy and the Wayward Parents (George Ade Fable—Two parts—Comedy).
What Transpires After the Wind-Up (George Ade Fable—Two parts—Comedy).
What the Best People Are Not Doing (George Ade Fable—Two parts—Comedy).
The Fable of the Speedy Sprite (eGorge Ade Fable—Two Parts—Comedy).
Prince Fortunatus Who Moved Away from Easy Street and Silas, the Saver, Who Moved in (George Ade Fable—Two Parts—Comedy).
The Fable of All that Triangle Stuff as Sized Up by the Meal Ticket (George Ade Fable—Two Parts—Comedy).
The Fable of the Film Fed Family (George Ade Fable—Two Parts—Comedy).

FALCON FEATURES.

The Phantom Shotgun (Four parts—Drama).
A Man of His Word (Four parts—Drama).
The Secret of Black Mountain (Four parts—Drama).
The Climber (Four Parts—Drama).
The Understudy (Four Parts—Drama).
The Best Man (Four Parts—Drama).
The Lady in the Library (Four Parts—Drama).
The Clean Gun (Four Parts —Drama).
Feet of Clay (Four Parts—Drama).

HANOVER FILM COMPANY.

Camille (Helen Hesperia—Six Parts—Drama).

KALEM.

The Stranger at Dumcrieff (Episode of "The Further Adventures of Stingaree"—Two parts—Drama).
A Champion of the Law (Episode of "The Further Adventures of Stingaree"—Two parts —Drama).
Politics in Pumpkin Center (Ham Comedy).
A Boot and the Loot (Ham Comedy).
A Whirlwind of Whiskers (Ham Comedy).
The Onion Magnate's Revenge (Ham Comedy).
The Bath Tub Bandit (Ham Comedy).
The Mystery of Room 422 (Grant, Police Reporter Series—One Part—Drama).
A Deal in Bonds (Grant, Police Reporter, Series—One Part—Drama).
The Sign of the Scarf (Grant, Police Reporter Series—One Part—Drama).
The Man With the Limp (Grant, Police Reporter Series—One Part—Drama).

JAXON COMEDIES.

(Third Series.)

Jolly Tars.
Wild Injuns.
Devilled Crabs.
The Triple Cross.

(Fourth Series.)

From Bad to Worse.
A Day Off.
How It Happened.
Too Much Alike.
Barnyard Frolics.
Breaking In.

SELIG.

The Law North of '65 (Two Parts—Drama).
Vengeance vs. Mercy (One Part—Drama).
Training Our Khaki-Clad Heroes (Two Parts—Military).
Selig-World Library No. 19 (Edu.).
The Angel of Poverty Row (One Part—Drama).
Selig World Library No. 20 (Educational).
The Rustler's Vindication (Two Parts—Drama).
The Witness for the State (One Part—Drama).
Selig-World Library No. 21 (Educational).

RAY COMEDIES.

A Peaceful Flat.
Cheating His Wife.
A Bathtub Marriage.

SPARKLE COMEDIES.

(Third Series.)

Hearts and Harpoons.
Toodles.
Bangs Renigs.
Triple Entente.
Whose Hosiery.
Wrong Wrights.

(Fourth Series.)

Week-End Shopping (Kate Price & Billy Ruge).
Pals.
Ambition.
In High Speed.
A Bargain, $37.50.
Monkey—Maid—Man.

THREE C COMEDIES.

His Watery Waterloo.
Fat and Foolish.
A Harem Romance.
His Winning Way.

AMERICAN WAR NEWS WEEKLY.

(A topical Issue Weekly.)

Pathe Exchange, Inc.

RELEASES FOR WEEK OF SEPT. 23.

Under False Colors (Thanhouser—Five Parts—Drama).
The Fatal Ring (Episode No. 12, "The Desperate Chance"—Two parts—Drama—Astra).
The Seven Pearls (Episode No. 2, "The Bowstring"—Two parts—Drama—Astra).
Pinched One-Reel Rolin Comedy).
In the Wake of the Huns (War Film—Three parts—Pathe).
Hearst-Pathe News No. 78 (Topical).
Hearst-Pathe News No. 79 (Topical).
Abe Kabibble—Outwitting His Rival (Half-Reel Cartoon Comedy), and Making Steel Rails for the Allies (Half-Reel—Educational) (International Split Reel).

RELEASES FOR WEEK OF SEPT. 30.

A Crooked Romance (Five Parts—Comedy-Drama—Astra).
The Fatal Ring (Episode No. 13, "A Dash for Arabia"—Two Parts—Drama—Astra).
The Seven Pearls (Episode No. 3, "The Air Peril"—Two Parts—Drama—Astra).
The American Switzerland—Glacier National Park (Scenic—One Reel).
Hearst-Pathe News No. 80 (Topical).
Hearst-Pathe News No. 81 (Topical).
Katzenjammer Kids—By the Sad Sea Waves (Cartoon Comedy) and Feeding an Army (Educational) (International Split Reel).

RELEASES FOR WEEK OF OCTOBER 7.

The Heart of Ezra Greer (Thanhouser—Five Parts—Drama).
That Fatal Ring (Episode No. 14, "The Painted Safe"—Astra—Two Parts—Drama).
The Seven Pearls (Episode No. 4, "Amid the Clouds—Astra—Two Parts—Drama).
St. Mary's Lake—Glacier Park (Scenic), and Big Bear Lake (Educational) (Split Reel).
Lonesome Luke in Birds of a Feather (Two Parts—Comedy—Rolin).
Happy Hooligan—"In Soft" (Cartoon Comedy), and From Tree to Mill (Educational) (International Split Reel).
Hearst-Pathe News No. 82 (Topical).
Hearst-Pathe News No. 83 (Topical).

RELEASES FOR WEEK OF OCTOBER 14.

Stranded in Arcady (Pathe Plays—Five Parts—Drama).
The Torture of Silence (Five Parts—Drama—Gold Rooster).
The Fatal Ring (Episode No. 15—"The Dagger Duel"—Two Parts—Astra).
The Seven Pearls (Episode No. 5—"Between Fire and Water"—Two Parts—Astra).
Baritz, France—(The Fashionable Pathe Colored Travel Picture—Half Reel), and
Warblers of France (Educational—Colored—Half Reel).
Bliss (Comedy—One Part—Rolin).
Katzenjammer Kids—"Der End of der Limit" (Carton) and Making Steel Plates for Our New Merchant Marine (Educational—International Split Reel).
Hearst-Pathe News No. 84 (Topical).
Hearst-Pathe News No. 85 (Topical).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Aug. 6—Susie, the Sleepwalker.
Sept. 17—Susie's Scheme.
Oct. 7—Susie Slips One Over.

KLEVER KOMEDY.

Sept. 3—Seeing Things.
Sept. 10—Camping.
Sept. 24—In Bed—In Bad.
Oct. 14—The Cow Jumped Over the Moon.

PARAMOUNT-MACK SENNETT COMEDIES.

Oct. 7—A Bedroom Blunder.
Oct. 21—Roping Her Romeo.

PARAMOUNT-ARBUCKLE COMEDY.

Aug. 20—His Wedding Night (Two parts).
Sept. 30—Oh, Doctor! (Two parts).

PARAMOUNT FEATURES.

Sept. 17—Her Double Cross (Five parts—Dr.).
Sept. 17—Exile (Five parts—Drama).
Sept. 17—The Sunset Trail (Five parts—Dr.).
Sept. 24—The Countess Charming (Five parts—Drama).
Sept. 24—Bab's Diary (Five parts)—Drama.
Oct. 1—The Ghost House (Five Parts—Drama).
Oct. 8—Arms and the Girl (Five Parts—Drama).
Oct. 8—The Trouble Buster (Five Parts—Drama).
Oct. 15—The Call of the East (Five Parts—Drama).
Oct. 22—The Son of His Father (Five Parts—Drama).
Oct. 29—Bab's Burglar (Five Parts—Drama).
Oct. 29—The World for Sale (Five Parts—Drama).

PARAMOUNT-BURTON HOLMES.

Sept. 17—Canton and Shanghai (Scenic).
Sept. 24—Picturesque Peking (Scenic).
Oct. 1—Across Manchuria to Korea (Scenic).
Oct. 8—The Singular City of Seoul (Scenic).
Oct. 15—Queer Korean Customs (Scenic).
Oct. 22—Tokyo, the Metropolis (Scenic).

PARAMOUNT-BRAY PICTOGRAPHS.

Sept. 3—No. 83—Subjects on Reel: Goodrich Dirt Among the Beach Nuts; Goat Ranching in America; Art in Bookbinding.
Sept. 10—No. 84—Subjects on Reel: Quacky Doodles Signs the Pledge; A Quail Hunt in Ole Virginny; How the Cowboy Makes His Lariat; A Scenic Gem from South America.
Sept. 17—Subjects on Reel: In a Sculptor's Studio; De-Indianizing the Red Man; Bobby Bumps Starts for School.
Sept. 24—Subjects on Reel: After Mallards on the Carolina Coast; Unmasking the Mediums; In Camp with the U. S. Ambulance Corps; A Submarine Destroyer.
Oct. 4—Subjects on Reel: Higher Education for Army Cooks; A Denishawn Entertainment; Goodrich Dirt, Lunch Detective.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

List of Current Film Release Dates

ON UNIVERSAL, METRO AND TRIANGLE PROGRAMS

(For Daily Calendar of Program Releases See Page 442.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Sept. 13.—Number 89 (Topical).
Sept. 20—Number 90 (Topical).
Sept. 27—Number 91 (Topical).
Oct. 4—Number 92—(Topical).
Oct. 11—Number 93 (Topical).
Oct. 18—Number 94 (Topical).
Oct. 25—Number 95 (Topical).

BISON.

Sept. 10.—The Texas Sphinx (Two parts—Western Drama).
Sept. 17—The Last of the Night Riders (Two parts—Drama).
Sept. 24—The Dynamite Special (Two parts—Drama).
Oct. 1—The Lion's Lair (Two parts—Drama).
Oct. 8—Saving the Fast Mail (Two Parts—Drama).
Oct. 15—The Temple of Terror (Two Parts—Drama).
Oct. 22—The Getaway (Two Parts—Drama).

GOLD SEAL.

Aug. 27—The Winning Pair (Three parts—Dr.).
Sept. 3—The Empty Gun (Three parts—Dr.).
Sept. 10.—The Perilous Leap (Three parts—Railroad Drama).
Sept. 17—The Pullman Mystery (Three parts—Drama).
Sept. 24—The Master Spy (An episode of "The Perils of the Secret Service"—Three parts—Drama).
Oct. 1—The Storm Woman (Three parts—Drama).
Oct. 8—The Ninth Day (Three Parts—Drama).
Oct. 15—The Taming of Lucy (Three Parts—Drama).
Oct. 22—The End of the Run (Three Parts—Drama).

JOKER.

Sept. 10.—Short Skirts and Deep Water (Comedy).
Sept. 10.—Nearly a Queen (Comedy).
Sept. 17—Hawaiian Nuts (Comedy).
Sept. 17—Circus Sarah (Comedy).
Sept. 24—Marble Heads (Comedy).
Sept. 24—The Fountain of Trouble (Comedy).
Oct. 1—Her Naughty Choice (Comedy).
Oct. 1—The Masked Marvels (Comedy).
Oct. 8—The Wart on the Wire (Comedy).
Oct. 8—Rainstorms and Brainstorms (Comedy).
Oct. 15—The Magic Jazz-Bo (Comedy).
Oct. 15—Who Done It? (Comedy).
Oct. 22—The Tight Wad (Comedy).
Oct. 22—A Wise Dummy (Comedy).

L-KO.

Aug. 20—Street Cars and Carbunkles (Two parts—Comedy).
Aug. 27—Props, Drops and Flops (Two parts—Comedy).
Sept. 3—Backward Sons and Forward Daughters (Two parts—Comedy).
Sept. 10.—From Cactus to Kale (Two parts—Comedy).
Sept. 17—A Prairie Chicken (Two parts—Com.).
Sept. 24—Soapsuds and Sirens.
Oct. 1—Counting Out the Count (Two parts—Comedy).
Oct. 8—The Nurse of An Aching Heart (Two Parts—Comedy).
Oct. 15—Vamping Reuben's Millions (Two Parts—Comedy).
Oct. 22—Fat and Furious (Two Parts—Comedy).

NESTOR.

Aug. 20—Move Over (Comedy).
Aug. 27—The Night Cap (Comedy).
Sept. 3—Looking 'Em Over (Comedy).
Sept. 10.—The Boulevard Speed Hounds (Comedy).
Sept. 17—Welcome Home (Comedy).
Sept. 24—Taking Their Medicine (Comedy).
Oct. 1—Pete the Prowler (Comedy).
Oct. 1—A Prairie Romeo (Two parts—Drama).
Oct. 8—Hot Applications (Comedy).
Oct. 15—Wild and Wooly Women (Comedy).
Oct. 22—A Fire Escape Finish (Comedy).

POWERS.

Aug. 6—Seeing Ceylon with Hy Mayer (Travelaugh).
Aug. 13—Doing His Bit (Cartoon Comedy), and Algieria, Old and New) (Scenic) (Split reel).
Aug. 20—Colonel Pepper's Mobilized Farm (Cartoon Comedy), and "The Home Life of the Spider (Ditmar's Edu.) (Split Reel).

STAR FEATURETTE.

Aug. 13—Cheyenne's Pal (Two parts—Drama).
Aug. 20—The Golden Heart (Two parts—Dr.).
Aug. 27—Hands in the Dark (Two parts—Dr.), and Old French Towns (Short Scenic on Same Reel).
Sept. 3—A Dream of Egypt (Two parts—Dr.).
Sept. 10.—To the Highest Bidder (Two parts—Society Drama).
Sept. 17—The Right Man (Two parts—Drama).
Sept. 24—A Romany Rose (Two parts—Drama).
Oct. 8—A Prince for a Day (Two Parts—Drama).
Oct. 15—The Cross-Eyed Submarine (Two Parts—Comedy).
Oct. 22—Little Mariana's Triumph (Two Parts—Drama).

VICTOR.

Aug. 6—Like Babes in the Wood (Two parts—Juvenile Comedy).
Aug. 13—The Brass Girl (Two parts—Comedy-Drama).
Aug. 20—A Five Foot Ruler (Two parts—Comedy-Drama).
Aug. 27—Scandal Everywhere (Comedy).
Sept. 3—The Curse of a Flirting Heart (Com.).
Sept. 10.—In the Clutches of Milk (Comedy).
Sept. 17—Marathon Maniacs (Comedy).
Sept. 24—Your Boy and Mine (Comedy).
Oct. 1—Kicked in the Kitchen (Comedy).
Oct. 8—A Walloping Time (Comedy).
Oct. 15—When Liz Lets Loose (Comedy).
Oct. 22—What'll We Do With Uncle? (Comedy).

UNIVERSAL SCREEN MAGAZINE.

Aug. 27—Issue No. 34 (Educational).
Sept. 3—Issue No. 35 (Educational).
Sept. 10.—Issue No. 36 (Educational).
Sept. 17—Issue No. 37 (Educational).
Sept. 24—Issue No. 38 (Educational).
Oct. 1—Issued No. 39 (Educational).
Oct. 8—Issue No. 40 (Educational).
Oct. 15—Issue No. 41 (Educational).
Oct. 22—Issue No. 42 (Educational).

UNIVERSAL SPECIAL FEATURE.

Sept. 10.—The Gray Ghost (Episode No. 11—"The Flaming Meteor"—Two parts—Drama).
Sept. 17—The Gray Ghost (Episode No. 12—The Poisoned Ring—Two parts—Drama).
Sept. 24—The Gray Ghost (Episode No. 13—"The Tightening Snare."—Two parts—Dr.).
Oct. 1—The Gray Ghost (Episode No. 14, "At Bay"—Two parts—Drama).
Oct. 8—The Gray Ghost (Episode No. 15, "The Duel"—Two Parts—Drama).
Oct. 15—The Gray Ghost (Episode No. 16, "From Out of the Past"—Two Parts—Drama).
Oct. 22—The Red Ace Episode No. 1, "The Silent Terror" — Two Parts—Drama).
Oct. 22—Seeing New York With Hy Mayer (One-Reel Travelaugh).
Oct. 29—The Red Ace (Episode No. 2—"The Lure of the Unattainable"—Two Parts—Drama).

UNIVERSAL CURRENT EVENTS.

Aug. 17—Issue No. 14 (Topical).
Aug. 24—Issue No. 15 (Topical).
Aug. 31—Issue No. 16 (Topical).
Sept. 7.—Issue No. 17 (Topical).
Sept. 14—Issue No. 18 (Topical).
Sept. 21—Issue No. 19 (Topical).
Sept. 28—Issue No. 20 (Topical).
Oct. 5—Issue No. 21 (Topical).
Oct. 12—Issue No. 22 (Topical).

Metro Pictures Corporation.

METRO PICTURES CORP.

Special—The Slacker (Seven parts—Drama).
Aug. 6—The Jury of Fate (Rolfe—Five parts—Drama).
Aug. 13—The Girl Without a Soul (Five parts—Drama).
Aug. 27.—To the Death (Five parts—Drama).
Sept. 10—The Lifted Veil (Five parts—Drama).
Sept. 17—Their Compact (Seven parts—Drama).
Sept. 24—The Silence Sellers (Five parts—Dr.).
Oct. 8—Life's Whirlpool (Five Parts—Drama).
Oct. 15—The Adopted Son (Six Parts—Drama).

YORKE FILM CORP.

July 16—The Hidden Spring (Five parts—Dr.)
Sept. 3.—Under Handicap (Seven parts—Drama).
Oct. 1—Paradise Garden (Five Parts—Drama).

METRO COMEDIES.

Aug. 6—His Ear for Music (Drew).
Aug. 13—Her Economic Independence (Drew).
Aug. 20—Her First Game (Drew).
Aug. 27—The Patriot (Drew).
Sept. 3—Music Hath Charms (Drew).
Sept. 10—Rubbing It In (Drew).
Sept. 17—Henry's Ancestors (Drew).
Sept. 24—His Curiosity (Drew)
Oct. 1—The Joy of Freedom (Drew).
Oct. 8—His Double Life (Drew).
Oct. 15—The Dentist—(Drew).

Triangle Film Corporation.

TRIANGLE PRODUCTIONS.

Aug. 19—Wee Lady Betty (Five parts—Drama).
Aug. 19—They're Off (Five parts—Drama).
Aug. 26—Wooden Shoes (Five parts—Drama).
Aug. 26—Grafters (Five parts—Drama).
Sept. 2—Ten of Diamonds (Five Parts—Drama).
Sept. 2—Idolators (Five Parts—Drama).
Sept. 9—The Haunted House (Five Parts—Drama).
Sept. 9—Polly Ann (Five Parts—Drama).
Sept. 16—Mountain Dew (Five Parts—Drama).
Sept. 16—Flying Colors (Five Parts—Drama).
Sept. 23—The Bond of Fear (Five Parts—Drama).
Sept. 23—Devil Dodger (Five Parts—Drama).
Sept. 30—Broadway, Arizona (Five Parts—Drama).
Sept. 30—The Tar Heel Warrior (Five Parts—Drama).
Oct. 7—Ashes of Hope (Five Parts—Drama).
Oct. 7—A Phantom Husband (Five Parts—Drama).

TRIANGLE KOMEDY.

Sept. 9—A Dark Room Secret.
Sept. 9—A Warm Reception.
Sept. 16—His Baby Doll.
Sept. 16—His Unconscious Conscience.
Sept. 23—His Taking Ways.
Sept. 23—Her Fickle Fortune.
Sept. 30—His Saving Grace.
Sept. 30—Caught In the End.
Oct. 7—Half and Half.
Oct. 7—All at Sea.

KEYSTONE COMEDY.

July 29—Thirst (Two parts).
Aug. 5—His Uncle Dudley (Two parts).
Aug. 12—Lost—A Cook (Two parts).
Aug. 19—The Pawnbroker's Heart (Two parts).
Aug. 26—Two Crooks (Two parts).
Sept. 2—A Shanghaied Jonah (Two parts).
Sept. 9—His Precious Life (Two parts—Com.).
Sept. 16—Hula Hula Land (Two parts—Com.).
Sept. 23—The Late Lamented (Two parts).
Sept. 30—The Sultan's Wife (Two parts).
Oct. 7—His Crooked Career (Two Parts).

TRIANGLE REISSUES.

Sept. 2—The Lamb (Five Parts—Drama).
Sept. 16—Hell's Hinges (Five Parts—Drama).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

List of Current Film Release Dates

MUTUAL PROGRAM AND MISCELLANEOUS FEATURES

(For Daily Calendar of Program Releases See Page 442.)

Mutual Film Corp.

CUB.

Sept. 6.—Jerry Tries Again (Comedy).
Sept. 13—Jerry's Whirlwind Finish (Comedy).
Sept. 20—Officer Jerry (Comedy).
Sept. 27—Jerry's Big Deal (Comedy).
Oct. 4—Jerry in Yodel Land (Comedy).
Oct. 11—Jerry and the Bully (Comedy).
Oct. 18—Jerry's Jam (Comedy).

GAUMONT.

Sept. 27—Reel Life No. 74 (Subjects on reel: The Soldier's Staff of Life; The Correct Time—as Determined by the U. S. Naval Observatory; Beans and Lady Bugs; The Lamprey—a Blood-Sucking Fish; Making Eyeglasses; So Easy (An Animated Drawing from "Life").
Oct. 4—Reel Life No. 75 (Subjects on Reel: Dogs of War; The Sign of a City; Making Army Rifles; Japanese Dwarf Plants; Animated Drawings from "Life"—Who Hesitates is Lost; The Chorus Girl).
Oct. 11—Reel Life No. 76 (Subjects on Reel: A Dam Across the Mississippi; The Development of the Watch; Acrobatic Cyclists; Cantaloupes of the Imperial Valley; Animated Drawings from "Life"—Coming Home from the Club in 1950.
Oct. 18—Reel Life No. 77 (Subjects on Reel: A Colonial Church of South Carolina; When Dishwashing is a Pleasure; The Banana Industry; A Primitive Jeweler; An Optical Illusion—Animated Drawings from "Life").

MUTUAL WEEKLY.

Sept. 12—Number 141 (Topical).
Sept. 19—Number 142 (Topical).
Sept. 26—Number 143 (Topical).
Oct. 3—Number 144 (Topical).
Oct. 10—Number 145 (Topical).
Oct. 17—Number 146 (Topical).

STRAND COMEDY.

Oct. 2—Some Nurse (One Reel).
Oct. 9—Firing Father.
Oct. 16—For Sweet Charity (Comedy).

MUTUAL STAR PRODUCTION.

Sept. 17—The Rainbow Girl (Five parts—Dr.).
Sept. 17—The Girl Who Couldn't Grow Up (Five parts—Drama).
Sept. 24—Sands of Sacrifice (Five parts—Dr.).
Sept. 24—The Runaway (Five parts—Drama).
Oct. 1—Her Country's Call (American—Five Parts—Drama).
Oct. 1—Queen X (Goodrich—Five Parts—Drama).
Oct. 8—Southern Pride (American—Five Parts—Drama).
Oct. 8—The Girl Angle (Horkheimer—Five Parts—Drama).
Oct. 15—The Calendar Girl (American—Five Parts—Drama).
Oct. 15—The Beautiful Adventure (Frohman—Five Parts—Drama).

SIGNAL.

Oct. 1—The Lost Express (Episode No. 3, "The Wreck at the Crossing"—Two parts—Drama).
Oct. 11—The Lost Express (Episode No 4, "The Oil-Well Conspiracy"—Two Parts—Drama).
Oct. 18—The Lost Express (Episode No. 5—"In Deep Waters"—Two Parts—Drama).
Oct. 25—The Lost Express (Episode No. 6—"High Voltage"—Two Parts—Dr.).

Feature Releases

ARTCRAFT PICTURES CORPORATION.

Sept. 10—Barbary Sheep (Five parts—Drama).
Oct. 1—The Man from Painted Post (Five Parts—Comedy-Drama).
Oct. 15—The Narrow Trail (Five Parts—Drama).
Oct. 22—The Woman God Forgot (Five Parts—Drama).

ART DRAMAS, INC.

Sept. 3.—Behind the Mask (U. S. Amusement Co.—Five parts—Drama).
Sept. 10—Blood of His Fathers (Horsley—Five parts—Drama).
Sept. 17—Peg o' the Sea (Van Dyke—Five parts—Drama).

BLUEBIRD PHOTOPLAYS, INC.

Sept. 10—A Stormy Knight (Five parts—Comedy-Drama).
Sept. 17—The Mysterious Mr. Tiller (Five parts—Drama).
Sept. 24—Flirting With Death (Five parts—Dr.).
Oct. 1—The Spotted Lily (Five Parts—Drama).
Oct. 8—Anything Once (Five Parts—Drama).
Oct. 15—Bondage (Five Parts—Drama).

BUTTERFLY PICTURES.

Sept. 10.—The Little Pirate (Five parts—Drama).
Sept. 17—The Spindle of Life (Five parts—Dr.).
Sept. 24—The Edge of the Law (Five parts—Drama).
Oct. 1—The Secret Man (Five parts—Drama).
Oct. 8—The Girl Who Won Out (Five Parts—Drama).
Oct 15—'49-'17 (Five Parts—Drama).
Oct. 22—Society's Driftwood (Five Parts—Drama).

EDUCATIONAL FILMS CORP.

Sept. 26—Tinklebottom's Finish (Scenic and Educational).
Oct. 1—Our Vanishing Game (Ditmar's "Living Book of Nature").
Oct. 8—Life of the Spider (Ditmar's "Living Book of Nature").
Oct. 15—Nature's Songsters (Ditmar's "Living Book of Nature").
Oct. 22—The Animals in Mid-Summer (Ditmar's "Living Book of Nature").
Oct. 1—A Flying Trip Through Hawaii (Scenic and Educational).
Oct. 15—Seals and Pelicans in Their Native Haunts (Scenic and Educational).

FOX SPECIAL FEATURES.

Sept. 23—North of Fifty-three (Five Parts—Drama).
Sept. 30—A Rich Man's Plaything (Five Parts—Drama).
Oct. 7—Conscience (Five Parts—Drama).
Oct. 14—Thou Shalt Not Steal (Five Parts—Drama).
Oct. 21—This is the Life (Five Parts—Drama).
Oct. 28—Miss U. S. A. (Five Parts—Drama).

FOX STANDARD PICTURES.

Aug. 19—The Spy (Ten parts).
Aug. 26—The Honor System (Ten parts).
Sept. 2—Jack and the Beanstalk (Ten parts).
Sept. 16—The Conqueror (Ten parts).
Sept. 30—Camille.
Oct. 7—When a Man Sees Red.
Oct. 14—Aladdin and the Wonderful Lamp.

FOXFILM COMEDIES.

July 23—A Soft Tenderfoot (Two parts).
Aug. 6—A Domestic Hound (Two parts).
Sept. 3—Tom and Jerry Mix (Two parts).

GOLDWYN PICTURES CORP.

Sept. 9—Polly of the Circus (Eight parts—Drama).
Sept. 23—Baby Mine (Six parts—Drama).
Oct. 7—Fighting Odds (Six Parts—Comedy).
Oct. 21—The Spreading Dawn (Six parts—Drama).

GREATER VITAGRAPH (V-L-S-E).

Sept. 10—Just What Bobby Wanted (Bobby Connelly Series).
Sept. 10—The Fighting Trail (Episode No. 1—"The Priceless Ingredient"—Two Parts—Drama).
Sept. 10—Slips and Slackers (Big V Comedy).
Sept. 17—Bobby's Secret (Bobby Connelly Series).
Sept. 17—The Fighting Trail (Episode No. 2—"The Story of Ybarra"—Two Parts—Drama).
Sept. 17—Risks and Roughnecks (Big V Comedy).
Sept. 17—For France (Five parts—Drama).
Sept. 17—Favorite Film Features: "Winning the Stepchildren" (One Reel Drama); "Goodness Gracious" (Two Reel Comedy).
Sept. 24—Sunlight's Last Raid (Five parts—Drama).
Sept. 24—Favorite Film Features, "The Reincarnation of Karma" (Two parts—Drama) and "A Lesson in Jealousy" (One Reel Comedy).
Sept. 24—When Bobby Broke His Arm (Bobby Connelly Series).
Sept. 24—The Fighting Trail (Episode No. 3—"Will Yaqui Joe Tell?"—Two Parts—Drama).
Sept. 24—Plans and Pajamas (Big V Comedy).
Oct. 1—The Helping Hand (Bobby Connelly Series).
Oct. 1—The Fighting Trail (Episode No. 4—"The Other Half"—Two Parts—Drama).
Oct. 1—Plagues and Puppy Love (Big V Comedy).
Oct. 1—The Princess of Park Row (Five Parts—Drama).
Oct. 8—Bobby, Mayor of Kid City (Bobby Connelly Series).
Oct. 8—The Fighting Trail (Episode No. 5—"Torrent Rust"—Two Parts—Dr.).
Oct. 8—The Love Doctor (Five Parts—Drama).

GEORGE KLEINE SYSTEM.

Sept. 24—Men of the Desert (Five parts—Drama—Essanay-Perfection Pictures).
Sept. 29—Conquest Program No. 12 (Edison-Perfection Pictures). Subjects: Paul Revere's Ride (Historical Drama), 1,000 feet; One Kind of Wireless (Drama), 1,000 feet; Putting the Bee in Herbert (Comedy-Drama), 4,000 feet; The Healthiest Spot in India (Scenic), Cashmere, the Summer Resort, 550 feet; The Champion Baby (Comedy), 431 feet).
Oct. 1—The Apple-Tree Girl (Edison-Perfection Picture—Five Parts—Drama).
Oct. 1—A Bear Fact (Selig—Two Parts—Comedy).
Oct. 8—A Fool for Luck (Essanay-Perfection Picture—Five Parts—Drama).
Oct. 15—The Fibbers (Essanay-Perfection Picture—Five Parts—Drama).

PARALTA PLAYS, INC.

Rose o' Paradise.
A Man's Man.

SELECT PICTURES CORP.

The Silent Master (Seven Parts).
The Lone Wolf (Seven Parts).
Scandal.
The Moth.
Lest We Forget.
Magda.

SELZNICK PICTURES.

The Lash of Jealousy (Drama).
The Lesson (Drama).
The Moth (Drama).
The Wild Girl.

WHOLESOME FILMS CORPORATION.

Sept. 3—The Penny Philanthropist (Five parts—Drama).
Sept. 3—Cinderella and the Magic Slipper (Four parts—Drama).

WORLD PICTURES.

Sept. 24—The Woman Beneath (Five parts—Drama).
Oct. 1—The Corner Grocer (Five parts—Drama).
Oct. 8—Rasputin, the Black Monk (Eight Parts—Drama).
Oct. 15—Shall We Forgive Her? (Five Parts—Drama).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

List of State Rights Pictures

(For Daily Calendar of Program Releases See Page 442.)

Note—For further information regarding pictures listed on this page, address State Rights Department, Moving Picture World, and same will be gladly furnished.

BERNSTEIN FILM PRODUCTION.
Humility (First of "Seven Cardinal Virtues"—Drama).
June—Who Knows? (Six parts—Drama).
Loyalty (Drama).

J. FRANK BROCKLISS, INC.
U. S. Navy (Five parts).
Terry Human Interest Reels (900 Feet Every Other Week).
Russian Revolution (Three parts).
Land of the Rising Sun (10,000 feet—Issued complete or in series of 2,000 feet or 5,000 feet).

BRENON PRODUCTIONS.
Lone Wolf (Seven Parts).
Fall of the Romanoffs (Eight Parts).
Empty Pockets (Seven Parts).

CAMERAGRAPH FILM MFG. CO.
June.—What of Your Boy? (Three parts—Patriotic).
June.—The Automobile Owner Gets Acquainted With His Automobile (Educational).

CARONA CINEMA CO.
May—The Curse of Eve (Seven parts—Dr.).

CENTURY COMEDIES.
Sept. 1—Balloonatics (Two parts—Comedy).

BENJAMIN CHAPIN PRODUCTIONS.
(*The Lincoln Cycle Pictures.*)
My Mother (Two parts).
My Father (Two parts).
Myself (Two parts).
The Call to Arms (Two parts).

CHRISTIE FILM CO.
July 9—The Fourteenth Man (Comedy).
July 16—Down By the Sea (Comedy).
July 23—Skirts (Comedy).
July 30—Won in a Cabaret (Comedy).
Aug. 7—His Merry Mix-Up (Comedy).
Aug. 14—A Smokey Love Affair (Comedy).

CINEMA DISTRIBUTING CORP.
June—The 13th Labor of Hercules (Twelve single parts).

CORONET FILM CORP.
Living Studies in Natural History.
Animal World—Issue No. 1.
Animal World—Issue No. 2.
Birdland Studies.
Horticultural Phenomena.

COSMOFOTOFILM, INC.
I Believe (Seven parts—Drama).

E. I. S. MOTION PICTURES CORP.
Trooper 44 (Five parts—Drama).

EXPORT AND IMPORT FILM CO.
June—Robespierre.

FAIRMOUNT FILM CORP.
June—Hate (Seven parts—Drama).

FLORA FINCH FILM CO.
"War Prides" (Two parts—Comedy).

FORT PITT CORPORATION.
The Italian Battlefront.

FRATERNITY FILMS, INC.
Oct.—Devil's Playground (Nine parts—Drama).

FRIEDMAN ENTERPRISES.
A Mormon Maid (Six parts—Drama).

FRIEDER FILM CORP.
June—A Bit o' Heaven (Five parts—Drama).

FROHMAN AMUSEMENT CORP.
April—God's Man (Nine parts—Drama).

BUD FISHER FILMS CORP.
Mutt and Jeff Animated Cartoons.

JOSEPH M. GAITES.
August—The Italian Battlefront.

GENERAL ENTERPRISES, INC.
The Warrior (Seven parts—Comedy-Drama).

GOLDIN FEATURES.
A Bit of Life (One Reel Comedy-Drama).

HILLER & WILK, INC.
Alma, Where Do You Live (6 Parts—Drama).

HISTORIC FEATURES.
June—Christus (Eight parts—Drama).

HOFFMAN-FOURSQUARE PICTURES.
The Sin Woman (Seven Parts—Drama).
The Bar Sinister.
The Silent Witness (Seven Parts—Drama).
Her Fighting Chance.
Should She Obey.
The Great White Trail.
Madame Sherry.
One Hour (Six Parts—Drama).

INTER-ALLIED FILMS.
Aerial Photograph (Box Kites and Captive Balloons with Cameras).
Falcons of the Sea (Hydroplanes for Coast Patrol).
Eyes of the Artillery (Use of Observation Balloons).

IVAN FILM PRODUCTIONS.
August—Babbling Tongues (Six parts—Dr.).
Married in Name Only (Six Parts—Drama).

JEWEL PRODUCTIONS, INC.
Pay Me (Drama).
Sirens of the Sea.
The Man Without a Country (Drama).

KING BEE FILMS CORP.
July 1—Cupid's Rival (Two parts—Comedy).
July 15—The Villain (Two parts—Comedy).
Aug. 1—The Millionaire (Two parts—Com.).
Aug. 15—The Goat (Two parts—Comedy).
Sept. 1—The Fly Cop (Two parts—Comedy).
Sept. 15—The Chief Cook (Two parts—Com.).
Oct. 1—The Chief Cook (Two parts—Com.).
Oct. 15—The Candy Kid (Two Parts—Comedy).

A KAY CO.
Some Barrier (Terry Cartoon Burlesque).
His Trial (Terry Cartoon Burlesque).
Terry Human Interest Reel No. 1 (Character As Revealed in the Face).
Terry Human Interest Reel No. 2 (Character As Revealed in the Eyes).

KLOTZ & STREIMER.
June.—Whither Thou Goest (Five parts—Drama).
June—The Secret Trap (Five parts—Drama).

MANX-MAN COMPANY.
The Manx-Man (Eight parts—Drama).

MARINE FILM CORP.
August—Lorelei of the Sea (Drama).

MAYFAIR FILM CORP.
Persuasive Peggy (Drama).

MOE STREIMER.
June—A Daughter of the Don (Ten parts—Drama).

NEVADA MOTION PICTURE CORP.
June—The Planter (Drama).

OGDEN PICTURES CORP.
August—The Lust of the Ages (Drama).

OVERLAND FILM CO.
The Russian Revolution.

PARAGON FILMS, INC.
The Whip (Eight parts—Drama).

PATHE EXCHANGE, INC.
To-Day (Seven parts—Drama).
Mad Lover (Six parts—Drama).

PETER PAN FILM CORP.
Mo-Toy Troupe (Release No. 9, "Golden Locks and the Three Bears").
Mo-Toy Troupe (Release No 10, "Dolly Doings").
Mo-Toy Troupe (Release No. 11 "School Days").
Moy-toy Troupe (Release No. 12, "Little Red Riding Hood").
Moy-toy Troupe (Release No. 13, "Puss in Boots").
Mo-Toy Troupe (Release No. 14—"Jimmie the Soldier Boy").
Mo-Toy Troupe (Release No. 15—"Jimmie and Jam").
Mo-Toy Troupe (Release No. 16—"In Japoland").

PURKALL FILM CO.
July—The Liar (Six parts—Drama).

HARRY RAVER.
The Public Defender (Drama).

RENOWNED PICTURES CORP.
June—In Treason's Grasp (Five parts—Drama)

SELECT PICTURES CORP.
The Public Be Damned.

WILLIAM N. SELIG.
April—The Garden of Allah
May—Beware of Strangers (Eight parts—Dr.).

FRANK J. SENG.
May—Parentage (Drama).

SHERMAN PICTURE CORP.
July—Corruption (Six parts—Drama).

JULIUS STEGER.
May—Redemption (Six parts—Drama).

SUPREME FEATURE FILMS, INC.
May—Trip Through China (Ten parts).

TRIUMPH FILM CORP.
Just a Woman.

ULTRA FILMS, INC.
A Day at West Point (Educational).
West Is West.
Rustlers' Frame-Up at Big Horn.

UNIVERSAL (STATE RIGHTS).
May—The Hand that Rocks the Cradle (Six parts—Drama).
June—The Cross-Eyed Submarine (Three parts—Comedy).
June—Come Through (Seven parts—Drama).

VICTORIA FEATURE FILMS.
Sept.—The Fated Hour (Six Parts—Drama).
Sept.—The Slave Mart (Six Parts—Drama).

E. WARREN PRODUCTION.
April—The Warfare of the Flesh (Drama)

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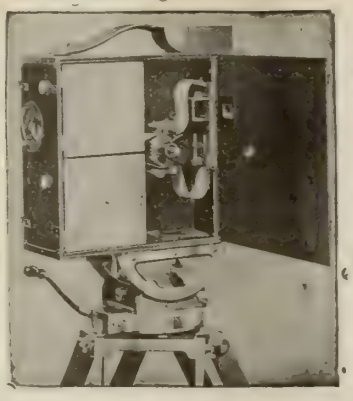

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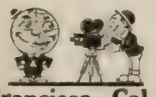

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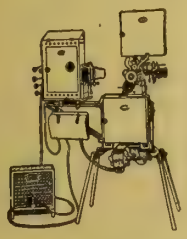

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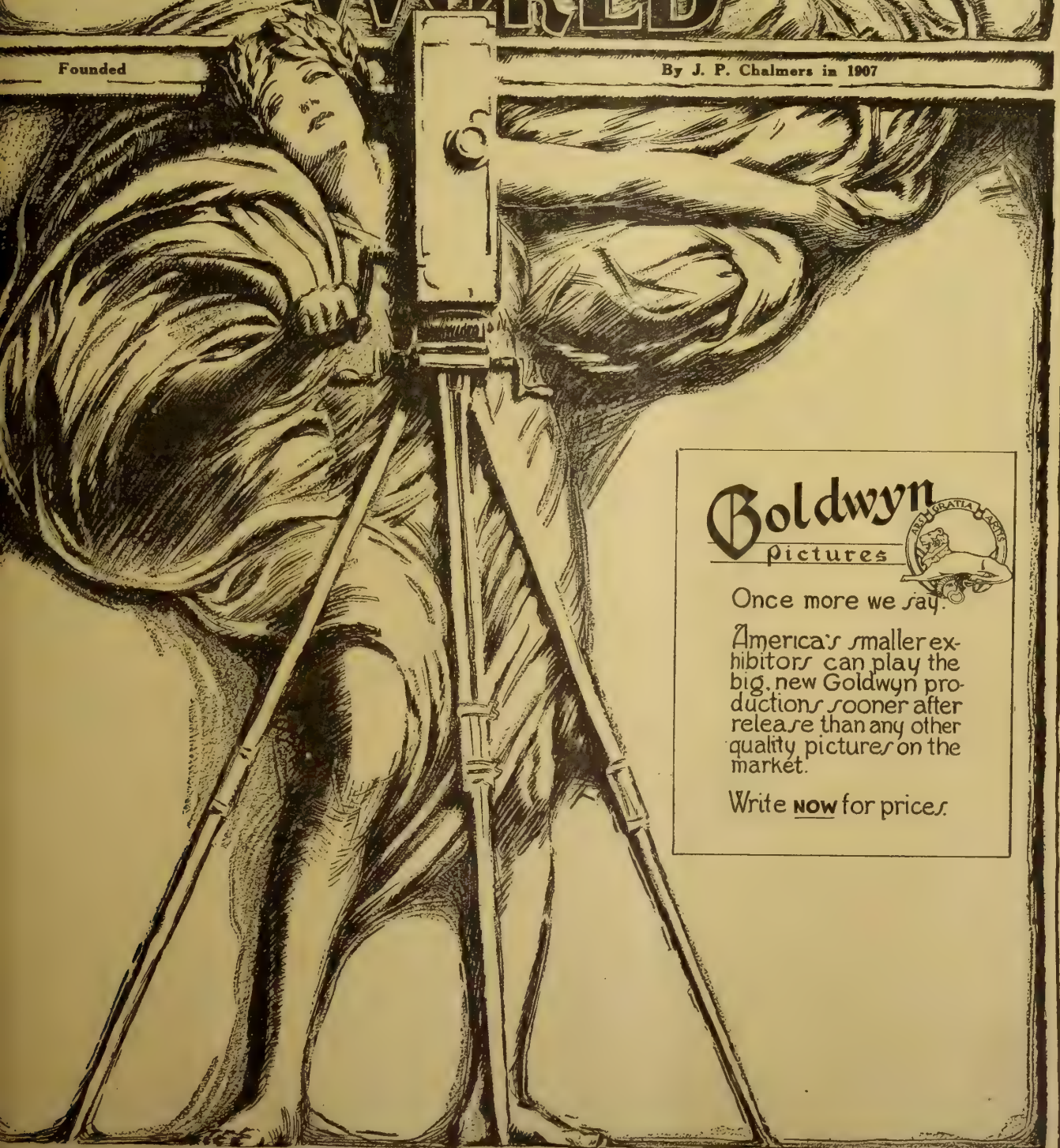

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Three-reel Gold Seal, featuring lovely Donna Drew will prove a strong attraction. The "ghost girls" is a boarding school society whose members agree that the girl who has the greatest adventure during vacation shall be president the next term. Donna is a scapegrace and is suspended for a prank. She meets with adventures in the city that will keep your audiences keyed up to the climax which includes a charming romance.

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with J. Warren Kerrigan. So all your girl patrons will envy the bride in this charming two-reel Victor comedy-drama which is full of pep and action. J. Warren proves himself a regular guy and gets the girl, you bet. This will play to capacity.

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Lena Baskette Feature, two reels, gives that charming little actress-dancer a wonderful opportunity. Her strange accomplice is no other than Joe Martin, the "monk," and a wicked crook forces them to enter and rob wealthy homes. How Lena found a home and was cleared of a suspected theft by the sagacity of Joe leads up to a climax that is a regular punch. This is a distinct novelty. Book it.

The One Best Bet of the Week

NEAL HART in "The Trail of No Return" with Eileen Sedgwick makes this two-reel 101-Bison the one best bet of the week by virtue of an unusually strong story and a series of swift dramatic actions. Neal is a stranger in the camp and when Joe starts to take the tenderfeet, Eileen and her father, into the bandits' country, ostensibly to see a mine, Neal's enmity casts suspicion upon him. Joe steals the travelers' valuables and Neal, the stranger, is accused. The picture has to do with Neal's heroic rescue of the party and his final vindication. It is full of the real atmosphere of the West and has punch and pep enough for a much longer subject. Book this by all means.

The equal of many a high priced five reel feature and better by far than a lot of them.

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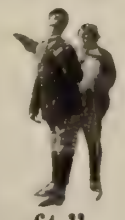

"Caught in the Draft,"

one-reel Joker with Dave Morris, is a timely laugh-provoker showing the humorous side of an army medical examination. The picture shows Dave taking the lung test. It is very much out of the ordinary with a lot of original funny business that will send the merry tinkle of coins into your box-office.

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is another one-reel Joker that will hit the fans squarely on their funny bone. Henry Murdock and Mattie Coment do a burlesque strong man and woman act that is punctured with laughing spots thruout. Get this and give the mans a good time. Please take notice that you can't lose picking from the comedy bill this week.

"Water on the Brain"

makes that funny Joker comedian William Franey, work as fast as any living comedian in captivity ever worked in a one-reel comedy. The result is that he has crowded more solid entertainment into this laugh getter than you ever saw before. You know Franey. You know he is there with the comic stuff always.

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Mr. Herbert Brenon,
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My dear Mr. Brenon:

Of all the publicity matter coming to my desk there is none that gives me as much pleasure as that sent out by yourself and Mr. Johnson. I thoroughly agree with your idea of making the Director responsible for his production and then giving him the credit. We have played all your productions up to the date and shall never forget that rare old classic made abroad "Ivanhoe." Your last production we played three weeks ago and it went very well. Three of four of these productions and there would be no need of advertising a star, the name of Brenon would be enough. We featured it in all our advertising of "The Lone Wolf" and fully believe that the next Brenon picture we show, that your name will draw just as well if not better than the Stars.

We are much interested in "The Fall of the Romanoffs". Will you kindly advise us when you know who is to be the purchaser in this territory.

With kind personal regards and wishing you the best of success in your coming venture, I am

Sincerely yours,

Thos. Turnius

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"A film even greater than 'The Birth of a Nation.'"—*Paterson Evening News.*

"Tremendous subject, well handled—has unforgetable characters and incidents; holds interest throughout."
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"Among the many excellences to be found in 'The Fall of the Romanoffs,' Herbert Brenon's eight part picture novel based on the Russian revolution, one attribute stands out in bold relief—the swift onrush of events."—EDWARD WESTZEL in *Moving Picture World.*

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You see most of them in PARAMOUNT–MACK SENNETT COMEDIES—for the first time.

CHARLES MURRAY made the blunder, and WAYLAND TRASK made it for better or worse; MARY THURMAN is the better half.

After October 8th, the girls are going to stop "*sweating knitters*" for at least one night every two weeks.

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Ever stub your toe?

Mentally or physically—*it's all the same*—you feel like a kitchen canary caught in the arms of a policeman.

It's a terrible feeling, *but you can work it off*—

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Oh! but never has there been a PARAMOUNT-MACK SENNETT COMEDY before.

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have - with many others - contracted to run this new mystery serial story by

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On October the twenty-ninth the fifteen episode serial featuring dainty

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will be released to the exhibitors of America
Watch the billboards flash the announcement!

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All of them will want to see dainty Miss Burke's romantic heart interest picture of the early days of this event.

Take advantage of this timely coincidence and connect up.

Picturized by Grant Stewart and Robert Baker
Staged by Joseph Kaufman

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VIVIAN MARTIN

in

"The Trouble Buster"

Vivian Martin has in abundant measure that powerful attraction of the theater that Charles Frohman called CHARM.

How powerful an attraction Miss Martin's charm is can be determined from any exhibitor who showed "Giving Becky a Chance," "The Girl at Home," or "The Sunset Trail."

"The Trouble Buster" by Gardner Hunting and Tom Forman, picturized by Gardner Hunting and staged by Frank Reicher, displays that charm to better advantage than any of her former successes.

Tell your people that you have the charming actress and the picture is 99% sold.

A Paramount Picture

Paramount Pictures

Jack Pickford and Louise Huff

in "The Ghost House"

One of the Best Paramount Pictures ever released

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"It is worked out with all the ingenuity of a stage play; in fact, a theatrical producer might well turn to it for serious consideration."

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(Reviewed by Peter Milne)

"'The Ghost House' ought to be popular with young and old. It has snap and humor, and it has drama."

—**Moving Picture World**
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When blase reviewers from the trade papers give vent to such praise, it would behoove Mr. Exhibitor to take notice.

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SINCE the great clash of nations made patriotic drama a subject for the motion picture screen, there has never been such a photo-panorama as "FOR THE FREEDOM OF THE WORLD," Captain Edwin Bower Hesser's soul-gripping story of humanity in its grapple of life and death.

In this mighty eight-reel production you see feats of human courage almost beyond credence—how your American youth and manhood behaves under fire—how your Canadian neighbors to the north of you mobilized and went into action in behalf of the Motherland.

Watching the patient, brave women of the Red Cross take their places of duty near the men of the Allied Armies you thrill as the entire American nation thrilled as 30,000 women paraded down Fifth Avenue, New York, proving woman's gigantic role in the present world-conflict.

Feats of daring to set your blood a-tingle; thousands of men giving their all in defense of a nation's honor; a great crisis that made even cowards transform before your eyes into heroes deserving of decorations for bravery.

Under a policy of wide open bookings every exhibitor in America has an equal chance to get this great production for his theatre, and a prompt decision now makes "FOR THE FREEDOM OF THE WORLD" available in any Goldwyn exchange in North America.

Magnificent lithographs and accessories will enable every exhibitor to challenge the attention of the public and bring audiences flocking into picture theatres everywhere. This big feature can be booked only through the offices of

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It makes you realize and appreciate the bravery of your own American fellow men, who eager to get to the front, enlisted under alien flags to strike quicker blows at the enemy. It starts your feet moving in the darkness of a picture theatre like the clashing accompaniment of a Sousa march.

If a motion picture can thus affect cold, critical, flaw-finding exhibitors, try for a moment to imagine its effect upon the audiences—the great American public—who are to see it. When the big moments of the picture come your audiences will *feel like going "over the top"* with our boys in olive drab.

"FOR THE FREEDOM OF THE WORLD" is a great war story—a great love story—a story to make you feel prouder than ever of your country. It is a story that tests the mettle of mankind, for in it you see men plunge into a living hell to uphold the traditions of their line and keep their honor clean.

The quicker you book "FOR THE FREEDOM OF THE WORLD" in your theatre, the quicker and bigger will be your profits. There has never been a feature that could be advertised more powerfully to the public than this one or one with a more legitimate power of audience-attraction.

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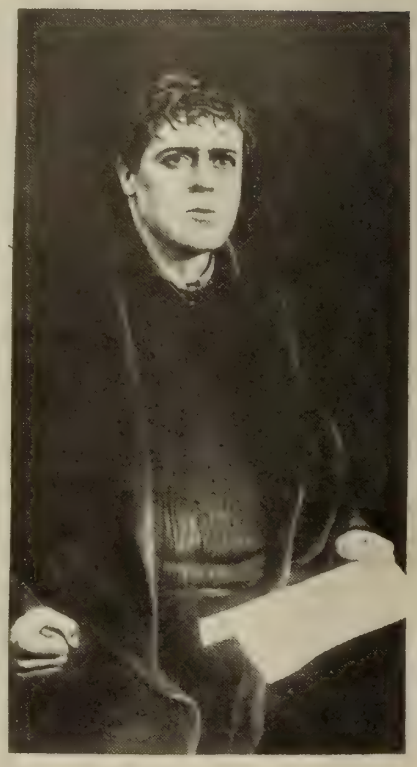

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EXHIBITORS everywhere know the tremendous author-value contained in Hall Caine's name and reputation.

And all exhibitors know the immense box-office value of any Hall Caine story, especially "The Manx-Man."

There is another tremendous box-office asset in *director-value.* George Loane Tucker, the director of this great production, has never made a failure. Your public knows this. Your public expects and receives from him dramatic quality and power in production.

All of these assets are at your command in this great production that has proved its drawing value.

THE MANX-MAN CO
PRESENTS

GEORGE LOANE TUCKER'S
Virile Picturization of
Hall Caine's Greatest Story
THE MANX-MAN
with
Elisabeth Risdon Henry Ainley
Fred Groves

This picture, which played to capacity audiences for a month at the Criterion Theatre, New York and has been booked for all the Marcus Loew Theatres, can be obtained by exhibitors immediately through the branch offices in the United States and Canada of

GOLDWYN DISTRIBUTING CORPORATION
16 East 42d Street New York City

Goldwyn Pictures

She Sought to Defeat That Thing Called Love

ALL her life a beautiful woman stifled the impulses of her heart. She would not believe. She would not trust. She would not forgive the one who had destroyed her faith in man.

Picture Jane Cowl in such a role—beautiful, appealing, powerful. A woman of charm and emotion; a woman to set men's hearts athrob, but a woman who unyieldingly said to men: "Stand back."

This is the keenest, biggest and most compelling drama that Goldwyn, thus far, has made into a picture. Again you get a great story, featuring a great star by a famous author when

Goldwyn
presents:

JANE COWL

in

The Spreading Dawn

By Basil King

supported by a cast of popular favorites including Orme Caldara, Henry Stephenson, Florence Billings, Cecil Owen and others well known on the screen and stage.

Advisory Board:

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Goldwyn Pictures Corporation

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Goldwyn Pictures

The Quaintest Mae Marsh Picture Ever Made

Goldwyn *presents:*

MAE MARSH
in Sunshine Alley

by Mary Rider

Of this production the National Board of Review said: "It possesses a refinement and beauty that has rarely ever been attained before in motion pictures. It possesses that thing called 'Goldwyn Quality'."

Advisory Board:

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Goldwyn Pictures Corporation

16 East 42nd Street, New York City

Goldwyn Pictures

Why "Sunshine Alley" Is a Great *Exhibitor Picture*

BECAUSE, in this story, Mae Marsh is more beautiful than she ever has been in any other motion picture in her film career.

Because, in this story, Mae Marsh is supported by Robert Harron, thus reuniting one of the famous "teams" of the screen.

Because there is no other picture that can be mentioned in which the lighting and photography ever equalled that in this production.

Because it is a wonderful, sweet, clean and wholesome love story containing that sincere and human touch—that genius that converts small things into big things.

This is a picture for box-office money.

Goldwyn Pictures

The Return to the Screen of a World-Famous Star

MABEL NORMAND'S drawing power is greater than that of any comedienne in the world. Everywhere she is a favorite. Japan, Australia, India—the magnitude of her daily mail would amaze you. Every State in the Union pours in upon her daily its messages of affection and approval.

Goldwyn gives this world-known star finer stories by greater authors than have ever before furnished her with material, and realizes upon her beauty and artistic capacities in a manner that will astonish her millions of admirers.

In celebration of her triumphant return to the screen after a year's absence

Goldwyn
presents:

MABEL NORMAND

in

Joan of Plattsburg

By Porter Emerson Browne

the story of a girl whose "vision" resulted in the exposure and punishment of spies plotting the downfall of the nation.

This forthcoming production will be greeted with delight by the great American public.

Advisory Board:

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EDGAR SELWYN
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ROI COOPER MEGRUE
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CROSBY GAIGE
PORTER EMERSON BROWNE

Goldwyn Pictures

Why "Joan of Plattsburg" Will Attract Audiences

MABEL NORMAND is back again on the screen—lovelier, funnier, more rollicking and buoyant than ever. She returns in the role of an asylum orphan whose hearing of "voices" saves her country from danger.

This is the joyous type of story United States Government officials approve for release during the serious days of war and as indicative of this approval you will find that Mabel Normand is *supported by thousands of American soldiers in scenes taken at the great Plattsburg Army camp.*

Porter Emerson Browne, the author of the story, is one of America's greatest humorists and he has builded his scenario carefully to give Mabel Normand the greatest opportunity of her career to show her genius as an actress and comedienne.

Goldwyn has kept its promise to make this little screen idol even more popular and beloved than ever before. Your public is sure to say "'Joan of Plattsburg' is Mabel Normand's greatest picture."

Goldwyn Pictures Corporation

16 East 42d Street New York City

Goldwyn Pictures

Repeating her Nation-wide success in "Baby Mine" which made her a ruling screen favorite

Goldwyn
presents:

MADGE KENNEDY
in
Nearly Married

by Edgar Selwyn

Here is another celebrated play by one of America's foremost authors containing those elements that only Goldwyn seems able to capture for the screen.

Advisory Board:

SAMUEL GOLDFISH
Chairman
EDGAR SELWYN
MARGARET MAYO
IRVIN S. COBB
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ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE

Goldwyn Pictures Corporation

16 East 42nd Street, New York City

Goldwyn Pictures

Madge Kennedy a National Favorite from the Start

NO months of waiting to attain popularity—her wonderful personality and *her first picture* placed her at the top in public liking. Never before have critics been so enthusiastic about a new screen personality.

In "Nearly Married," Edgar Selwyn's great stage hit, Madge Kennedy again scores a tremendous success and enlarges her place in the affections of motion picture audiences.

Goldwyn knew when it brought this beautiful girl and famous comedienne from the stage to the screen that she would at once take her place as a leader, and exhibitors have found that she not only appealed to all the regular picture audiences but that she possessed the power to bring her enormous theatrical following along with her.

Each Madge Kennedy play is the work of a world-known author; each is filled with healthy laughter and each gives her the same splendid opportunities that she had in "Twin Beds," "Fair and Warmer" and "Baby Mine."

Check off the "Madge Kennedy days" as *eventful days for your theatre.*

REX BEACH PICTURES

What Rex Beach Does for the Exhibitors of America

HE makes motion picture productions so powerful that they do not require a star to bring audiences into your theatres.

He has a following of so many millions of persons in every section of the country that *your audiences are ready-made.* Announce a Rex Beach picture as your attraction and all that remains to be done is to "count the house."

At the very moment when you are playing his latest picture his name is being read by still more millions of persons in the leading publications of the world. Figure then for yourself the great opportunity for profit that awaits you when

Goldwyn
announces

Rex Beach's Greatest Story
The Auction Block

ready for immediate booking by exhibitors everywhere and rented as a separate and distinct attraction. This most popular of all American authors placed his seal of confidence on *this* organization when he made "The Auction Block" and all future Rex Beach pictures available only through the offices of

GOLDWYN DISTRIBUTING CORPORATION
16 East 42d Street — New York City

TRIANGLE

Edward Holland, Manager
of the
Auditorium Theatre
Los Angeles, writes:—

"I have recently signed a new contract for first choice of the Triangle dramas each week because I have the utmost confidence in the quality of your future releases. I have previewed all of the September releases and some of those for October, and I consider them as a whole, superior to former Triangle dramas in every way."

TRIANGLE

"CASSIDY"

with

Dick Rosson

Story by Harry Evans,
taken from Cosmopolitan

A story of a man with God's own soul who never had a chance. An appeal for humanity by one of the greatest writers of the day.

Released October 21

TRIANGLE

"THE FIREFLY OF TOUGH LUCK"

with

Alma Ruebens and Walt Whitman

"Firefly, a dancer, hits a trail that leads to a gold mine, and changes the town of "Tough Luck" to "Good Luck."

Released October 21

TRIANGLE

Keystone Comedy

"A HINDU HOODOO"

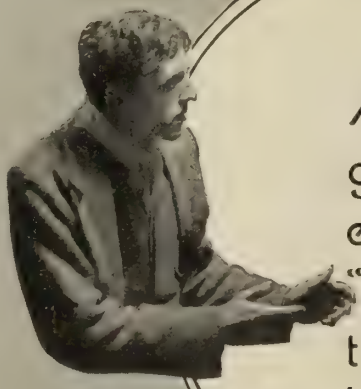
It starts in a newspaper office and ends in a lake, with numerous side-trips and stop-overs. It will send your crowds away with a smile.

Released October 21

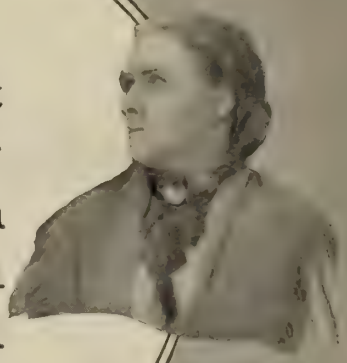
E. PETROVA
in her first
etrova Picture
Exchanges of
st National Exhibitors Circuit
Petrova Picture Company
Frederick L. Collins
President

George Loane Tucker's
exquisite rendition of
Eden Philpott's great novel

"Mother"



A picture that
grips and melts
everyone to whom
"Mother" is still
the sweetest word
in the language



Starring
Elizabeth Risdon
Leading lady in
"Misalliance"
Star of
"The Manx-man"

Backed by
Mc CLURE
Publicity

For State Rights – apply to

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New York

A CLEAN UP FOR EXHIBITORS

WILLIAM FOX PRESENTS

"A DAUGHTER OF THE GODS"

WITH ANNETTE

KELLERMANN

Released Sunday Dec. 2nd for the first time to motion picture theatres of America on a rental basis.

BEST ADVERTISED PICTURE IN THE WORLD
Cost $1.000.000 — 7½ reels.

MOTION PICTURE THEATRES HAVE NEVER HAD SO GREAT AN OPPORTUNITY BEFORE

FIX DATES NOW WITH BRANCH MANAGERS

FOX FILM CORPORATION

William Fox
announces
the arrival to
stardom of

A Russo-Gypsy importation
accomplished in all the arts.
First release soon announced

Madame SONIA MARKOVA

The Satisfied Exhibitor

THESE ARE THE PICTURES THAT SWELLED HIS COFFERS AND BOUGHT THE NEW AUTOMOBILE

"THE HONOR SYSTEM"
"JACK AND THE BEANSTALK"
"THE SPY"
WILLIAM FARNUM *in* "THE CONQUEROR"
THEDA BARA *in* "CAMILLE"
WILLIAM FARNUM *in* "WHEN A MAN SEES RED"
"ALADDIN AND THE WONDERFUL LAMP"

YOU CAN BE SATISFIED, TOO, MR. EXHIBITOR BY SEEING THESE PICTURES AT YOUR NEAREST BRANCH AND BOOKING THEM

NEW RELEASES COMING

FOX FILM CORPORATION

FOX SPECIAL FEATURES

ONE-A-WEEK — 52-A-YEAR

NEXT OCTOBER RELEASE

THE SMILING ATHLETIC
ALL 'ROUND GOOD FELLOW

GEORGE WALSH

IN THE PEPPIEST PUNCH HE HAS EVER DELIVERED

THIS IS THE LIFE

DIRECTED BY R. A. WALSH
HERE'S A COMBINATION FOR YOU!

OCTOBER HAS BEEN A GREAT
MONTH WITH FOX SPECIAL FEATURES

ASK ANY EXHIBITOR WHO HAS PLAYED
GLADYS BROCKWELL *in* "CONSCIENCE"
VIRGINIA PEARSON *in* "THOU SHALT NOT STEAL"
NOW COMES
GEORGE WALSH *in* "THIS IS THE LIFE"
JUNE CAPRICE *in* "MISS. U.S.A."

IN THE NOVEMBER REEEASES A NEW STAR WILL BE INTRODUCED

FOX FILM CORPORATION

WILLIAM FOX

Releases now Oct. 14th as an individual attraction on the open market his Standard Picture

ALADDIN AND HIS WONDERFUL LAMP

Which played to capacity business -Twice daily at a scale of 25¢ to $1.00 at

GLOBE THEATRE

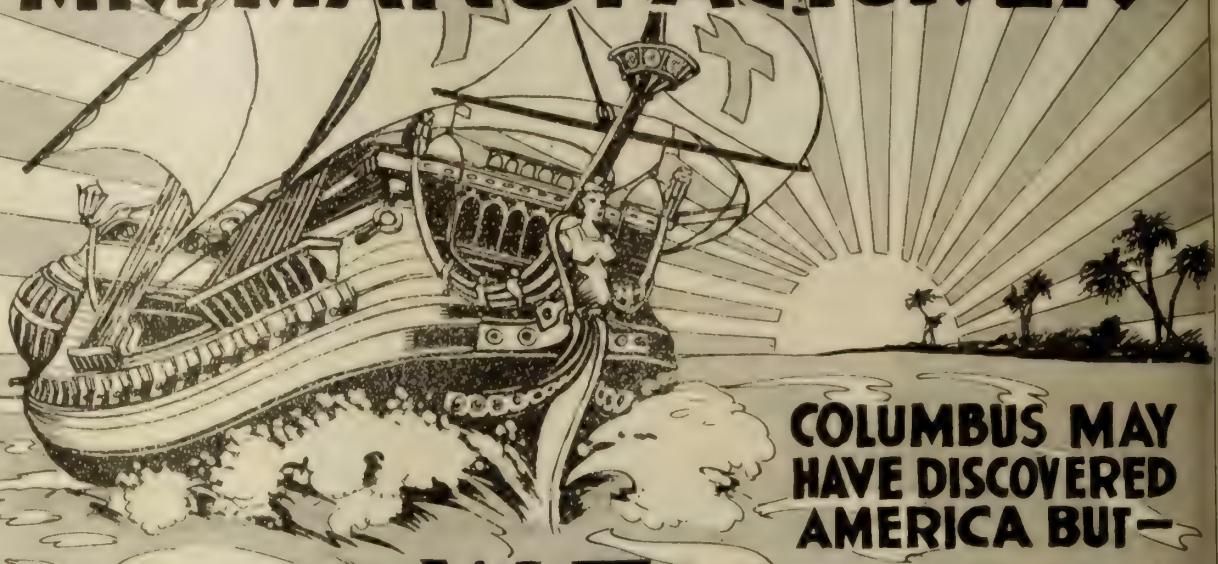
46th and BROADWAY
NEW YORK

See this picture at your nearest Fox Exchange and book it NOW

"Rub this lamp in your box office and your every wish will be granted." *So says Allah.*

FOX FILM CORPORATION

MR. MANUFACTURER—



COLUMBUS MAY HAVE DISCOVERED AMERICA BUT—

WE

HAVE DISCOVERED ALL OF THE

LIVE FOREIGN BUYERS FOR FILMS

AGAIN WE SAY—

MR. MANUFACTURER

LET OUR EXPERT ORGANIZATION DEVELOP NEW BUSINESS IN FOREIGN FIELDS IN WHICH WE SPECIALIZE

"WE OPERATE EVERYWHERE"

EXCLUSIVE EXPORTERS OF SPEER CARBONS

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WE OPERATE EVERYWHERE"

LARGEST DISTRIBUTORS OF FILM IN FOREIGN FIELDS

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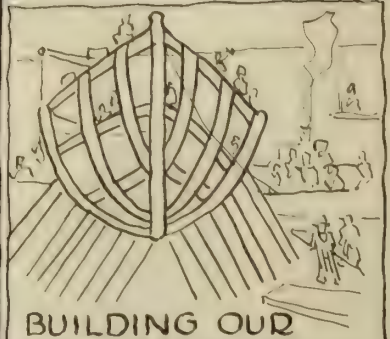
Smiling
Billy Mason
Delighted!
Will soon delight
your audiences in
CHRISTIE
COMEDIES
Line up now with
BEST THEATRES
EVERYWHERE
Next Christie Comedy Releases
"HEARTS and CLUBS" Oct. 15
"ALMOST A BIGAMIST" Oct. 22
Directed by Al. E. Christie
CHRISTIE FILM CO
LOS ANGELES

MUTUAL

REEL LIFE

THE STAR OF FILM MAGAZINES

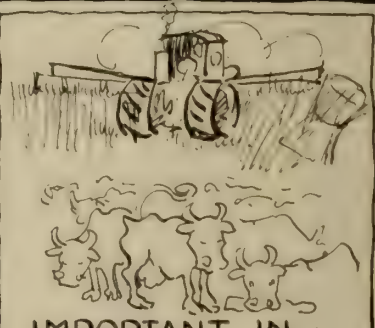
NUMBER 79 —— RELEASED NOV. 1st



BUILDING OUR WOODEN FLEET—

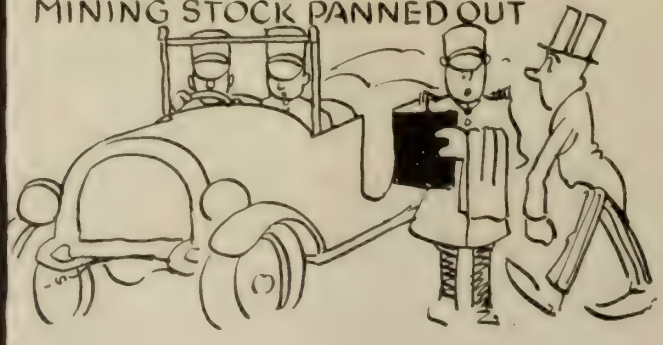
500 newspapers are carrying news items about this subject. CASH IN ON THIS UNUSUAL PUBLICITY

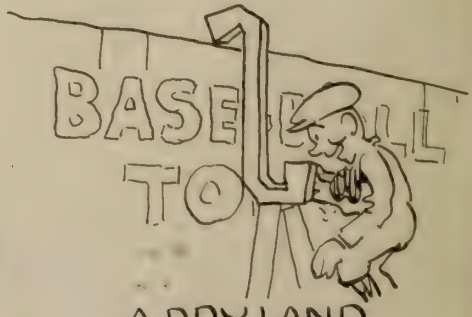
AN UNUSUAL FOSTER MOTHER



IMPORTANT IN-DUSTRIES OF ARGENTINA —— Because this great South American republic will probably enter the war, its resources are of great interest at this time

A Leaf from Life:— HAD YOUR MINING STOCK PANNED OUT





A DRY LAND PERISCOPE

REEL LIFE is not a news-reel but a carefully edited magazine

Gaumont Co.

LONDON FLUSHING, N.Y. PARIS

The Box-Office Value of Mutual Pictures

Note here what the new Mutual Features offer you in box-office value:

Big Stars Only—Mary Miles Minter, Ann Murdock, Gail Kane, Julia Sanderson, William Russell, Olive Tell, Juliette Day, Edna Goodrich, Margarita Fischer, Anita King and others.

Prominent Directors—Such masters of the cinematographic art as Albert Capellani, Rollin Sturgeon, Lloyd Ingraham, Edward Sloman, John B. O'Brien, Henry King and Dell Henderson.

Superb Stories—Plays written by noted playwrights such as Hubert Henry Davies, Michael Morton, Julius Grinnell Furthman, C. Doty Hobart, Daniel F. Whitcomb, Gertrude Atherton, Henrik Ibsen, H. O. Stechhan and Charles T. Dazey. Stories by the world's literary celebrities.

Lavish Staging—Productions staged in elaborate fashion with infinite attention to detail regardless of cost.

Highest Class Technical Work—Photography and laboratory work unexcelled anywhere. Clear, sharp prints produced with greatest care.

Two Big Star Features Every Week—including the Charles Frohman Plays in Pictures. Each an attraction of the highest class in five or six reels.

Mutual Pictures—Big Stars Only—are absolute winners, from the standpoint of box-office receipts—satisfied patrons—famous stars and noted playwrights. They completely satisfy the best ideals you can possibly have for your theatre—assuring you a steady, rapid increase in prestige in your community.

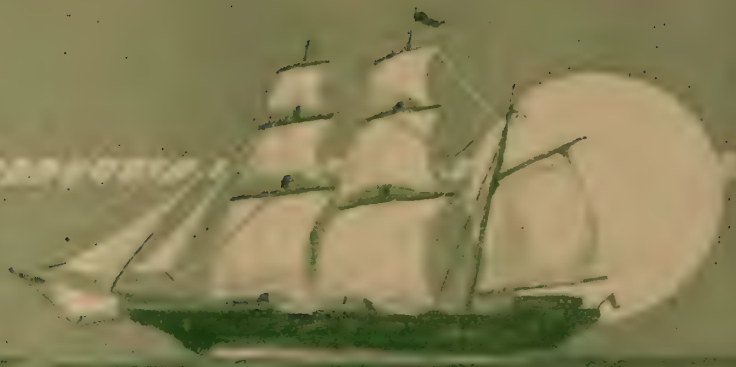
Don't Wait! Act at Once! The successful exhibitor is the live one—that one who is keen to grasp every trade boosting opportunity. Are you the man? Communicate immediately with your nearest Mutual Exchange regarding booking dates, prices, etc., on these new attractions—before your territory is closed.

President
Mutual Film Corporation

MUTUAL BIG STARS ONLY PICTURES

Big Stars Only

Two Big Features Each Week



Samuel S. Hutchinson, President
AMERICAN FILM COMPANY, INC.
Presents

WILLIAM RUSSELL
in
"The SEA MASTER"

By Charles T. and Frank Dazey. In five acts. Directed by Edward Sloman. Released the week of October 22nd.

The salt tang of the sea pervades every foot of this unusual production. It throbs with life and depicts the joys and sorrows, the brutal rages and mighty passions of a grim old sea-dog—a real master of men. Available now at all Mutual Exchanges.

BIG STARS ONLY

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AMERICAN FILM COMPANY, INC.
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MUTUAL FILM CORPORATION
JOHN R. FREULER, President

CHARLES FROHMAN'S PLAYS *in Pictures*

Empire All-Star Corporation
Presents

OLIVE TELL
in
"THE UNFORESEEN"

With an All-Star Cast headed by David Powell

The same Charles Frohman Play which played to capacity business at the Empire Theatre, New York, for fourteen solid weeks. During its tour of the country the "S. R. O." sign was in constant use. The beautiful Frohman star, Olive Tell, interprets the leading role.

In six acts. By Capt. Robert Marshall. Directed by John B. O'Brien. Released the week of October 22nd. All Charles Frohman's Plays in Pictures may be booked at your nearest Mutual Exchange.

Produced by
EMPIRE ALL-STAR CORPORATION
JAMES M. SHELDON, *President*

Distributed by
MUTUAL FILM CORPORATION
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BEST PICTURES
EMPIRE
BEST SERVICE

MUTUAL
BIG STARS ONLY
PICTURES

Released OCT. 22

MUTUAL FILM CORPORATION

Presents

CHARLIE CHAPLIN IN "THE ADVENTURER"

MUTUAL-CHAPLIN SPECIALS NOW AVAILABLE

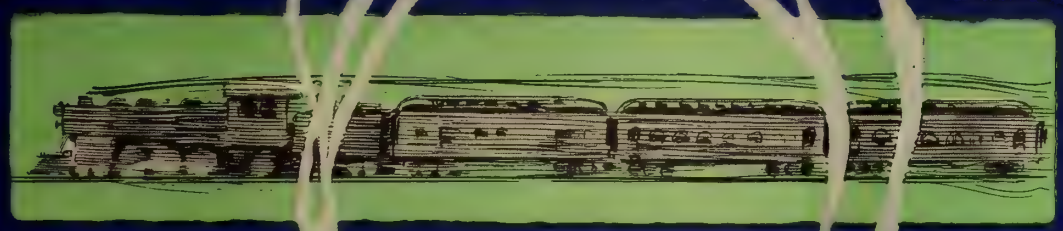
"THE ADVENTURER"
"THE IMMIGRANT"
"THE CURE"
"EASY STREET"
"THE RINK"
"BEHIND THE SCREEN"
"THE PAWNSHOP"
"THE COUNT"
"ONE A. M."
"THE VAGABOND"
"THE FIREMAN"
"THE FLOORWALKER"

The world-renowned comedian in a new role—one of a sort that he has never attempted before. New situations. New "business." New methods of provoking laughter. The inimitable Chaplin at his very best. In two hilarious acts. Released October 22nd. Arrange for this and eleven other Mutual-Chaplin Specials at your nearest Mutual Exchange.

MUTUAL FILM CORPORATION
JOHN R. FREULER, *President*
Exchanges Everywhere

BOOK A CHAPLIN WEEK

BIG STARS ONLY



THE LOST EXPRESS

HELEN HOLMES
IN
THE LOST EXPRESS

SIGNAL'S NEW MYSTERY SERIAL!

BIG STARS ONLY

"Sensational Success"

say exhibitors who are running

"The Lost Express"

"A great success!" Throughout the country—from coast to coast—comes the unanimous word of exhibitors now running Signal's new mystery serial, Helen Holmes in "The Lost Express."

Here are a few examples of the hundreds of overwhelming endorsements given "The Lost Express by exhibitors. These are quotations from unsolicited letters.

"Broke all attendance records today with the first episode of "The Lost Express." The story has real punch and a mystery element that makes them hungry to see more."

Majestic Theatre,
Oklahoma City, Okla.

"It may be of interest to you to know that I broke my record for any Friday's receipts on the first episode of Helen Holmes in "The Lost Express."

Arcadia Theatre Co.
Hugo Heller, Manager,
Milwaukee, Wis.

Hundreds of exhibitors who never before ran a Helen Holmes serial are putting "The Lost Express" over BIG! Those who have booked this stupendous mystery serial KNOW! Star: Helen Holmes. Director: J. P. McGowan. Author: Frederick B. Bennett. This combination means 15 weeks of box-office *records!* A new two-reel chapter every week. Write or wire your nearest Mutual Exchange.

Produced by
SIGNAL FILM CORPORATION
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MUTUAL FILM CORPORATION
John R. Freuler, Pres.

HELEN HOLMES
IN
THE LOST EXPRESS

MUTUAL PROGRAM

"Jerry's Soft Snap"
Released
OCTOBER 25th

"Jerry's Lucky Day"
Released
NOVEMBER 1st

Two More

CUB COMEDIES

Featuring

GEORGE OVEY

as

"JERRY"

"We are always on the lookout for the ready-witted 'Jerry,' as he is forever finding some new employment amidst novel surroundings and getting caught in unexpected complications. What will he do next?"

(From one of the many letters we receive from Exhibitors)

DAVID HORSLEY PRODUCTIONS

Eastern and Foreign Sales Representative
D. W. RUSSELL
729 Seventh Avenue, New York City

Studios and Executive Offices
Los Angeles, California

DOUGLAS

Undisputed Supremacy

DOUGLAS FAIRBANKS is not only supreme in his field—he's *unaisputeaiy* supreme.

After "Wild and Woolly" and "Down to Earth" no producer the temerity to even challenge

This newest Fairbanks picture is better before better because Mr. Fairbanks himself, from the story Joseph Henaberry's and the pulling power

The *pulling power* o by the *pushing powe*

FAIRBANKS

had
his position.

than anything gone
wrote it himself for
by Jackson Gregory.
staging enhanced the action
to the nth degree.

any star, even Fairbanks, is enhanced
of a live-wire exhibitor.

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *Pres.*, JESSE L. LASKY, *Vice-Pres.*, CECIL B. DEMILLE, *Director General*

ARTCRAFT PICTURES

Thos. H. Ince
presents
Wm.

S. Hart

"The Narrow Trail"

A Picture that for rapid-fire, breathless action and interest of plot, has never been equaled.

Wm. S. Hart has filled the niche left vacant by "Buffalo Bill Cody" in the hearts of the great public.

"The Narrow Trail," written by himself and for himself—and picturized by Harvey F. Thew, enhances his vital position in the hearts of his admirers.

Personally supervised by Thos. H. Ince

Released exclusively by

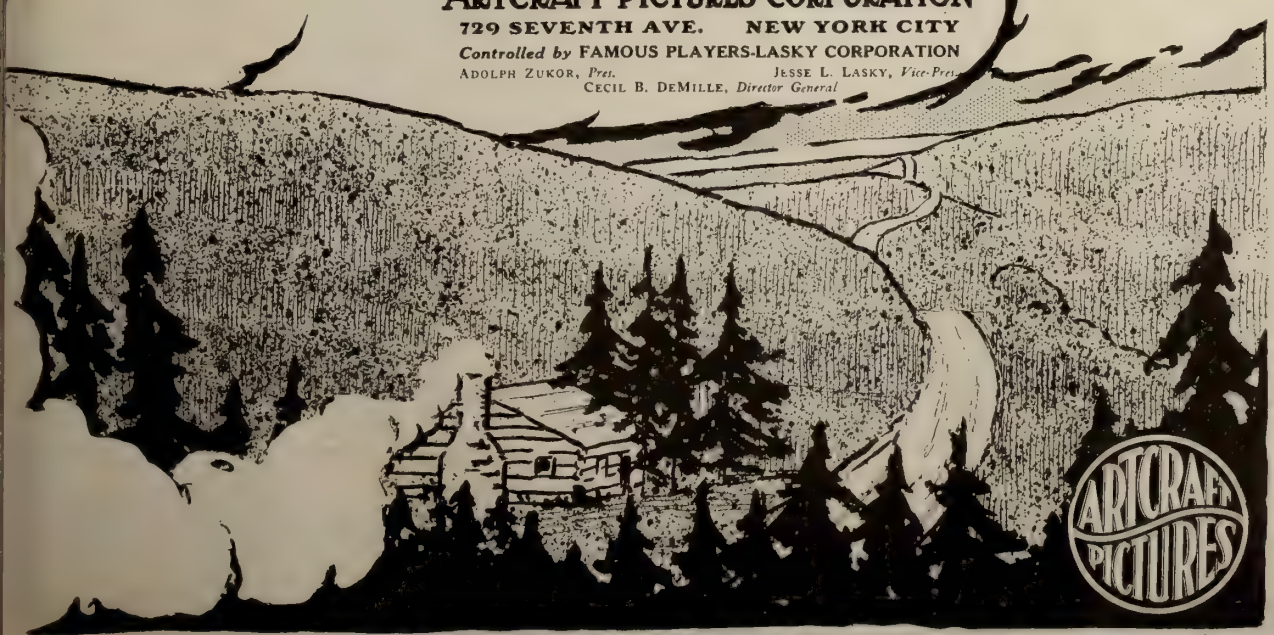
ARTCRAFT PICTURES CORPORATION

729 SEVENTH AVE. NEW YORK CITY

Controlled by **FAMOUS PLAYERS-LASKY CORPORATION**

ADOLPH ZUKOR, *Pres.* JESSE L. LASKY, *Vice-Pres.*

CECIL B. DEMILLE, *Director General*



WORLD PICTURES BRADY-MADE

WILLIAM A. BRADY,
Director-General,
WORLD-PICTURES
present

ALICE BRADY
in
"The Maid of Belgium"

Story by ADRIAN GIL-SPEAR
Directed by GEORGE ARCHAINBAUD

Now playing on Broadway to packed houses

Broadway ringing with applause

Public came in groups, crowds, droves, multitudes

Grim war—Society and its frivolities—Tender, loyal love

New York Park Theatre packed as never before

Success guaranteed. "The Maid of Belgium" is season's hit

Cosmofotofilm Co Inc.

Offers to

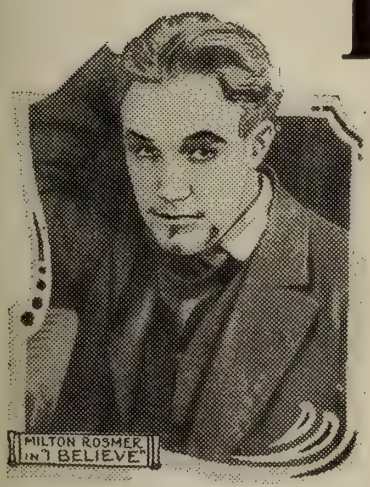
State Right Buyers

George Loane Tucker's

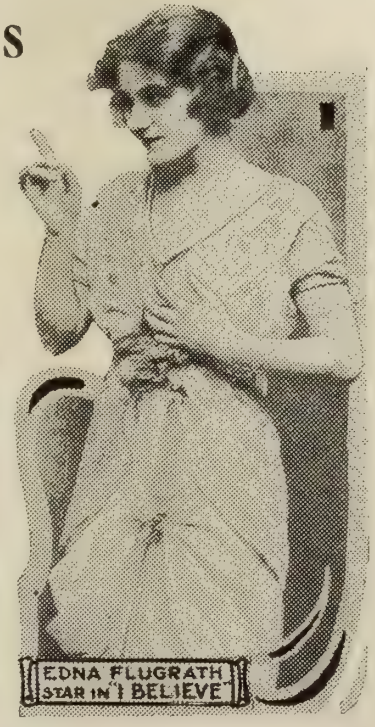
Master Feature Production

"I Believe"

The Dramatic Story of
A MAN WITHOUT A SOUL


MILTON ROSMER IN "I BELIEVE"

SCENE FROM "I BELIEVE"


EDNA FLUGRATH STAR IN "I BELIEVE"

SCENE FROM "I BELIEVE"

Cosmofotofilm Co Inc.
CANDLER BLDG.
220 West 42nd St.

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THE MOVING PICTURE WORLD

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There are big box-office possibilities in this typical New England drama. It contains all the appeal that made famous such successes as "Way Down East" and "The Old Homestead." By Joseph C. Lincoln. Release date October 22nd.

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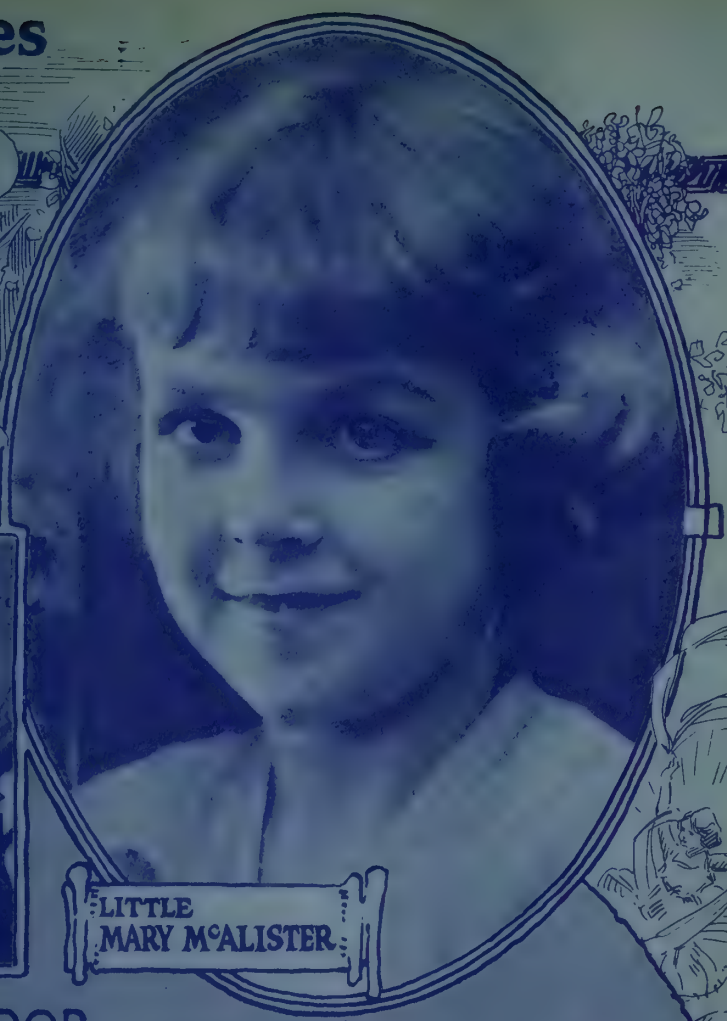

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You'll please patrons with this pleasant story depicting how the smile of a little girl won the stony heart of a grim old gentleman. By Charles Mortimer Peck. Screen time 65 minutes. Release date October 29th.

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featuring
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featuring
SHIRLEY MASON
Produced by THOMAS A. EDISON, *Inc.*

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featuring
JACK GARDNER
Produced by ESSANAY

"Pants"
featuring
LITTLE MARY McALISTER
Produced by ESSANAY

"The Apple Tree Girl"
featuring
SHIRLEY MASON
Produced by THOMAS A. EDISON, *Inc.*

"Fools for Luck"
featuring
TAYLOR HOLMES
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featuring
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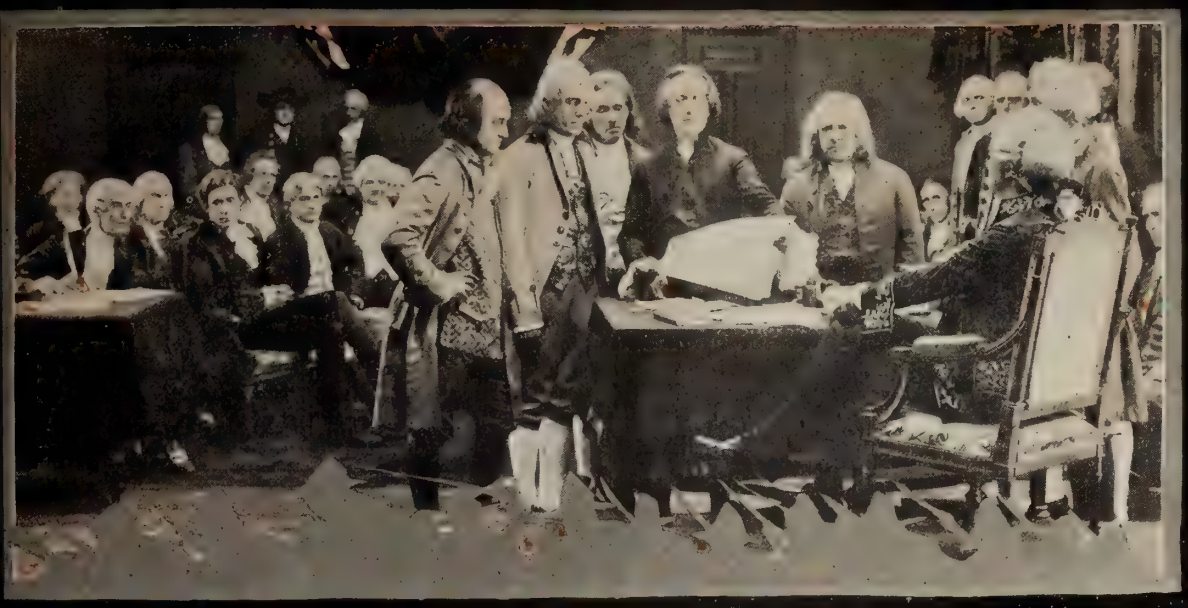

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IN SEVEN ACTS

Every first class theatre is known by this sign outside

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VIOLA DANA
IN
BLUE JEANS

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OF DEATH

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PICK OF THE PICTURES

J. Warren Kerrigan

— IN —

"A Man's Man"

Screen version by
THOMAS G. GERAGHTY

Written by
PETER B. KYNE

DIRECTED BY OSCAR APFEL

The Regal — Exulting — Debonair — Buoyant Story of an American Superman,— who holds no sacrifice too dear for the attainment of his loved one's happiness.

Envy the man
who loves a woman
who loves him truly;
his virtues
his strength
yea, and his faults.
Thrice blessed he
if he may call
the woman he loves
his staunchest friend

". . . . . will entertain any human being with red blood in his veins."—(*Moving Picture World*)
". . . . reaches the 100% mark of perfection."—(*Motography*)
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They know!

Produced under the personal supervision of
ROBERT BRUNTON, Manager of Productions

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PARALTA PLAYS

PICK OF THE PICTURES

Bessie Barriscale

IN

"Madam Who?"

Screen Version by
Monte M. Katterjohn

Written by
Harold MacGrath

DIRECTED BY REGINALD BARKER

Branded a spy.
Ever hunting
and being hunted in turn.
Every smile a deceit,
every truth a lie.
Always alert,
pursuing, plotting, scheming.
Trifling with fire,
with death, with infamy.
Shunned by friend,
despised by foe.
Ready to die
in shameful oblivion—
so that her country
may live.

The Secret Service Classic

—Mystery Prowling—Mystery Rambling—Mystery Strutting—
and with it all the Speed and Splendor of a shooting Star

Produced under personal supervision of Robert Brunton

Bessie Barriscale in "Rose o' Paradise"

By GRACE MILLER WHITE, Author of "Tess of the Storm Country"

Directed by JAMES YOUNG

The Happy Picture Heals the burning wounds of ailing hearts with the potent balsam of God's faith

Note: Our most extraordinary nation-wide advertising campaign will bring forth a demand by the public for "Rose o' Paradise" as insistent as a child's demand for the soothing croon of his mother.

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EVA TANGUAY

In Her First Screen Appearance

"THE WILD GIRL"

Directed by Howard Estabrook—from the story of George Rosener

Eva Tanguay as Firefly
in "The Wild Girl"—her first screen production.

the Eva Tanguay
the most famous
n vaudeville—the
star of the enter-
nt world.

This first appearance on the screen of the most magnetic personality of the entertainment stage—the famous Eva Tanguay whose songs and eccentric acts have packed theatres from the Atlantic to the Pacific for years past—offers to Exhibitors a most unusual opportunity for the tremendous profits to be secured by an early showing of her first picture. Big money will be made with "The Wild Girl." Act quickly and get your share

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CLARA KIMBALL YOUNG

AND HER OWN COMPANY

present her very greatest triumph o
the screen

"MAGDA"

Directed by Emile Chautard

Not even in "The Common Law" wa
this distinguished star of the scree
hailed with the outburst of praise wit
which all the critics have greeted h
performance of "Magda."

"In 'Magda' Miss Young swept everything b
fore her. It is the most convincing performan
she has ever given."

—*New York Tribun*

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"Miss Young's beauty and enthusiasm gave
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CONSTANCE TALMADGE

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This first of the new series of Select Pictures starring Alice Brady will be completed in another week. It will undoubtedly take rank as one of the very finest productions made by this most popular of screen stars. Now is the time to book the Alice Brady series and secure for your theatre the advantage of showing first the brilliant productions of this universally acclaimed favorite.

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Another Fine FALCON Feature

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THE BEST MAN
By GEORGE CAIN

A Dramatic Struggle of Two Men
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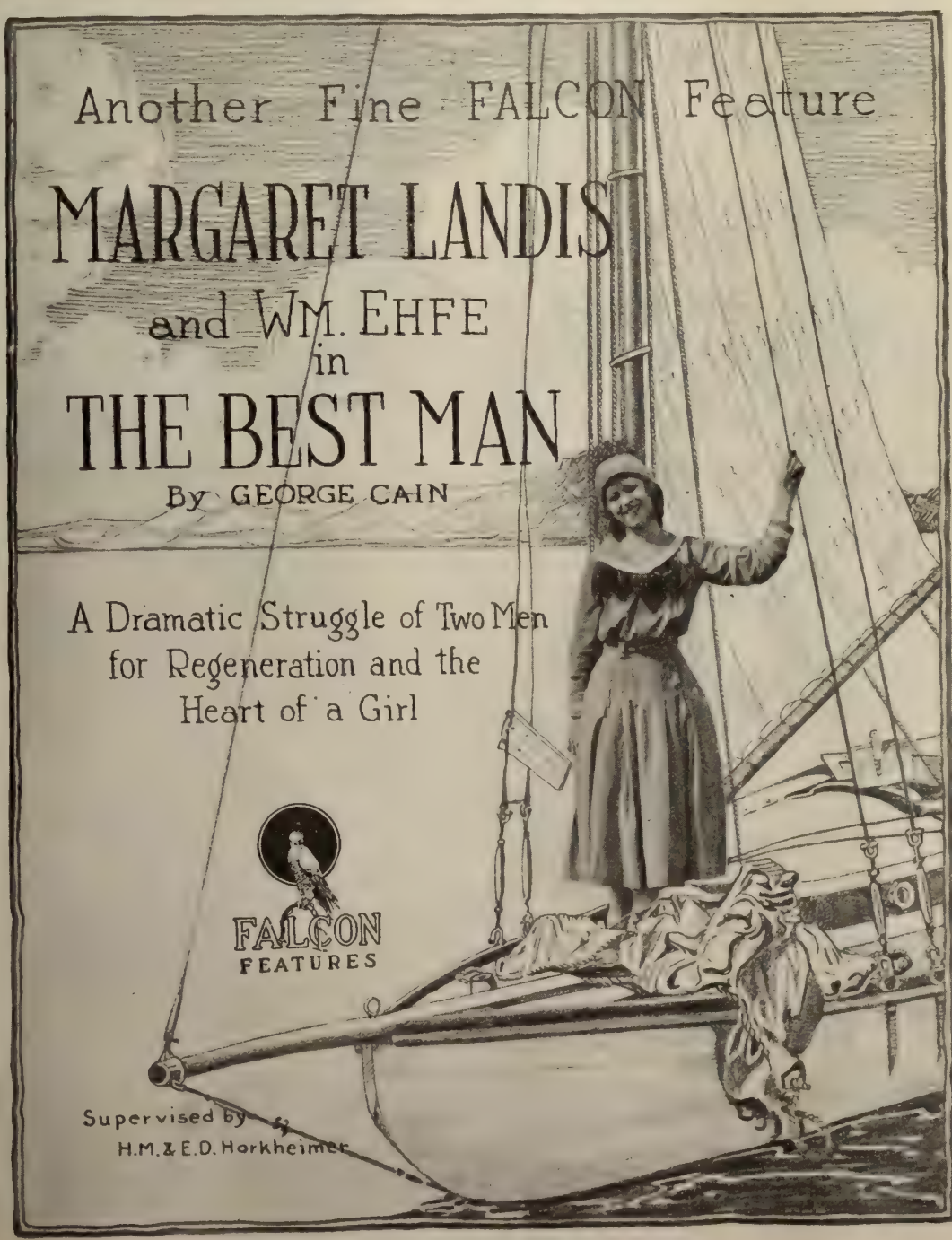

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BY

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ONE EVERY WEEK

25 minutes of humor helps any program.

"The Fable of Prince Fortunatus who Moved Away from Easy Street and Silas the Saver who Moved In."

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"The Fable of the Film-Fed Family."

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"The Fable of the Up-Lifter and His Dandy Little Opus."

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"The Champion" and "A Jitney Elopement"

outvies in fun the Satyr, the demigod noted since ancient times for his riotous merriment.

THESE LAUGH-MAKERS READY FOR YOU!
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Another Laugh-Compelling Set of SPARKLE Comedies

With KATE PRICE and BILLY RUGE

Week-End Shopping
Pals
Ambition
In High Speed
"A Bargain—$37.60"
"Monkey-Maid-Man"

READY TO BOOK IN A BUNCH

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Again "O. Henry" in the Red-Blooded West

The Shooting of Bildad's Leading Citizen by the Boy Desperado from Gotham

"LAW AND ORDER"

A story in which the traditional aspects of "Law and Order" are brilliantly exploited is this week's O. Henry masterpiece done into pictures. It is a snappy, strong two-reeler.

It is the chronicle of kaleidoscopic mutations in the aspect of law—as interpreted by those that have the interpreting. How the law of pride crumbles under the law of kinship is the main theme. It is great stuff—rude, elemental, human stuff—the great animal, Man, as personified in the untamed American—the native spirit standing stripped in the O. Henry atmosphere of biting raillery and fine understanding.

With Chet Ryan, Frances Parks, Dan Duffy, Roy Bender, W. L. Rodgers and Claire Toner
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serials have come and gone.

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By the Master Plot Builder
E. W. HORNUNG, Creator of "Raffles"

Made by the SURE-FIRE Producers of
PICTURES THAT GET THE MONEY

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Selected and Reserved from "GRANT, POLICE REPORTER," because of their Class, Punches and Pulling Power.

Special "Ham" Comedies

5 NEW ONE-REEL SCREAMS WITH HAM AND BUD AT THEIR BEST

"Politics at Pumpkin Center," "The Boot and the Loot," "A Whirlwind of Whiskers," "The Onion Magnate's Revenge," "The Bathtub Bandit"

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(The Index to this issue is on page 586.)

Saturday, October 27, 1917

Facts and Comments

THERE certainly is good and sufficient ground for the contention that the Government has, possibly unintentionally but none the less surely, discriminated against this industry in the schedules carried by the new War Tax. It must be remembered that the exhibiting end of this industry is being badly hit by the withdrawing of so many men for active military service, thereby greatly reducing the attendance at our theaters of themselves and their families. Over against this actual loss, we know that many other lines of trade are being greatly benefited by the present preparations for war. The shoe and leather business, the woolen, cotton and clothing industries, all branches of agriculture and food and provision dealing; the coal, steel, railroad and many other lines of endeavor are being benefited by a greater volume of business, while the moving picture industry from its very nature is going to suffer from a considerable decline in actual volume of business. There is no begging the question in this line of reasoning but a plain statement of actual facts that this whole industry has to face and careful consideration of the matter would have shown the inadvisability of adding to the present burdens of the low priced theaters. The first proposition to exempt all admissions under twenty-five cents was a much more wise and practical solution and should have been adopted.

* * *

THE appointing of three members of a Cinema Commission to go to Europe by President Wilson is another excellent example of the realization of the value of the moving picture on the part of our chief executive and his advisers. Moving pictures of the work being done in this country will demonstrate actual conditions to friend and foe alike more conclusively and more convincingly than all the papers and books that could be printed. For the proper handling and distribution of this weapon of offense and defense what more sensible action than the selection of men who are experts in moving picture work to assist the Government with their years of knowledge and experience. Is this not another encouraging example of the directness and thoroughness with which the American Government is tackling the multitudinous problems now confronting it.

* * *

REPORTS just to hand from Cleveland advise that arbitration between exhibitors and operators has just ended in agreement on a flat rate, thereby doing away with previous scales of various salaries depending upon nature of theater. This would certainly seem to be a step in the right direction and an improvement on the scales published in a recent issue, showing what the New York operators' Local desired to put into effect. Different scales for the same work in theaters of various sizes and admission rates does not seem a just basis on which to figure and will always, it would seem, be a source of dissatisfaction to competent operators employed in the smaller and lower priced houses. In this connection we take the opportunity to say that those who presume that the Moving Picture World will ever uphold the "Nothing to arbitrate" policy in regard to questions of this sort are making a grave mistake.

* * *

READERS who purchase their copies on the newsstands will confer a favor if a number of them at various points will advise us as to just which day of the week they are able to find the Moving Picture World on their local stands. We believe that the reader who sends his subscription to us and has his paper mailed direct will always receive his paper at least a day earlier than it can reach the newsdealer, but we desire to secure the earliest possible newsstand distribution as well and the above information will help. Thanks in advance.

* * *

BEWARE! This industry again seems to have attracted the stock promoter, if we may judge from two separate pieces of promotion literature that reached us this week. Giving a list of six or eight of the best known productions, one of the circulars naively proceeds to say that "it is reported" that profits of from 700% to 3,000% were realized on each of them. It then proceeds to intimate that its $1.00 stock might therefore earn anywhere from $10.00 to $30.00. The second promotion circular has the effrontery to quote from the literature put out by another notorious stock promotion scheme of two or three years ago and against which we warned our readers at the time.

Audience Contagion

By Louis Reeves Harrison

IT is like that of a whole nation. It does not get under way of its own accord until it is given a push by the intelligent portion. A similarity of the collective mind is that it lives in the present—the average individual cannot see beyond himself—there is nothing new under the sun for him—his vision is limited to the stage of development he has reached—he rarely realizes that he is a creature of evolution, each step of which developed something new in that human makeup. The consciousness of the average individual is that of passive mass consciousness until intelligent appeal is made to common needs and common sensibilities such as we often find collectively expressed in an audience attending the picture show.

What does that audience think of the exhibition? What starts it going, stimulates interest, awakens inspiration? The same old thing, or something new? Repetition, or variety? A great deal depends upon what is vital. We are all interested in our own material development, in our progress as individuals and as a people, in our habits and customs, in our social organization, in the many institutions we have set up and are supporting, military, industrial, economic and educational. Some of us adhere stubbornly to the established. Others are weary of it and eagerly searching for improvement.

How are these diverse elements to be reconciled? One believes a certain law should be enforced. Another believes it is rankly unjust. The play contains an attack on that law. The question can be answered best by an illustration. The early settlers in this country were from many nations, men of differing habits, customs and views. How were these people brought into a sympathy of feeling and purpose?

It comes in the nature of a surprise to the superficial student of history to learn how few people in this country then really wanted to change from the old forms of government, especially if it involved war and personal discomfort. A few human dynamos did the whole thing. A few men of large vision, dreamers they were, gave the necessary push, started the momentum, which resulted in a contagion of patriotism and eventually brought into existence the form of government we now enjoy.

That was over a century ago—we have almost forgotten it—and we have forgotten those who declared against anything new, who worried about innovation for fear it would disturb business. We have those same old tories with us now in the moving picture business, and those same old tories are in the moving picture audiences. It is hard to convince them of anything outside of the little they could see from some small hollow of egotism in which they have been born and brought up.

It requires intelligence to lead them out of the hollow and up the hill to greater heights, where the view is more extended, where their own outlook will be broader, if they have eyes to see and brains to comprehend. But we cannot appeal to such people with the explicitness of logical argument—their minds are closed to intellectual products—so we use instead the guidance of sentiment mingled with insight. We fill a story with the vivid details of human experience, dramatic forms which arouse intellectual conviction through feeling. The mass mind is a close observer of facts and can be stimulated by fantastic realism to a sentimental, if feeble, grasp of a truth never before understood, a first spark of audience contagion.

Whether in the gory combats of cowboys, or in the vanity fair of super-society, the audience demand is for a swift and forceful presentation of life, an impression created by trenchant and sensational means. Success in stimulating that audience mind comes to those who address its susceptibility with curiosity-arousing novelty, with high-strung suspense, with the intense clashing of opposed forces. The collective responsiveness is aroused by the elemental traits of human nature, but it must be aroused to some purpose for lasting effect.

The audience mind is a child mind in its love of variety, and it has but a vague idea of its own trend until shown the way through a glamor of sentiment by a still, small voice of reason and common sense. But once the movement is rightly started, sanctified by intelligence, made forceful by good judgment, made persuasive by good taste, cold and skeptical reflection in the audience mind is replaced by warm and sympathetic interest. The sense of reality is satisfied in careful details of treatment, no matter how imaginative the story motive.

An audience becomes fickle and obstinate when the settings are bare of semblance to the expected, when conduct is inconsistent and incongruous, when character impulses are false to experience, and this is why capable critics lay stress on what might seem at a glance to be unimportant. These fine details of realism play their part in affecting audience susceptibility, as do symbols in stirring audience imagination. They are necessary to favorable prepossession of a mixed body of people and to the spread of contagion. The crowd mind is a prey to an illusion that the story must be true to life, a remarkable illusion when closely examined.

It is not the tame, colorless and disorganized life that most people are compelled to live which provides material for a successful story, and it can be fairly suspected that imagination plays a part when people relate incidents in their past careers. If we held a mirror up to the daily round most of us follow, the reflection would be one of monotony to an audience. Practically every story of strong appeal is a well-ordered and carefully constructed work of the author's imagination. It is pure fiction given the semblance of reality in some cases, in others sensing our dreams, desires and aspirations.

In that "it takes us away from ourselves" the absorbing story is adroit fiction. It galvanizes some of our half-dead emotions with an intensity of movement and feeling such as real life rarely presents in concentrated form, but the presentation must have a certain plausibility in the matter of details to be convincing and increase the contagion its purely romantic interest arouses. The real story of humanity lies in a revelation of human traits under the stress of intense dramatic conditions, with a subcurrent of motive beneath all action.

Audience contagion is reached in much the same way as the spirit of patriotism, so the new art, like our new form of government, should become one of liberal culture and free individual expression. It has made laborious efforts and slow advances because of old intolerance and stale prejudice, but that is also the story of our social progress. Almost the same conventional stupidity which has obstructed our progress as a people delays the growth of our young art to an age of reason, puts a taboo on creative vigor and hinders the sway of common sympathy.

Contagion of enlistment, of patriotic support, of national spirit, must be started with a "zip" to get it under way. So must the screen story. And that "zip" is exactly what nearly all old stuff lacks.

Topical Jottings

By Sam Spedon

IN answer to the question: "why don't you write some more of that peppy stuff?" we wish to state that when occasion presents itself we will do so without hesitation. We are taking our job seriously, not too seriously; neither do we take ourself too seriously. We try to keep apace with current business happenings and up to the minute if possible. We do not believe in traveling in a beaten path; we try to be here, there and everywhere to cover the broadest field of observation and keep ourselves and readers in touch with the leading questions of the industry from an editorial viewpoint. We do not wish to harp upon the same subject all the time. Therefore, we try to vary our style and texts and treat our subjects as we consider they deserve to be handled. Business matters have to be treated more or less seriously and thoughtfully while personal idiosyncrasies and faults allow of a free play of one's own expression of feelings and naturally permit of more or less display of "pep." Hereafter you will know the reason why and not misinterpret our earnestness to say the right thing in the right place.

Will Adjust Itself.

There seems to be an inclination on the part of the distributors and producers to meet the question of the tax on films fairly and equitably. It is a question whether there will be a material increase, if any, in rental prices of pictures to the exhibitors. This opinion is not based on supposition; it is gathered from the expressions of some of the distributors. As soon as the producers can figure and decide just what percentage of waste and discard is generally connected with each thousand feet of production, they will be able to calculate definitely the cost of production and just what they can or may be obliged to do under the circumstances.

A Great Honor.

The election of four American cinema commissioners by the National Association of the Motion Picture Industry and their appointment by President Wilson, is one of the greatest distinctions ever conferred upon an industry. The commissioners, as you have already been informed, will distribute American pictures among the encampments of three allied countries of Europe, namely: France, Italy and Russia, to visualize the activities of the United States in the world's great war. The President recognizing the universal language of motion pictures, knows that they will bring before these nations facts that could be taught in no other way, more directly and forcibly than word or pen. J. E. Brulatour of the Eastman Company is chairman of the commission, located in America, to select, look after the shipping of all pictures and see that the supply equals the demand. P. A. Powers of the Universal Company will go to France, F. J. Marion of the Kalem Company will go to Italy and W. W. Irwin of the Vitagraph Company will go to Russia. The commission will act in co-operation with George Creel, national publicity manager, and J. R. Mott, general secretary of the Y. M. C. A.

All Can Help.

At the meeting of the National Association when the American cinema commissioners were elected to represent the Government in the distribution of motion pictures in Europe, we could not help thinking what great opportunities some men have. We felt like volunteering our services when volunteers were called for, but—the men selected are men who can afford to sacrifice more or less time and money to do patriotic service, men who have been financially successful enough to command attention, men of fine appearance, whose personality will probably impress others with the importance of their missions and whose positions in the industry should engreat, but we can all help "keep the home fires burning until the boys come back." No man is greater than his opportunities and every man who does his duty in that position, no matter how humble, to which it has pleased the Lord to call him, is a very desirable and useful citizen.

No General Action on 10% Tax Yet.

There are a number of theaters throughout the country where admission prices have already been advanced, to meet the high cost of films and overhead. We were told that all along Broadway in New York City that prices had been increased and the minimum price of admission was twenty-five cents. To satisfy ourselves we gave that thoroughfare the "North and South" from 42nd street to 125th street and made the following notations: Rialto, 15, 25, 50; Strand, 15, 25, 50; Park, premier showing, 25 and 50; Circle, 10 and 15; Photoplay, 10 and 15; Eighty-first Street Theater, 10, 15, 25; Keith's Colonial, vaudeville and pictures, 25 to 75; Loew's, vaudeville and pictures, 10 to 25; Fox Nemo, matinees 15, evenings 25; Olympia, matinees 15 and 25, evening 15, 25 and 35; Riverview, matinee 15, evenings 25, raised prices Sept. 1; Keith's Riviera, vaudeville and pictures, matinees 15 to 50, evenings 25 to 75; Japanese Garden, 15 to 35; Adelphi, 10 to 25. Up to Saturday, Oct. 13, there seems to have been no general action taken to advance prices on account of the 10 per cent. war tax on admissions and no intention to lower the standard of pictures to be shown. Very probably we will have more to say on this subject as reports come in after the method of collecting the ten per cent. tax is put in operation.

One Way of Doing It.

We know a manager in a small city thirty miles from New York, of 8,000 inhabitants and two theaters, who has a star feature day twice a week, Wednesday and Saturday, for which he charges 15 cents admission, five cents in advance of other days, and he is making it pay. He tried this as an experiment, securing the features as early as possible after their metropolitan premier showing, just to see if the people were willing to pay for up-to-date pictures. Of course, this manager is a real showman, knows how to advertise and keep his theater in first class shape, makes it inviting, comfortable and attractive. His patrons appreciate his efforts to run a place creditable to the town and are giving them their hearty co-operation and support.

Setting the Pace.

We attended the opening of Crandall's Knickerbocker theater in Washington, D. C., last Saturday night. We feel like eulogizing upon it. Everything about this theater is strictly up-to-date; pictures, seats, decorations, ushers, orchestra and everything else are of the best, even the banquet after the performance and the company of celebrities present were notable. There was much to expatiate upon, but we won't. The whole affair made us think what a pity it is that all motion picture theaters are not like this one. It certainly sets the pace. Mr. Crandall

had a great opportunity in establishing the Knickerbocker in Washington and he has made the most of it. The location is in a swell neighborhood of big apartments and fine homes. We can't all have big theaters, conditions do not warrant it, but we can all make our houses as attractive as possible and we should pattern as far as possible after the real showman managers and learn how they do it. If we are willing to grovel along or haven't the ability and means to show progress, we can make up our minds somebody else will, if conditions and patronage warrant it. We must watch out and be on keen edge if we wish to be in the running of the future and keep up with the development of the exhibition end of the industry. You have got to be a live one or you'll be a dead one.

Old Plots Made New

By Edward Weitzel.

THE magician in "Aladdin" went around exchanging new lamps for old; by the wizardry of the playwrights' art old plots are dipped into the fountain of youth and come out, to all appearances, fresh and new. This is especially fortunate for the makers of moving picture plays. If the old themes could not be used over and over again and given the semblance of newness, screen drama would long ago have exhausted its story supply. At the rate that the most vital element in motion picture plays is being utilized, it is necessary to obtain plot material from every available source. Dumas' famous remark, "I take mine own wherever I find it!" must, in a broad sense, be appropriated by the screen—since original material is scarcer than the dental equipment of the greedy but toothless hen. Furthermore, any lack of originality will not be questioned by the average spectator, if the playwright knows how to choose skillfully from the storehouse of old plots and to adapt his story to modern conditions.

A reason for this is pointed out in an article by Bruce Barton in "Every Week," in which he quotes the philosophic and witty Mr. Dooley, as follows: "Lookin' around me, I see many great changes takin' place; but lookin' back fifty years, I see hardly any changes at all." The editor adds: "It is necessary to take a long look; to realize that human nature does not change; that in any age the same set of circumstances will produce the same results, and that, slowly but surely, certain great principles are working themselves out in the world."

That explains why there are no new plots for the story teller. The primitive passions are still the same, and human beings of all ages are actuated by the same desires, the same hopes and the same fears. Skilled technic is the only means by which the playwright can make the spectator forget that he is looking at an "oft told tale" and convince him of the reality of the life shown on the screen. This also explains why the clown in the circus tells the same jokes and dispenses the same brand of humor, season after season. Also why the bits of business which his forebears used before him have been faithfully copied to the great profit of the famous Mr. Charles Chaplin. People have always laughed at such antics and always will—if they are given the Chaplin touch.

Reference is occasionally made to the moving picture plays of great originality and purpose that the future holds in store. From the "showmanship" side of the matter, the screen is more in need of one hundred five-part photoplays of the popular brand—entertaining stories of ordinary humans—than of any epoch making masterpiece. When the time is ripe for such a picture it will be forthcoming and will meet the approbation it deserves; but the demand for good five reelers will not be affected in the least, and they will still be the most important feature of the picture maker's output.

And the more drama they possess, the greater their chances for success! The principal reason why so many old stage plays have been adapted to the screen is because they contain drama, more or less—drama in its technical sense. And no screen playwright need hesitate to seize upon any theme, however old, nor employ any stage device, however ancient. All he requires to turn out a successful scenario is the dexterity that will enable him to give his work the appearance of freshness; and to have the good fortune to select material containing that elusive something which determines the fate of his play and which no man is able to recognize until his task is completed and he reads the confirmation of his hopes in other men's eyes.

Damn! Damned!! Damnedest!!!

THIS is not profanity by any means so far as the writer is concerned; it is simply recording some lessons learned from the screen. The writer is not an exhibitor, yet for several months he has been engaged running special exhibitions in aid of the Red Cross, the Liberty Loan and other good causes.

All of these exhibitions have been given in connection with Church and institutional work. It is therefore readily understood that only pictures that were in every respect "safe and sane" could be used; unusual success attended the selection of subjects so that, in the majority of instances, there was nothing thrown on the screen that could offend the taste of the fastidious audience which was always present. Judge, however, of the writer's chagrin when, after knowing that the subjects were such as could be safely trusted, the sub-titles proved "the nigger in the wood pile" and language of a most useless and offensive kind appeared unexpectedly for young and old to read. During the course of one evening exhibition when the choicest of subjects had been carefully selected, there appeared on the screen among the sub-titles one "Damn," two "Darned," two "Damned" and two "Damnedest" so that this perfect and pure (?) exhibition was afterward described as about the most "Damned" of its kind.

Is the English tongue so lacking in expletives that it becomes necessary for vulgarity and profanity to appear in this way? These are no "printer's devil" sort of mistakes, neither are they accidents nor incidents in the often necessary make up of a picture; they are actually and really very thoughtful and deliberate writings by responsible persons and, it must be said plainly and pointedly, betray a vulgar estimate of the audiences before whom these sub-titles are expected to appear. In a picture there are many incidents which can be passed over in that they may not be perceived, but reading matter must be read and often young children ask their elders to read these explanations for them so that every conspicuousness is given to these glaring breaches of good breeding and propriety. Need more be said, is a "word to the wise" sufficient and the pointing out of a grievous error enough to command its eradication? W. H. J.

SAVE FOR LIBERTY BONDS
The Safest Investment in the World

Activities of War Committees

OF THE MOTION PICTURE INDUSTRY

Triangle to Distribute "Booster" Picture

Recruits for Training Camps to Be Reached by Patriotic Feature, "Who Leads the National Army."

IN line with the general effort being made by the film industry to back up the Government in its recruiting and financial activities the Triangle Distributing Corporation has volunteered to take charge of the distribution of the patriotic one-reel feature, "Who Leads the National Army." The picture was prepared under Triangle supervision in cooperation with the Military Training Camps Assocation of the United States, which is promoting the picture through a central board and small units of influential citizens throughout the country.

The picture, which was authorized by the War Department, shows the intensive training of the officers of the National Army from the time of registration on entering the camps until commissions are granted. It has no old war scenes or any material irrelevant to the actual present day training and selection of officers. As a direct and forceful stimulant to recruiting, it is expected to exert a powerful influence in bringing men of maturity and real executive ability into the training camps all over the country.

The appeal to exhibitors in the rental of this picture is purely patriotic, the money derived from rentals to be used wholly in furthering co-operation with the Army. The theater booker is thereby enabled to do a patriotic act without expense to himself or his employer simply by substituting this one-reel patriotic feature for some other one-reeler, such as a scenic, which he must book in order to fill his program. The Military Training Camps Association believes that it will not be difficult to find some patriotic citizen in each theater community who is interested in the great work of the association and will be glad to pay the exhibitor's film rental, if necessary, in order to have his fellow citizens see the picture.

Forty-two prints of the negative have been made by Triangle for distribution to its exchanges. Artistic paper will be supplied with each print. The release dates in different sections of the country as as follows:

October 22—New York, Buffalo, Boston and New Haven exchanges; October 29—Philadelphia and Pittsburgh; November 5—Chicago and Milwaukee; November 12—Cleveland and Cincinnati; November 19—Detroit, Minneapolis, Kansas City and St. Louis; November 26—Atlanta, New Orleans, Dallas and Washington; December 3—Los Angeles, Seattle, San Francisco, Salt Lake City and Denver.

The week directly following the release date of each exchange will be known as training camp week in all motion picture theaters of that territory. Within a few days members of the Military Training Camps Association all over the country will be busy interviewing exhibitors for the purpose of presenting the advantages of showing "Who Leads the National Army." Further information may be had from Y. F. Freeman, general manager Triangle Distributing Corporation, 1457 Broadway, or Nat S. Stronge, Military Training Camps Association, 19 West 44th street, New York City.

144,000 SLIDES FOR UNCLE SAM.

Uncle Sam hung up a new record for slide orders when he placed his contract with the Novelty Slide Company of New York for 144,000 Food Administration slides, to be used in connection with the "food pledge card" campaign.

The plant of the Novelty company has been taxed to its limit of capacity, but the order is being filled on time, and 18,000 exhibitors will receive these government slides.

It is needless to add Uncle Sam will appreciate the exhibition of these slides on the screen of every theatre, and every exhibitor can do his bit by lending his screen for this noble purpose.

Bay State Men Aid Liberty Loan

Committee Under Chairmanship of E. H. Horstmann Seeking Subscriptions to Second Fund.

THE picture men of the Bay State are out to do all they can to aid the Government in putting over the Second Liberty Loan. To stimulate interest and receive subscriptions there has been appointed a committee, under the chairmanship of Ernest H. Horstmann, and with headquarters at 127 Pleasant street, Boston, composed of E. R. Gregory, Harry F. Campbell, Harry Asher, H. A. Gilman, Sam Grant, Nathan H. Gordon, Frank J. Howard, S. Moscow, Colonel H. L. Kincaide and L. B. Mayer.

Chairman Horstmann has issued the following appeal:

"The writer has been asked by the Liberty Loan Committee to act as chairman of the 'movie' interests for the purpose of securing subscriptions to the Second Liberty Loan. The above committee has kindly volunteered to assist the Government in this drive. Let us uphold the good name the industry has always borne in aiding the Government by subscribing to the utmost penny, even more than we can afford, to help sustain that good name.

"If you feel you cannot afford to subscribe, think it over again and again. Mothers are giving their boys, wives their husbands, and won't you loan, not give (remember it pays 4 per cent.), the good old United States that which she needs at present? What is the good of sending our boys to the front if we cannot send them guns to use, food to eat and clothes to wear? Don't forget they are fighting your battle as well as their own. Let the slogan be: 'Do unto the boys who have gone to the front as you would like to be done by.'

"Send subscriptions to any of the above committee."

Food Conserving Banquet for Yankees

Dinner to Follow Convention of New England Motion Picture Men Will Conform to Hooverian Ideas.

THE dinner at Boston's Copley Plaza on October 23 to follow the joint meeting and convention of the motion picture exhibitors of New England will conform strictly to the food conservation requirements. This departure from the usual menu is in recognition of two factors among others. October 21 begins food conservation week throughout the United States. Then again Arthur S. Friend, chairman of the motion picture committee working in conjunction with Herbert Hoover, is to be one of the speakers at the banquet. Walter W. Irwin, executive chairman of the National Association of the Motion Picture Industry and last week named as the Russian representative of the American Cinema Commission, also is announced to speak.

It is believed two hundred exhibitors will attend the convention at the Plaza, which first will take the form of gatherings by individual states and then of all New England exhibitors. At the dinner in the grill room in the evening, tickets for which are set at $3, a welcome will be extended to any one connected with the industry. As printed in the World last week, among the speakers will be Mayor Curley of Boston, President Brady of the National Association, President Ochs of the league, former Governor David I. Walsh of Massachusetts—the great and good friend of the motion picture men of the Bay State—National League Treasurer E. H. Horstmann, President Black of the Maine League and President Bean of the New Hampshire League.

Reservations for the dinner may be made with E. H. Horstmann, 174 Pleasant street, Boston.

DEATH OF BEN E. DRUM.

Ben E. Drum formerly manager of the Artcraft Pictures Corporation in Minneapolis, passed away at his home, 2313 West Monroe street, Chicago, on October 3. He leaves a wife.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

Baltimore Exhibitors Meet

Rousing Session Held on October 7—Will Call State Convention in November.

ON Sunday night, October 7, the Maryland Exhibitors' League held a rousing meeting at their headquarters in the New Theater Building, 210 West Lexington street, at which many questions of vital importance to the Maryland exhibitors were discussed. At this meeting, which was very enthusiastic, there were assembled only about fifteen members, although all those on the roster had been notified by letter that this first meeting of the new season was to be held. F. A. Hornig, president, presided.

The first matter that was taken up was the exchange depot question. The league is endeavoring to have a central location in Baltimore which will be convenient to all exhibitors, where film may be left, as each theater is through with it, for the theater using it next. The cost for this service would be 10 cents for members of the league and 25 cents for non-members. According to the discussion which ensued, it seems that the exchanges are in favor of the move, but when it comes to acting, have done nothing and again the question as to the responsibility while the reels are at the exchange appears to be a stumbling block, as no one wants to assume it. A committee of two including J. L. Rome and W. E. Stumf, was appointed to look into the matter and report at the next meeting.

As the by-laws call for a report on the books of the league at certain stated periods, a committee will soon be appointed by President Hornig to examine them. An application for membership was received from B. Cluster and he was accepted. A resignation was received from Frederick Clement Weber of the Gertrude McCoy theater resigning from the league. Mr. Weber's resignation was referred to E. B. McCurdy, the director of the league from that territory, so that the latter could personally see him and have him reconsider the matter. In a letter received from B. Rosenbauer, of the Echo theater, he resigned his position as a director of the league, but still retained his membership and sent three months dues with the letter in advance.

A motion was made by Thomas D. Goldberg of the Walbrook theater, and seconded by J. Louis Rome of the Broadway theater, that a standing committee be appointed to look into all applications for membership in the future. The motion was made with a view to see that all future members understand the object of the league and the reason it is being carried on. The motion was immediately carried and a committee of three was appointed including E. C. Sandell, Louis Schlichter and Julius Goodman.

Then there was a short discussion on the present admission prices being charged by some houses while others in the neighborhood are compelled to charge higher rates. This was referred to the board of directors for investigation.

President Hornig then read a letter which he had received from Lee A. Ochs, president of the Motion Picture Exhibitors' League of America, suggesting that a state meeting be held in November.

Thomas D. Goldberg made a motion that a meeting for a state convention of the Maryland exhibitors be called on November 6, but as this date was considered too short a period in which to get ready, no definite date was set. But all favored that a reply be immediately sent to President Ochs and that a convention be held in November. If the plans of the league come to a head, the convention will be held at the Hotel Emerson and after the meeting is over, a fine lunch will be served to those present.

The next question that came up was the one regarding censorship in the State of Maryland. In the discussion on the subject it was learned that the exhibitors in Baltimore seem to have several friends who may probably be elected to go to Annapolis to the next Legislature. J. Louis Rome made a motion that a committee of three be appointed to query the candidates for the Senate and House at Annapolis in regard to what stand they will take on the matter if elected. This motion was immediately seconded and carried and C. W. Pacey, J. Louis Rome and Thomas D. Goldberg were appointed on the committee to write to the candidates. Each member is to be allowed $10 for stamps and other expenses while making the investigation.

Among those who were present at the meeting included F. A. Hornig, E. C. Sandell, Julius Goodman, Joseph Brodie, E. B. McCurdy, J. Louis Rome, H. Valentini, Joseph Rabinowitz, W. E. Stumpf, W. Albers, Louis Schlichter, N. B. Burns, Thomas D. Goldberg, Guy L. Wonders, C. W. Pacey.

NEW JERSEY LEAGUE IN CONVENTION.

The coming convention of the New Jersey League of Motion Picture Exhibitors promises to be a notable one. Dr. H. Charles Hespe, the president, has got tentative promises from Governor Edge, Senators Freylinghuysen and Hughes and Congressmen Hamill and Eagon to the present. Ex-Governor Fielder, the present Food Administrator; McCormick Blair, chairman of the publicity department of the Four Minute Men of the Council of National Defense, and speakers from the motion picture industry will address the convention.

The opportunity to present to the Legislature the advisability of repealing the moving picture tax, the presenting of the reasons for Sunday legislation to the Government and the politicians of the State and also the chance to show our patriotism and fealty with the men engaged in national work should be appreciated by every exhibitor. Last but not least, the music tax situation will be thoroughly gone over.

The meeting will be held in Achtelstetter Hall, in Newark, October 17, at 11 o'clock.

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

Motion Picture Exhibitors' League of New Jersey, at Newark.....**October 17**
Dr. H. Charles Hespe, President, 335 Central Avenue, Jersey City

New England Exhibitors at Boston.....**October 23**
(Also Individual State Meetings in Afternoon) E. R. Gregory, Chairman, Dorchester Theater, Boston

Officials Interpret New Tax Law

All Returns to Government Will Be in Form of Monthly Statements Showing Details of Business Done.

THE officials of the Treasury and Internal Revenue Departments have announced the rules governing the operation of the new amusement tax, which goes into effect on November 1. No stamps or special tickets will be issued by the Government, the collection of the vast sum involved being done through the medium of tabulated statements of business. This will be returned each month, promptly on the first; will be sworn to, and will be accompanied by a certified check or bank draft.

The Collector of Internal Revenue for each district, who, by the way, will be the official the theater manager will have to deal with, will supply the necessary forms before November 1. These schedules will indicate the amount of business done daily, sub-divided according to the number of admissions at the different prices if there be more than one charge, and indicating the number of passes and also of children. It is the opinion of the department that children under twelve years of age will pay but one cent tax, whether the rate for them be ten cents or fifty. Of course, if the rate be five cents no tax is assessable—whether patrons be children or adults. In other words, the five-cent seats in any house are exempt. None but bona fide employes and city and government officials will be exempt from the tax.

The Government is not concerned as to how the exhibitor assesses and collects his particular tax. If he choose to advertise to his patrons that his price of admission is ten cents including tax there will be no objection on the part of the Government. On the other hand, the exhibitor may take his price eleven cents. The same rule applies to all schedules.

The exhibitor must keep on file at all times, subject to the inspection of Government officials, a complete record of business done. For failure promptly and correctly to file returns and make payments heavy penalties are provided.

The department has made an important ruling in regard to that clause of Section 700, reading as follows: "These taxes shall not be imposed in the case of a place the maximum charge for admission to which is five cents, or in the case of shows, rides and other amusements (the maximum charge for admission to which is ten cents) within outdoor general amusement parks or in the case of admissions to such parks." It decrees that in the case of airdomes all admissions up to ten cents are exempt.

Exhibitors may obtain blanks at the offices of the Internal Revenue Department in their jurisdiction on November 1. Their first reports must be filed December 1.

ARTHUR HOYT ENGAGED BY TRIANGLE.

Arthur Hoyt, for sixteen years prominently identified with the legitimate stage as actor, stage manager and director, has been engaged as casting director at the Triangle Film Corporation's Culver City studio. For six years previous to coming to Southern California, Hoyt was with the Henry W. Savage production interests. He has been in the motion picture business for a year and a half, having been featured recently in several big productions. While on the legitimate stage Hoyt was identified with such brilliant actors as Viola Allen, Eleanor Robson, Henry Dixey and Henry Kolker.

ROMANCE LENDS INTEREST TO L-KO'S.

Among the many exciting and interesting happenings around L-Ko studios in Hollywood, Cal., last week, may be mentioned the strange and simultaneous disappearance of Leona Roberts, L-Ko's cashier, and Billy Bevan, comedian with Phil Dunham's company. The disappearance of a cashier generally leads to court, but in this case the courting had been all done in advance, and the dark night that shrouded in mystery the actions of Miss Roberts and Mr. Bevan broke into a dawn that disclosed them as Mr. and Mrs. Bevan.

ASSISTANT KEYSTONE DIRECTOR LUND DRAFTED.

Duke Reynolds is assisting Director Harry Williams at the Triangle-Keystone studios in Los Angeles. Willams' former assistant, Bert Lund, was drafted and left for the training camp at American Lake, Washington, this week.

FOX SHOWS "CLEOPATRA" AT LYRIC.

William Fox opened his film version of "Cleopatra," in which Theda Bara personates the siren of the Nile, at the Lyric Theatre on Sunday evening, October 14.

Mildred Harris with Lois Weber

MILDRED HARRIS, the clever ingenue who will be seen in leading roles in Lois Weber's forthcoming productions, owes her present success entirely to her screen work. She has never had any professional stage experience. Her rise to stardom represents six years of good solid effort.

The first appearance of Miss Harris under Lois Weber's direction will be "The Price of a Good Time" from "The Whim" of Marion Orth, which appeared in Breezy Stories, and this will be followed shortly by her appearance in "K," Mary Roberts Rinehart's popular story. Before taking up picture work, Miss Harris made several appearances in amateur theatricals for charity benefits and it was her performance at one of these that attracted the notice of Thomas H. Ince. Although Miss Harris was then only eleven years old—that was just six years ago—she immediately began playing principal roles in Ince's pictures and held a stock engagement in that company for more than three years.

Mildred Harris.

Then after working in several other productions she went with D. W. Griffith to The Fine Arts Company, who featured her in several pictures, among them "The Bad Boy," in which she played opposite Robert Harron, and "The Old Folks at Home," in which she was the principal support of the late Sir Herbert Beerbohm Tree.

Again Miss Harris returned to the Ince studios, where she played opposite William Hart, and in her latest picture opposite William Desmond. Then came her engagement with Miss Weber. Miss Harris declares herself delighted to work under the guidance of the woman "discoverer" of Mary MacLaren and other well known screen players.

W. L. WRIGHT COMES TO NEW YORK.

William Lord Wright, whose humorous column in the Selig press sheet has been most widely quoted, has severed his three years connection with the Selig Company to accept an offer made him by J. A. Berst to join the Pathe forces. Mr. Wright, who was put on the Selig staff by Mr. Berst, was formerly managing editor of the Bellefontaine (Ohio) Republican and is a veteran newspaper man and writer on motion picture topics. He knows from experience what the exhibitor needs and has been supplying this material for the past three years. In his new connection he will be given even greater opportunity to help the exhibitor. He has removed to New York with Mrs. Wright and has already assumed his new duties.

INQUIRY AS TO HALL OF FAME COMPANY.

On behalf of some of its readers, the Moving Picture World desires information as to the present address of the Hall of Fame Publishing Company, Inc., or of Harry Ash, who was connected with that company. For a time they occupied an office in the Brokaw Building, near 42d street, New York, and were soliciting copy for a publication which was to be devoted to leading moving picture artists, publication of which was promised before the end of last year. Mr. Ash is said to be a relative of a well-known film director, and his father was believed to be interested in the company also. All information will be considered confidential, if desired.

GIVES FILM SERVICE TO SOLDIERS.

It may not be generally known, but the Famous Players Film Service, Ltd., of Canada, have been and are supplying the Y. M. C. A. Sarcee Camp without charge. These films are being shown at the Y. M. C. A. without charge to the soldiers at the camp.

Chaplin to Put Signature in Films

Comedian to Identify New Releases by Titles Bearing His Autograph.

IN order to enable exhibitors and public to distinguish between his earlier comedies and those he is producing for the First National Exhibitors' Circuit, Chaplin's signature will play an important part in the promotion and exhibition of all the comedian's future releases.

It is hoped that this innovation will go far toward safeguarding the unsuspecting public from the annoyance of paying their money at the box office to see a new Chaplin film, only to find when inside the theater that the promised treat is an old release—an imitation or a garbled revue.

Chaplin, his attorneys, and the members of the First National Exhibitors' Circuit have formed an alliance for the suppression of the horde of imitators and deluge of faked pictures which have come to be an annual scourge. Circuit members throughout the United States have constituted themselves in a national vigilance committee, which will keep the legal department in New York posted on infractions of Chaplin's rights. The entire organization is aroused and determined, and hopes by concerted action to minimize greatly a public nuisance and financial loss to their million dollar star and themselves.

There seems, as yet, no legal obstacle to a colorable imitation of an actor's screen personality such as exists for the protection of manufacturers who market their wares in distinctly designed cartons or packages. Colorable imitations clearly meant to deceive, are prohibited by law. Chaplin's signature, however, will be his trademark, and as such receive the protection of existing statutes.

To Act Against Spurious Chaplins

Nathan Burkan, Counsel for First National, in Letter Outlines Steps He has Taken in Court.

The general manager of the First National Exhibitors Circuit, J. D. Williams, forwards to the Moving Picture World a copy of a letter he has received from Nathan Burkan, counsel of the circuit. Mr. Burkan's letter is self-explanatory:

In an action brought by me in the District Court of the United States for the Southern District of New York on behalf of Charles Chaplin vs. Otis Lithograph Co., Oscar J. Lynch (Joseph Seiden, Jack Seiden and Willie Feinberg trading as the Motion Picture Film Company), Gunby Brothers, Inc., Bertha Gunby, Charles A. Gunby and James W. Gunby, the Big A Film Company, Sam Epstein and Nathan Drapkin, Judge Mayer granted a temporary restraining order enjoining these defendants from releasing the photoplays respectively entitled: "Fall of the Rummy-Nuffs," featuring Charles Chaplin in multiple reel; "Dishonor System," featuring Charles Chaplin in two reels; and "One Law for Both," featuring Charles Chaplin in two reels, and from removing the same from the jurisdiction of the court, and any photoplay containing in the title or sub-title thereof the names Charles Chaplin and Chaplin which was not in its entirety produced by Chaplin and from assembling any scenes of a genuine Chaplin production with scenes produced with imitators and from placing before the public any poster containing any statement that Chaplin produced, directed or acted in the three above named photoplays, and from issuing any poster bearing Chaplin's name or photograph unless in connection with a genuine Chaplin production.

The complaint charges that the defendants entered into a conspiracy for the purpose of injuring Chaplin in his reputation and business and to defraud and mislead the public and committed the following acts:

The defendant Motion Picture Film Company caused to be enacted the three above-mentioned photoplays, the principal role of each of which was played by a low comedian in make-up and dress to look like Chaplin; such comedian impersonating Chaplin and imitating his poses, movements, walk, posture, actions and eccentricities; that the Gunbys in their laboratory in Ridgefield Park, N. J., developed the negatives and made the postive prints containing such plays for projection; and the Motion Picture Film Company then assembled and patched together isolated scenes taken from Chaplin productions (now in the discard) with scenes produced with Chaplin imitators as aforesaid so as to make it appear that Chaplin really participated in the action of each of such patched-up photoplays; the Otis Company and Lynch designed and printed theatrical posters containing the plaintiff's picture and name and containing the untrue, deceptive and misleading statement that Chaplin was featured in each of such spurious productions, and that such defendants supplied such posters for distribution among motion picture exhibitors; the defendants, the Big A Film Company, Epstein and Drapkin, are charged with releasing such patched up films and furnishing such posters to exhibitors.

Chaplin demands an injunction against all of these defendants and damages in the sum of $250,000.

Another suit was also started in the same court against the F. & F. Amusement Corporation and William F. Short, its president, the owner of the Crystal Hall Photoplay theater, located at 46 East Fourteenth street, New York City, Manhattan Borough, for exhibiting a spurious picture entitled "The Fall of the Rummy-Nuffs," featuring Charles Chaplin." An injunction has issued against the New Apollo Feature Film Company and Hugo Maienthau, its president, from releasing "Charlie in a Harem" and "Charlie Chaplin in a Son of the Gods."

Several suits will be started against each and every exhibitor in this and other cities for exhibiting spurious Charlie Chaplin pctures.

We have launched a campagn to suppress the unfair and dishonest use of Mr. Chaplin's name not only against the producers of spurious Charlie Chaplin films, but against the owners of the laboratories in which such films are made, the distributors of such films, the printers who print and supply the fraudulent posters and each and every exhibitor who undertakes the exhibition of the same.

NATHAN BURKAN.

At Leading Picture Theaters

Programs for the Week of October 14 at New York's Best Motion Picture Houses.

"The Son of His Father" at the Rialto.

"THE SON OF HIS FATHER," starring Charles Ray, was the photodramatic feature at the Rialto the week of October 14. It tells of a high spirited, adventurous lad who beats his millionaire father at a game of bluff cleaning up a fortune for himself at the same time and winning the girl of his choice. Thomas H. Ince produced the play for the Paramount Pictures Corporation. The story is by Ridgewell Cullum.

"All the News That's Fit to Film" was shown in the Animated Magazine, also educational, scenic, and humorous subjects. The soloists were Greek Evans and Attillio De Cicco.

"Arms and the Girl" at the Strand.

Billie Burke in a photo-dramatic adaptation of the popular stage success, "Arms and the Girl," by Grant Stewart and Robert Baker, was the attraction at the Strand. In this interesting play the star portrays an American girl who finds herself stranded in Belgium at the beginning of the present European war, and innocently exchanges her passport with a Russia girl, a spy. Another American, a young man, by the loan of his automobile also helps the Russian girl. When the Germans seize the town the two Americans are held for complicity, and encounter many strange and thrilling experiences. Prominent in the cast are Thomas Meighan, Louise Bates, Malcolm Dunn, George S. Trimble, A. Bower, and William David.

"A Corner of Morvan," "Our Game Birds," Victor Moore in his latest comedy entitled "Home Defense," and the Topical Review were also on the program. The soloists were Rosa Lind and Herbert Waterous.

Eight-First Street Theater Bill.

At the Eight-First Street theater for the entire week Madge Kennedy was seen in "Baby Mine."

Openings for the week in New York include "The Maid of Belgium" at the Park theater, a World picture featuring Alice Brady; the Fox production of "Cleopatra" at the Lyric, with Theda Bara as the Queen of the Nile, and Elaine Hammerstein in the Jewel production, "The Co-respondent," at the Broadway theater.

ALICE BRADY, GUEST AT CRANDALL OPENING.

Alice Brady, the Select Pictures star, abruptly halted work on the first of her new series of pictures, "Her Silent Sacrifice," last Friday, in order to keep a promise made several weeks ago. Miss Brady's company was the gainer of a two-day holiday thereby and the good people of Washington gainers of a considerable amount of pleasure.

The occasion was the opening of the magnificent Knickerbocker theater which Mr. Crandall has built in Washington, and which was formally dedicated on October 13. Miss Brady was the honored guest of the management on this occasion and helped to entertain the brilliant company of guests specially invited for the opening.

Mary Garden Taking Her First Lesson in Motion Pictures at the Goldwyn Studio.

Big Campaign for "The Co-respondent"

Plans Perfected for Extraordinary Newspaper Exploitation of Jewel Feature Starring Elaine Hammerstein.

ONE of the most important advertising deals of the autumn was consummated last Saturday when final arrangements were made to exploit Jewel's production of "The Co-respondent," starring Elaine Hammerstein, in a series of attractive half-page and quarter-page advertisements to appear in a chain of some seventy-five leading newspapers of the United States, from New York to San Francisco.

These papers, which have a combined circulation of approximately 30,000,000 readers, include New York American, New York Journal, Los Angeles Examiner, San Francisco Examiner, Atlanta Georgian, Boston American, Chicago American, Providence Bulletin, Buffalo Courier and Inquirer, Buffalo News, Rochester Democrat-Chronicle, Rochester Union-Advertiser, Syracuse Herald, Syracuse Journal, Philadelphia North American, Philadelphia Bulletin, Baltimore American, Baltimore News, Washington Times, Pittsburgh Post and Sun, Pittsburgh Press, Cleveland News and Leader, Cleveland Press, Cincinnati Post, Cincinnati Times-Star, Toledo Blade, Toledo News-Bee, Columbus Dispatch, Dayton News, Louisville Herald, Detroit News, Detroit Journal, Indianapolis Star, Indianapolis News, Milwaukee Journal, Minneapolis News, Minneapolis Tribune, St. Paul News, Des Moines Register-Tribune, Newark News, Omaha Bee, Omaha News, Kansas City Post, Kansas City Star, St. Louis Globe-Democrat, St. Louis Post-Dispatch, Memphis Commercial-Appeal, Dallas Times-Herald, Houston Chronicle, Fort Worth Star-Telegram, Oklahoma City Oklahoman, New Orleans Item, New Orleans Times-Picayune, Denver News and Times, Denver Post, Salt Lake Tribune, Butte Post, Portland Oregonian, Portland Journal, Seattle Times, Toronto Star Telegram, Montreal Star, Birmingham News and Spokane Spokesman-Review.

"The Co-respondent," which is the first Jewel production to be featured in an advertising campaign of this magnitude, tells a thrilling story of American life. It has been selected for extraordinary publicity work, because it has a universal appeal, and should attract patronage from all classes of theatergoers in all sections of the country. As the heroine, Elaine Hammerstein does the work of her career. She is supported by Wilfred Lucas, who provides a forceful and finished characterization of a metropolitan newspaper editor.

Picturized from the play of the same name by Alice Leal Pollock and Rita Weiman, "The Co-respondent" has been lavishly put on by Lee Shubert, Arthur Hammerstein and Ralph W. Ince. In settings, lighting, direction, photography and titling an unusual degree of excellence has been attained. Ralph W. Ince personally directed the production, putting into it the best fruits of the thought and experience that have given him an enviable position among the pioneer screen directors of America. Mr. Ince first won distinction as the producer of the earliest multiple-reel screen dramas released by Vitagraph, and has taken an important part in the development of motion picture art from its humble single-reel beginnings to its present high status.

Elaine Hammerstein comes of one of the best known theatrical families of this country. She is the granddaughter of Oscar Hammerstein, and is endowed with good looks and considerable versatility. Miss Hammerstein first sang and danced her way into public favor in Otto Hauerbach's comic opera, "High Jinks," and a few months later created the leading feminine part in "The Trap," a melodrama by Richard Harding Davis and Jules Eckert Goodman. She is the type of actress who appears at her best before the camera, and is undoubtedly destined to secure a very wide circle of admirers with her first serious screen impersonation. As Ann Gray in "The Co-respondent," Miss Hammerstein takes the part of an orphaned New England girl with a literary bent, who finally breaks out of the stifling and inhospitable environment in which she has spent her childhood to secure a position on the staff of a New York newspaper. Unused to the ways of the big city, she becomes involved in a sensational divorce suit. There are many exciting episodes in the resulting drama, and the novel turns to the plot offer several genuine thrills.

Exhibitors booking "The Co-respondent" will be interested to know that in addition to the widespread advertising of this feature, full reviews of the production will be carried in all the leading dailies of the country.

FRANK BROCKLISS ARRIVES IN LONDON.

J. Frank Brockliss, foreign representative of the Billy West King-Bee comedies, has cabled his safe arrival in London. His trip was not without incident. A submarine was sighted, but did not attempt to torpedo the ship.

Hart Picture Held Up

N. Y. M. P. Gets Injunction Restraining Artcraft From Showing First Subject in New York State.

NEW YORK MOTION PICTURE CORPORATION, through its attorney Walter N. Seligsberg, brought suit on Monday of last week against Artcraft Pictures Corporation, Thomas H. Ince, C. Gardner Sullivan and Lambert Hillyer to restrain all of them from further interfering with the business of the plaintiff.

The basis of the suit is the allegations that prior to the 1st day of July, Thomas H. Ince was the general manager of the plaintiff, and that as such general manager he had made contracts on behalf of New York Motion Picture Corporation with Messrs. Sullivan and Hillyer and many other employees. That when Mr. Ince left the employ of New York Motion Picture Corporation he induced many of its employees to leave its employ and among them the very persons with whom he had made contracts on behalf of the company, although he knew that those contracts had not expired.

That Sullivan's contract had not expired, but that Sullivan continued to work for New York Motion Picture Corporation and to draw pay from them, and at the same time had an office with and drew pay from the Ince organization, and that Sullivan wrote the scenario upon which the first William S. Hart release made by Ince is based, viz., "The Narrow Trail." That not only was "The Narrow Trail" based upon Sullivan's scenario, but it was directed by Hillyer and acted in by Sylvia Bremer, all of whom were under exclusive contract to work for New York Motion Picture Corporation, and that all of these facts were known to all of the defendants.

An application for a preliminary injunction came up before Judge Whitaker in the New York Supreme Court for hearing Thursday, October 11, and after argument by Martin W. Littleton for the New York Motion Picture Corporation and Elek J. Ludvigh for the Artcraft Picture Corporation a further hearing was set for Monday, October 15, and in the meanwhile a preliminary restraining order or injunction against the showing of the picture in the State of New York was granted upon the New York Motion Picture Corporation filing a bond for $7,500. The bond was filed the same day, and "The Narrow Trail" cannot be shown in the State of New York until the final determination of the injunction motion covering the whole United States.

At the office of the New York Motion Picture Corporation it was stated that similar injunctions would be applied for wherever the picture is being exhibited.

First National Exchange Announced

S. L. Rothapfel, J. D. Williams, and Ralph Clark Are Its Officers—Will Handle All First National Circuit Subjects.

WHEN the First National Exchange Company, of New York, throws open the doors of its new exchange headquarters, which are to be located in one of the best buildings on Fifth avenue near Forty-second street, its officers declare there will be none better in the town.

The firm, with S. L. Rothapfel as president, J. D. Williams, secretary, and Ralph Clark, of the Turner & Dahnken Company, of San Francisco, treasurer, has just been incorporated; its functions being to distribute within the State of New York the First National Exhibitors' Circuit's releases especially, and to do a film exchange business in general. With the Charles Chaplin comedies and Petrova Pictures Company dramatic subjects as a nucleus, it is anticipated business will be good from the outset.

Efficiency is the big idea which is to dominate in the arrangement and equipment of every department. A model projection room is to be one of the most attractive features—for it all the latest improved mechanical equipment is to make viewing a pleasure, to say nothing of the quality of pictures the new firm intends dealing in.

As the officers are all exhibitors and will themselves select the subjects they mean to offer their customers, and as the firm is to work in conjunction with the National Distributing Association of the First National Exhibitors' Circuit, of which Harry Schwelbe, of Philadelphia, was recently elected general supervisor, it is believed the needs of exhibitors will receive a degree of sympathetic consideration, which will make friends as well as customers of them.

An early announcement of location and opening date is promised, the officers preferring to have their new business home completed before making its exact location and opening date public.

Paramount Opens Advertising Smash

October 9 Saw Five Column Announcements in Many Newspapers Throughout Country—Congratulatory Wires Arrive by Hundreds and New York Offices Swamped With Requests for Service.

THE "big push" of 1917-18 for Paramount and Artcraft pictures is on. The first barrage was sent across October 8, when the New York Mail, Brooklyn Eagle, Omaha News, Chicago American and other great newspapers of the United States carried the five column, page deep advertisement with the striking headline, which will be familiar in many cities—"Have You Lost Your Make-Believe?"

This was the actual beginning of the million-dollar campaign. It was more than that—it was the start of one of the biggest undertakings in the motion picture industry that has ever been attempted. It was a direct and conspicuous testimony to the confidence that has been developed in this industry. In a word, this newspaper advertising campaign, soon to be extended to the great national magazines and to the most important electric signboards as well, raises the motion picture business still higher in the plane of commercial life.

On October 9 this same advertisement appeared in many more papers, including the Hartford Post, Washington Herald, Atlanta Journal, Indianapolis Times, Reading (Pa.) News-Times, Philadelphia Record, Boston Post, Detroit News, Minneapolis News, Kansas City Journal, St. Louis Globe-Democrat, Albany Argus, Buffalo News, Birmingham Evening Ledger, San Francisco Chronicle, Denver Express, etc. On the 10th it was read in Los Angeles by those who buy the Evening Express, and on the 11th in the Tribune. This is only a partial selection, picked at random from the list of three hundred great American dailies which will carry this Paramount and Artcraft advertising.

Already the offices of Paramount and Artcraft in New York City are being flooded not only with congratulatory telegrams and letters from film showmen who recognize the genuine value of the campaign to them, but by requests for service and those who can are being advised to apply directly to their local exchanges, in order to facilitate matters and relieve the pressure on the main offices.

APOLLO PICTURES, INCORPORATED, NOT SUED.

Harry Raver, president of Apollo Pictures, Incorporated, has issued the following statement with respect to certain confusion which seems to have arisen concerning Apollo Pictures, Inc., and the Apollo Film Company.

"I wish to state postively," said Mr. Raver to a representative of this paper, "that there is no connection whatsoever between Apollo Pictures Incorporated, a concern of which I happen to be president, and the Apollo Film Company, an organization of which I had never heard until I read of it being sued by Chas. Chaplin, recently. It seems that the Apollo Film Company is alleged to have infringed on certain rights held by Mr. Chaplin, regarding his productions. Mr. Chaplin I further understand is asking a sum approximating one million dollars damages for the alleged infringement. I know nothing of the merits of either side of the case, but inasmuch as Apollo Pictures Incorporated is not being sued by anyone I deem it my duty to enlighten those who may be laboring under a misapprehension owing to the similarity of corporate titles, and who may confuse the two concerns."

AGAINST "OPEN AIR" PRODUCING.

There are many practical open-air stages in California and Florida, but few at present in the East. However, the announcement that a Fort Lee producing company was operating what they believed to be the first open-air stage in the East evoked a denial from Benjamin Chapin, producer and star of the Lincoln Cycle.

"I operated an open-air stage in Fort Lee myself," says Mr. Chapin, "as long as two years ago."

"When the weather is at its best," Mr. Chapin went on, "there is nothing better for fine photography than an open-air stage. But the varying climatic conditions in the East will never make open-air stage work practical. At least, it is an expensive gamble. Only a small percentage of our open-air work was available for use in the Cycle. The studio-made stuff, on the other hand, was practically all available. I will never enthuse over open-air producing—in the East."

Can't Use "Official" in Advertising

District Court Decides Against Goldberg and Strathopoulo in "Italian Battlefront" Controversy.

IN the United States District Court Judge Learned Hand has decided that Jacob Goldberg and Alexander Strathopoulo, agents of the Italian Press Publishing Association, must refrain from using the word "official" in advertising films entitled "On the Italian Battlefront" and must set forth in advertising matter relating to these films that the pictures were taken prior to March, 1916.

The Italo-North American Commercial Union and Fort Pitt Theatre Corporation, which is releasing current official Italian war pictures under the style of "The Italian Battlefront," complained in a suit filed to enjoin the defendants from exploiting the alleged infringing films that the box office value of the official films were being impaired by the acts of the defendants.

"At the present time owing to the extraordinary success of the Italian army, which has focused upon that theatre of the war the eyes of the entire world, there is an intense interest on the part of the public of the United States in these pictures," according to affidavits submitted to the court in connection with the application for injunctive relief.

The plaintiff submitted affidavits showing that the film entitled "The Italian Battlefront" was actually taken on the battle line, under the direction of the Italian General Staff, which authorized the exhibition of the films abroad as well as in this country. The pictures were taken in January, 1916, and the plantiff company obtained the exclusive rights to exhibit the films in this country.

The plaintiff claimed that the pictures exhibited by the defendants had been taken in this country, but the defendants denied this and submitted evidence tending to show that the films had been officially released with the approval of the military authorities in Italy, but as these films antedated the films being exhibited by the plaintiff and there appeared to be some doubt whether the former pictures are "official," Judge Hand decided the controversy over the release of the competing films as outlined above.

EDEL HEARS CONCERT OVER WIRE.

Harold Edel, managing director of the Strand, who five weeks ago inaugurated afternoon symphony concerts, did not occupy his loge the afternoon of October 8 as is his custom Mondays, when the orchestra gives the first of the week's concerts. The manager missed his train from Atlantic City, where he was spending a short vacation, but in order not to miss the concert he arranged to have the detectaphone, which is placed on his office desk in the theatre and connected by two wires to a small transmitter concealed in the footlights, connected with the long distance telephone.

Adriano Ariani, the conductor, was greatly surprised when shortly after the concert he received from Mr. Edel this telegram: "I enjoyed part of this afternoon's concert very much. Seated in our room in the hotel I heard Lowitz's Rustic Suite. It was delightfully rendered. Congratulations. Will see you next Monday."

W. E. CLAYTON JOINS METRO-YORKE.

W. E. Clayton has been engaged as technical and art director by Fred J. Balshofer, president of the Yorke Film Corporation, which is producing Metro wonderplays, starring Harold Lockwood. Dan Devlin and Vernon Lawrence have also been engaged. They are to be assistants to Mr. Clayton.

Mr. Clayton comes from the Triangle studios in Yonkers, where he was located for the last year. Previously he was connected with the Reliance-Majestic studios in New York for a period of two years. At the Metro-Yorke studios Mr. Clayton's duties will be that of supervisor in the matter of settings, properties and locations. He will see to it that no flaws are permitted to enter the picture from a technical viewpoint. Mr. Clayton began his new duties this week.

THOMAS JOINS RAVER.

By the terms of an agreement, the final details of which were arranged last week, Augustus Thomas, the dean of American playwrights, becomes associated with Harry Raver in the formation of a new motion picture producing organization. Augustus Thomas, in addition to writing original stories, which will be visualized by the new concern, will also act in an advisory capacity with respect to all scenarios accepted for production and will generally supervise all matters relative to the selection of casts, scenic investiture and staging.

Chicago News Letter

By JAS. S. McQUADE

The War Tax on Admissions

Joseph Hopp, President of Chicago Local, M. P. E. L. of A., Gives His Opinion of Its Probable Effect in Chicago and Fears It Will Reduce Attendance.

THE consensus of opinion of Chicago exhibitors on the war tax on admissions to picture theaters has been well expressed by Joseph Hopp, in a recent review, when he spoke as follows:

"We are all patriotic American citizens and as such are ever ready to do all we can to aid the Government of the United States in carrying out its various war policies.

"So far as the effect of the war revenue tax on admissions to theaters is concerned, which takes effect November 1, we must necessarily take into consideration the effect it will have on our moving picture theaters. When we consider the constantly increasing cost of film service, the advance in wages to operators, the fact that the high cost of living has already caused families of modest, small, or no means to curtail their visits to moving picture theaters, because of the effect on their pocketbooks, and also when we stop to consider that the young men who have been drafted into the army have already left their home neighborhoods, while more are to follow, thus causing a considerable loss of patronage, and also considering the fact that for three years the moving picture theaters have been paying a war tax to the Government based on the seating capacity of each theater, and that only as late as July of this year we all paid a seating capacity war tax to the Government in advance for a year, then we cannot help but view with alarm the effect the coming admission tax will have on the returns of the theaters.

Joseph Hopp.

"It is already difficult for the majority of theaters to get by, because so few of them are making any money, and if admission taxes should be the means of additionally reducing attendance on account of the 10 per cent. increase, then it has put us in a position that will cause the conservative theater owner to do a great deal of figuring in order to make both ends meet.

"We want to do all we can to help our Government, but we cannot lose sight of the fact that these various causes have already so affected the business that any further burden will so weigh us down that the load may be greater than many can carry.

"It will be necessary for us to follow the course pursued in Canada, where the admission tax has been enforced for some time, and where the patron pays the tax. This will increase the admission price for the patron, and I fear that such increased cost of theater attendance may cause the regular patron to make his visits less frequent. Therein lies the danger. This, I fear, will be found true, particularly in the neighborhoods that are made up of people of very little or no means, whom the increase in admission will prevent from patronizing their favorite amusement as frequently as formerly."

At a specal meeting of Chicago Local, to be held some time next week, Julius Smietanka, collector of internal revenue for the Chicago district, will be invited to attend and address the exhbitors, explaining the working of the tax and the methods that wll be employed by his office in the collection of the money.

Chicago Film Brevities.

Thus far the Fox Film Corporation has won out in the case of its feature picture, "The Spy," which was refused a permit some time ago by Censor Funkhouser. The suit brought by the Fox company against the city was heard before Judge Samuel Alschuler, of the U. S. District Court, and he granted an injunction restraining the city from interfering with the showing of "The Spy" in Chcago. Censor Funkhouser and the city of Chicago entered suit to have this injunction dissolved, and the case was heard before Judge Alschuler, who requested the counsel for both sides to submit briefs at the hearing of the case on Friday, September 28. On Monday, October 8, after reading these briefs, Judge Alschuler refused to grant the motion of the city to dissolve the injunction under which "The Spy" is being shown. The city has been given thirty days' time within which to file an appeal.

This feature, in which Dustin Farnum appears in the leading role, has proved very popular in Chicago. In many neighborhood theaters the demand for seeing it is so strong that extra presentations are given to meet the wishes of the public.

* * *

"Intolerance" began a five days' run at the Orpheum theater, on State street, Wednesday, October 10. Admissions are 50 cents on the main floor and 25 cents in the balcony. The presentations are continuous, from eight in the morning until midnight. This production wlll be followed by Wiliam Farnum in "The Conquerer" (Fox), Monday, October 15. The Orpheum, controlled by Jones, Linick & Schaefer, is now the leading picture theater in the "Loop," as all legitimate houses have gone back to the spoken drama.

* * *

Myrtle Stedman, who was well known in Chicago some time ago as leading woman of one of the Selig Polyscope Company's Chicago organizations, began a series of appearances at the theaters on the Lubliner & Trinz circuit, Wednesday, October 10, when she opened at the Covent Garden. Miss Stedman is an accomplished singer, having at one time starred in musical comedy. In addition to singing solos she gives a brief timely address at each house vsited. Miss Stedman started her present tour at San Diego, Cal., and has visited most of the important theaters on the Coast and in the Middle West (up to this point) before her Chicago appearance. Miss Stedman's last engagement was with Paramount, which she recently closed. Her tour will be extended east to New York, after which she will take a well-earned holiday.

* * *

R. D. Marson, formerly manager of George Kleine's Boston exchange, spent a few days in the city last week renewing acquaintanceship with old friends in film circles and attending to personal business.

* * *

Tuesday, October 9, the Government appealed the exemption granted Bryant Washburn, who will be obliged to undergo another review of his special case. Morton Cressy, who represents the provost marshal in Chicago, gives out that the case has attracted so much attention that it has been deemed advisable to take this action, though investigators have held the opinion that Mr. Washburn's claim of a dependent wife and child was just. Mr. Cressy has appealed Mr. Washburn's case to District Board No. 2. Mr. Washburn was exempted by Local Board No. 55. It is be-

lieved that Mr. Washburn's exemption will be upheld in the new investigation.

* * *

E. M. Newman began his annual series of travel talks at Orchestra Hall, this city, Wednesday evening, October 10. The opening entertainment was "Our National Parks," the first of the five wonder journeys in his repertoire. This will be followed by "Our Pacific Coast," Wednesday, October 17; "Our Real American, the Indian," Wednesday, October 24; "Our Hawaii," Wednesday, October 31, and "Our West Indies," Wednesday, November 7. Mr. Newman's annual appearances are always heartily welcomed in Chicago, as, in addition to the entertainment and instruction afforded by his fine pictures, his lectures are highly prized.

* * *

"The Woman God Forgot" (Artcraft), a spectacular photodrama written especially for Geraldine Farrar by Jeanie MacPherson and directed by Cecil B. De Mille, started a week's run at the Ziegfeld theater, Sunday, October 14.

* * *

H. W. Berman, manager of the New York office for Jewel Productions, stopped over in Chicago last week on a tour of the country, during which all the Jewel exchanges will be visited. Mr. Berman expressed much pleasure over the fine results secured by Eli Van Ronkel, manager of the Chicago office. Mr. Berman proceeded to Kansas City, where he will spend several days en route.

* * *

H. K. Somborm, general manager of the Longacre Distributing Co., producers of the Alice Howell comedies (released through Universal), spent several days in the city last week on his trip from New York to the Coast. Mr. Somborm calls his present trip a "pulse-feeling tour," as he is desirous to find out exactly what kind of comedies exhibitors require just now to meet the public demand. He will stop over at all prominent cities on his way to the Coast, and will make a point of meeting as many exhibitors as possible.

* * *

Richard R. Nehls, general manager of the American Film Co., was recently elected president of the Motion Picture Club of Chicago, the new social organization which will represent all branches of the film business in the personnel of its members. The membership of the new club is limited to 100, and it will be the only official and recognized social film organization in the city.

* * *

The girl employes at the American Film Company's plant, this city, have not remained content with the mere donning of overalls and taking the places of the boys who answered the call to the colors, but they have organized a "Benefit Committee," of which Miss Nygaard is chairman. Weekly collections are taken and the proceeds are devoted to the furnishing of tobacco, confectionery and reading matter for the soldiers. Knitting classes have also been formed, the loyal girls of the American plant willingly devoting three evenings a week to the knitting of warm garments for the boys abroad. When it is remembered that these girls have charge of the intricate machinery of the film developing department, which requires the greatest care and the closest attention, and which results in much physical fatigue, their additional efforts in the cause of patriotism deserve the warmest recognition and the greatest praise.

* * *

According to Miss Elizabeth Sears, of the American Film Company, Samuel S. Hutchinson, president of that organization, relates a good joke on himself, which happened recently at Santa Barbara. One of the photographers at the studio there was trying to take a good picture of his chief. Being a very serious individual, he was anxious to secure the best effect possible.

"Please smile," he implored.

"Say something that will make me smile," replied Mr. Hutchinson, "I cannot smile to order, you know."

"All right," said the photographer. "Steady now. Say! I wish you'd cut my salary right in half after today."

It is needless to state that he got the smile.

* * *

The "Four-Minute Men," who have been delegated by the National Committee of Public Information to appear at moving picture theaters in aid of the measures of the Government, have been doing whirlwind work in Chicago for some time past. These men are exceedingly able and contrive to condense in the brief time afforded an amazing number of persuasive facts. In addition to these men, other "four-minute men"—who have volunteered their services in the city of Chicago to press the purchase of bonds of the Second Liberty Loan—represent the best brains of the city and state. Among these are Bishop Samuel Fallows, Levy Mayer, Charles S. Deneen, Judge Kenesaw M. Landis, David R. Forgan, Charles S. Cutting, Maclay Hoyne, Clarence Darrow and C. W. Folds. Otis Skinner, who is now showing at the Power's in "Mister Antonio," has also been pressed into service. The other gentlemen speak nightly at the remaining dramatic theaters in the city. Chicago is certainly doing her share in the furtherance of present war propaganda.

* * *

The meetng of the Chicago local, M. P. E. L. of A., in the Masonic Temple, Friday, October 5, was well attended, the chief subject of discussion being the music tax. It was recommended that the best way to combat the tax was to use only non-taxable music, a partial list of which was recently sent out from Chicago Local headquarters to all members. A contribution to the national defense fund for combating the tax was also made at the meeting.

It was also decided at this meeting to organize a film booking club, a committee of five being elected for that purpose. The object of the club is to bring about collective purchasing or rental power.

Recess was then taken, it being understood that the meeting will be reconvened at the call of President Hopp some day during the week beginning October 15, to complete unfinished work left in committee.

Dell Henderson

DELL HENDERSON, who is now directing for the Empire All Star Corporation, has had enough varied experience to equip half a dozen directors. Away back in the old Biograph days, Mr. Henderson was leading man for Mary Pickford. He played a number of roles and was so successful that thoughts of ever participating in the technical end never entered his mind.

Everything about the motion picture industry appealed to Mr. Henderson from the start as an actor. He was always appreciative of new lighting effects, different ways of landing situations, etc., and as improved technique and photography came along, Mr. Henderson was the first to look into it. The consequences of this mental activity was that when David Griffith opened his western studio in California, Mr. Henderson was sent out to direct the new company. Not, however, before Mr. Griffith had personally trained Mr. Henderson in the art of motion picture direction. Some of the stars that have been under his direction are the Gish sisters, Lillian and Dorothy; Henry Walthall, Mabel Normand, Blanche Sweet, and Mack Sennett.

Dell Henderson.

At present Mr. Henderson is busily at work at the Mirror Studio, where the Empire All Star Corporation is engaged in turning the Charles Frohman successes into motion pictures.

Mr. Henderson is very enthusiastic about the latest star he has introduced to the screen, Julia Sanderson, who has recently completed her first picture, "The Runaway." Other pictures he has recently completed for the Empire All Star and that are to be released through the Mutual are Ann Murdock in "Outcast," "The Impostor" and "The Beautiful Adventure."

PATHE MANAGERIAL ASSIGNMENTS.

C. W. Perry, Pathe's manager at Detroit, has been made manager at Boston. G. W. Fuller, formerly manager at Pittsburgh, succeeds Mr. Perry in Detroit.

News of Los Angeles and Vicinity

By G. P. HARLEMAN

Charlie Chaplin Organizes Company

John Jasper Appointed General Manager—Cast of Company Decided—Chaplin Takes Vacation Trip to Honolulu.

WITH the appointment of John Jasper as general manager, the organization of the Charlie Chaplin Producing Company was effected this week, and one more studio was added to Los Angeles. Simultaneously, Chaplin slipped quietly away to spend a well-earned vacation of three weeks, his destination being Honolulu.

During the star's sojourn his personal and company business will be guided by his brother, Sydney Chaplin, and Mr. Jasper. They will shortly take over extended acreage in the Hollywood section, where the world-famous comedies will be made. Ground for the new studio will be broken early next week. In appointments, it is said, it will be second to none in the industry.

Prior to his departure, Mr. Chaplin sanctioned the engagement of a number of the members of his late Lone Star Company, to support him in his efforts, next year, for the First National Exhibitors' circuit.

Edna Purviance, whose charm and talent has been prominent in Chaplin comedies for a long period, will continue as leading woman. Eric Campbell, the giant "heavy" man, who has provoked many moments of mirth for followers of the screen, will be identified with the new organization, as will also Henry Bergman, another of Chaplin's robust discoveries. Scenic Artist E. T. Mazy has been re-engaged, as have also Roland Totheroh, chief camera man, and Carlyle R. Robinson, director of publicity.

Work on the first of a series of eight subjects, which Chaplin has contracted to make for the First National Exhibitors' circuit, through the efforts of T. L. Tally, vice-president of the organization, will begin about the middle of November, the initial one being released some time in December. The figure to be paid for these is $1,000,000.

Although Chaplin's trip to Honolulu is generally regarded as one of recreation, the star has another motive, that being the prospect of the Hawaiian city for the making of a picture. If conditions there appeal to him it is probable that an early Chaplin comedy will have this picturesque and famous resort as a background.

Doings at the Metro Studios.

The Metro Picture Corporation, under the guidance of B. A. Rolfe, western representative of Metro, has started production in Los Angeles, and has, as announced last week, leased the old Charlie Chaplin studios in Hollywood.

The studio comprises five acres of ground, with adjoining land available if required. There is at present one stage 70 by 150 feet, which is to be enlarged and later on glass inclosed.

A spacious dock and property room adjoin the stage. Other buildings include a fully equipped carpenter shop, paint shop and sculpturing department, a modern laboratory, office building, dressing room building, and a building to be devoted exclusively to directors and their assistants and the scenario department. C. W. Thomas, who has been identified with Metro for some time, has been appointed the local studio manager.

The first production to be filmed by the Metro Western studios is a Russian drama entitled "The Legion of Death," a story concerning the women soldiers of Russia written by June Mathis.

Miss Edith Storey will play the stellar part. Others included in the cast are Philo McCullough, Charles Gerard, Fred Malatesta, and Pomeroy Cannon. The production is being directed by Tod Browning. Abe Cantor is assistant director, and Harry Keepers is cameraman. Construction has been started on a massive Russian street set.

J. E. Newman has been engaged as technical director and J. C. Richardson as casting director. Newman has been associated in the same capacity with several companies in Los Angeles, and Richardson was until recently employed in the same capacity at the Triangle studios in Culver City.

Frances Guyhan and H. P. Keeler have joined the scenario department. Miss Guyhan was until recently a member of the Balboa scenario department. H. P. Keeler has been identified with Ince-Triangle productions for the past two years. They are both at work on stories for Viola Dana and Edith Storey.

Viola Dana's first production will be "A Weaver of Dreams," from a book by the late Myrtle Reed. Other Metro stars who probably will come West as soon as their present productions are finished are Emmy Wehlen, Ethel Barrymore, Mabel Taliaferro, Mr. and Mrs. Sydney Drew, Francis Bushman, and Beverly Bayne.

Bid Farewell to Robert Kane.

On the eve of his departure, Tuesday, October 2, for American Lake as a member of the National Army, Robert T. Kane, vice-president and general manager of Paralta Plays, Incorporated, was given a farewell banquet by the employees of Paralta studios at the Los Angeles Athletic Club. Mr. Kane was the subject of many tributes in the speeches of the guests. As a surprise of the evening Miss Besse Barriscale presented the guest with a costly wrist watch, the gift of those at the banquet table.

A surprise of the evening was a song written for the occasion by Kenneth O'Hara and Bert Crossland. Kane had been told nothing of the number until the quartet, composed of Howard Hickman, Raymond West, Albert Cody and Crossland, suddenly stood up and sang it.

Among those who attended the banquet were Bessie Barriscale, J. Warren Kerrigan, Henry B. Walthall, Reginald Barker, Mr. and Mrs. Oscar C. Apfel, Mr. and Mrs. Raymond B. West, Mr. and Mrs. Robert Brunton, Howard Hickman, N. W. Aaronson, Albert Cody, Mary Charleson, Ed. Coxen, Bert Crossland, Joseph J. Dowling, George Fisher, Emmett J. Flynn, Elliott Howe, Rex Ingram, Rhea Mitchell, Lois Wilson, Clara Williams, Wallace Worsley, John Krog, R. Holmes Paul, Thomas Little, Kenneth O'Hara, Edward Hemmer, J. Maxwell, Jessie Boothe, Monte M. Katterjohn, Tom J. Geraghty, Eugene B. Lewis, W. E. Keefe, R. B. Kidd, Clyde DeVinna, L. Guy Wilky, Robert V. Newhard, R. J. Kern, H. C. Kern, Clyde Tracy, Roy S. Sanford, Reeve Hauck, Mr. and Mrs. Edwin Naylor, Wallace W. Kerrigan, J. E. Woodbury, and Bennie Zeidman.

Lois Wilson Captivates Los Angeles Audience.

J. Warren Kerrigan's first Paralta production, "A Man's Man," was given its premiere public presentation, Sunday, October 1, at Clune's auditorium in Los Angeles. The house was packed. Mr. Kerrigan is very popular in this city and there was great public interest in his first production as a star-manager.

Mr. Kerrigan was present, accompanied by a box party of friends, which included his young leading lady, Lois Wilson. He was asked to address the audience from the stage and when he "went back" he took Miss Wilson with him.

Mr. Kerrigan spoke briefly and said it would give him great pleasure to introduce Miss Wilson. The audience was delighted and expectant. As the star led her on to the stage they found her as youthful and beautiful, and as sweet and natural in manner, as she had appeared in the picture.

Mr. Kerrigan raised his hand to silence the applause and to indicate that Miss Wilson would speak for herself. Everyone in the audience sat forward in his or her seat to hear the most successful of the younger screen actresses tell about her experience in moving pictures.

"I know"—began Miss Wilson in a very sweet, attractive voice—"I know that I am very frightened and I thank you very much." With a wave of her hand she ran from the stage followed by a storm of applause. Her winsome bashfulness had won all hearts more completely than if she had made a real speech embodying much of the wisdom of the screen.

Another Electric Studio for Universal City.

Work has been begun upon the construction of another electric light studio at Universal City. When it is completed there will be three similar studios on the lot. Unlike the others the new structure will be built entirely of wood and

there will be 125,000 feet of lumber in the building. Its hundred-foot trusses have been designed to carry heavy loads, and experiments made with them indicate that automobiles can be suspended from them.

The new studio will be 100 by 300 feet long, just a hundred feet shorter than the largest studio, where the directors work at night and in inclement weather. With this additional improvement the twenty-four producing companies at present operating at the Big U plant will have more than adequate accommodation for the special work the Universal management has in contemplation for the coming winter months.

Los Angeles Film Brevities.

A. Carlos, manager of the Fox West Coast studios, has left Los Angeles on a flying trip to New York, relative to the tax laid upon film negative by Congress.

* * *

H. O. Davis, vice-president and general manager of the Triangle Film Corporation, leaves Monday, October 8, for the East.

* * *

J. A. Berst, vice-president and general manager of the Pathe, Inc., has arrived in Los Angeles for an indefinite stay.

* * *

William Worthington, one of the best known directors in the business, has left Los Angeles for New York, where he will be affiliated with the Goldwyn organization. Mr. Worthington had a most successful grand opera and legitimate stage career before entering pictures. Among the noteworthy productions which Mr. Worthington has directed are numbered the Bluebird features, "The Clock" and "The Man Who Took a Chance," and many others.

* * *

The settlement of the threatened strike between four hundred carpenters employed in the motion picture studios of Los Angles and their employers was announced Saturday by Captain Charles Connell, the Federal mediator. Captain Connell and Harris Weinstock, also acting as Federal mediator, have been working on the labor dispute persistently since the settlement of the big controversy involving the building industry of Los Angeles. The workers are given a $5 a day minimum wage, an eight-hour day and no discrimination against the union.

* * *

Los Angeles motion picture colony, in addition to sending many of its best men to the training camps to prepare for actual service, also is helping to win the war by record purchases of Liberty loan bonds. Thomas H. Ince subscribed this week for $100,000 worth of the bonds. Mary Pickford sent in a $90,000 subscription. Jesse Lasky subscribed for $25,000 in bonds. The subscriptions of the star and two producers were said to be the forerunners of large subscriptions to follow. Many of the studios have lists in circulation of the lesser stars, extra people and other employees. Several of the large producing companies will subscribe for bonds and these subscriptions will probably be credited to Los Angeles.

* * *

"Bill" Russell and "Doug" Fairbanks staged a wrestling match recently at the Potter theater in Santa Barbara. This popular playhouse was filled to capacity of men and women who had turned out to get a close-up of Doug's million dollar smile.

Bull Montana, Doug's protege, won a sensationally fast and furious match from Frank Martin, a husky Greek, two out of three falls. Fairbanks delighted the audience with a short snappy talk, and then engineered Bull Montana's wrestling match from the smiling Italian's corner.

Russell pleased the fans as referee not only of the Montana-Martin affair, for Doug and his side kick staged a stunt not on the program, in which "Big Bill" also officiated. It was a screamingly funny jiu jitsu contest won by Fairbanks in his slam bang fashion. Fairbanks biffed, slammed, mauled and otherwise buffetted the ever smiling Bull all over the ring, forcing Bill Russell to prance all over the mat to keep out of the way.

Bull Montana, under Douglas Fairbank's guiding hand, will again wrestle in Santa Barbara against some worthy opponent picked by promoter Bill Russell.

* * *

Approximately two hundred thousand persons were reached by the "Four-Minute Men" of California in their first drive, in the moving picture houses of the state, according to William V. Cowan, secretary of the State Council of Defense and chairman of the speaking campaign. The speakers reported that they were accorded attention and enthusiastic welcomes everywhere when they spoke on "Why We Are Fighting" and "What Our Enemy Really Is."

County reports to Cowan estimated that more than 12,000 people listened to the talks in San Joaquin County, about 15,000 in Sacramento County, nearly 10,000 in San Diego and an equal number in Orange. Outside of San Francisco and Los Angeles reports show that about 75,000 persons were reached by the four-minute speakers.

* * *

Among the new additions to the player staff at the Triangle-Keystone studios in Los Angeles this week are Alice Davenport and Martha Trick. Miss Trick will probably do her first picture with Director Reggie Morris. Alice Davenport, who has been identified with Keystone comedies since their inception, is working in a new Triangle-Keystone comedy under the direction of Harry Williams.

* * *

Arthur Hoyt, for sixteen years prominently identified with the legitimate stage as actor, stage manager and director, has been engaged as casting director at the Triangle Film Corporation's Culver City studio.

For six years previous to coming to Southern California Hoyt was with Henry W. Savage. He has been in the motion picture business a year and a half, until recently, having been featured in several big productions.

While on the legitimate stage Hoyt was identified with such brilliant actors as Viola Allen, Eleanor Robson, Henry Dixey and Henry Kolker.

* * *

Little Georgie Stone, one of the old Fine Arts Kiddies, has been engaged by the Fox studios to head a company of child players making pictures similar to the highly successful "Jack and the Beanstalk."

Master Georgie is about six years old and has spent a good part of his six years in motion pictures. He was born in Cleveland and in his few years of screen work he has acted with four companies. Georgie first achieved fame at the Fine Arts Company, under the direction of the same men who will have charge of him in his Fox productions, C. M. and S. A. Franklin. Georgie's first picture will be "Ali Baba and the Forty Thieves." Gertrude Messinger is to be his miniature leading woman.

* * *

An elaborate hotel set patterned after the lobby of one of New York's great hostelries, was constructed on one of the American Film Company's big stages this week for William Russell's feature production, entitled "A Night in New York," Charles Turner Dazey's latest screen play.

Two hundred players besides the members of the cast worked in these scenes, which were directed by Edward Sloman.

* * *

Olive Thomas, Triangle star at Culver City, is back at work after a week's illness. Miss Thomas suffered from a severely ulcerated tooth, her face being so swollen that she could not appear before the camera and work was necessarily halted on her latest picture, "Indiscreet Corinne," a comedy drama directed by Jack Dillon.

The picture was completed on the first day of Miss Thomas' return to the studio and the beautiful star will soon start on a new story.

* * *

Scott Sidney, director in charge of the production of the National Film spectacle, "Tarzan of the Apes," put on a number of scenes at the company's studio in Hollywood last week in which an unusual assortment of types appeared. The scenes were laid in an English tap-room, and the characters included Englishmen of all trades and professions. Colin Kenny, who played an important part in the first Lois Weber state rights production, has been engaged for the part of Tarzan's uncle, and the role of the barmaid, whom he eventually marries, is in the hands of Miss Bessie Toner. Louis Morrison is another well known screen actor who has just been assigned a part, playing "mine host" at the inn. The company has just sailed from San Pedro on a large schooner which has been chartered by President Parsons, and three days will be spent in making "water stuff."

Be Genuinely Patriotic
BUY LIBERTY BONDS

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"The Mark of Cain"

Mrs. Vernon Castle Featured in Astra-Pathe Production, Presenting Fascinating Murder Mystery.

Reviewed by Robert C. McElravy.

"THE Mark of Cain" is a mystery story of unusual excellence. Murder is the crime about which the conflicting evidence centers and the events leading up to and following the deed are presented with a deftness and skill that keeps the observer guessing every minute of the time. The guilt shifts from one person to another and finally rests definitely upon an individual whose participation has been well concealed and which is still entirely logical. The production was made by the Astra Film Corporation and the direction was in charge of George Fitzmaurice.

Mrs. Vernon Castle appears with her usual grace and charm. Her part is that of Alice, adopted daughter of a wealthy man named Rowland Trowbridge, played by J. H. Gilmour. Trowbridge is the man who is murdered in the course of the story. Antonio Moreno also has an important role, that of Kane Langdon, nephew of Trowbridge.

Alice is loved by Langdon and by Judge Hoyt, her adopted father's lawyer. Mr. Trowbridge favors Hoyt's suit, but the girl is really in love with young Langdon. The latter desires Trowbridge to help him finance a mining deal, and when the wealthy man refuses, Langdon conspires with the housekeeper to get possession of some bonds.

Trowbridge has a hobby, the study of insects. This takes him frequently to Van Courtland park, and it is to this place place he is lured on the day of the murder. His body is found,

Scene from "The Mark of Cain" (Pathe).

lying on the rocks, by a park employe, who spreads the alarm and brings the police to the scene.

The story is simple in development, has practically no excess characters and the action from first to last is almost a model for this type of story. It has the usual fascination of a good piece of detective fiction.

"The Trouble Buster"

Pallas Picture Featuring Vivian Martin Is a Wholesome One and Will Please.

Reviewed by George Blaisdell.

A GOOD average story is "The Trouble Buster," the Pallas release of October 8. The action moves for the first half of the five reels without developing particular strength; but what comes after the midway point wins our close attention—our real interest and sympathy. The story is by Tom Forman and Gardner Hunting, the latter being the author of the script. Frank Reicher is the director. Vivian Martin is seen in one of her familiar waif roles with the accompaniment of boy's garb and with a piano box for a domicile. Just why it was necessary to leave on the outside of this packing case the name of a piano maker is not clear. The incident, insignificant as it is, may with justification be resented by exhibitors.

Paul Willis is the "opposite" of Miss Martin. He does much to make convincing his characterization of "Blackie" Moyle, a newsboy who is a friend in need of Michelna when she takes to the street to escape the long arm of a female dreadnought representing a home for the friendless. James Neill and Charles West have minor roles.

The story is wholesome. The dominating theme is friendship, the growing bond between the newsboy and the girl to whom he surrenders his improvised home; and one of the touches that add to the charm of the picture is the self-sacrifice of the

Scene from "The Trouble Buster" (Pallas).

latter, who, when she finds her "Blackie" is blind as a result of an encounter in which he entered to protect her, declares the boy to be the creator of the statuette which proves so popular "The Trouble Buster" should send 'em away happy.

"Paradise Garden"

Metro Production Featuring Harold Lockwood, an Adaptation of George Gibb's Novel, Interesting Psychological Study.

Reviewed by C. S. Sewell.

BASED on George Gibb's novel of the same title, "Paradise Garden," the Metro-Yorke release for October 1, in six reels, is an interesting psychological study of a boy raised in the seclusion of a large estate and not allowed even to see any member of the opposite sex until he is twenty-one.

Jerry Benham, the boy on whom this experiment is tried, in accordance with the provisions of his father's will, has known only the affectionate companionship of his tutor until a short time before he reaches his majority, when he meets Una Habberton, who has wandered into "Paradise Garden."

Scene from "Paradise Garden" (Metro).

Jerry later goes out into the world and becomes infatuated with Marcia Van Wyck; he is, however, disillusioned when he finds her in the embrace of Jack Ballard, his chum, and goes back to his estate, where, through the instrumentality of his old tutor, a reconciliation is effected with Una, who has been insulted by Marcia.

Harold Lockwood gives a good interpretation of the char-

acter of Jerry, while Vera Sisson ably portrays the part of Una Habberton. The remainder of the cast, including William Clifford, Lester Cuneo, G. Sprotti, Catherine Henry, and Little George Hupp, give a creditable performance of their respective roles; particularly Mr. Clifford as Roger Canby, the tutor.

Fred J. Balshofer adapted the story and directed the production in collaboration with Richard V. Spencer. The settings are fine, there being many beautiful woodland scenes; and the photography is excellent. On account of the nature of the story the picture is inclined to be deficient in action, particularly in the earlier reels. However, there are several dramatic scenes in the latter part.

"Bab's Diary"

Paramount Comedy by Mary Roberts Rinehart, with Marguerite Clark in the Leading Part.

Reviewed by Louis Reeves Harrison.

"BAB'S DIARY" is the story of a romantic school girl, home for her vacation and in revolt against the attention shown her debutante sister. In order to draw some notice to herself, Bab invents a bruised heart and a lover whom she names "Harold" from fancy and "Valentine" from a name on a malted-milk bottle. She permits letters to him to be discovered and feigns loss of appetite to excite pity. An actor is induced to impersonate "Harold Valentine" to cure her of her little deception, and some amusing comedy results follow, but the real comedy is in a delightful characterization by the author, charmingly interpreted by Miss Clark.

There are some exquisite settings and bright ensembles in this presentation—it is everywhere pleasing to the eye—and the direction is without serious faults, but the essence of success lies, where it always has, and always must, in the story and its interpretation. Without Mrs. Rinehart's deft and dainty characterization and her sparkling subtitles, the story would be mere froth. With them and the exceptionally fine studio visualization, almost any bright little actress would register a hit, hence the author easily dominates. Miss Clark, however, exhibits clear comprehension of her role and acts it with high intelligence. General result is a pleasing harmony of effect. "Bab's Diary" will prove an attraction on any program where it is shown.

"The Dormant Power"

Ethel Clayton in Five-Part Peerless Photoplay With Strong Melodramatic Bent Released by World Film Corporation.

Reviewed by Edward Weitzel.

MELODRAMATIC in theme "The Dormant Power," a five-part Peerless photoplay written by Florence C. Bolles, with Ethel Clayton in the leading role, shows a woman married to one man and deeply in love with another. Christine Brent, the heroine of the story, sacrifices herself for the sake

Scene from "The Dormant Power" (World).

of her father and becomes the wife of Maurice Maxwell, a man of great wealth and determination. He is also absolutely unscrupulous and does not hesitate to steal the plans of a poor inventor and to murder him when the man finds out that he had been cheated. This opens the way for the inventor's wife to remove Maxwell by shooting him, and Carl Randolph, a young man whose character gives the play its title, having proved himself worthy of Christine, a happy future is foreshadowed for them both.

There is nothing indirect in the manner of the story's telling. The climax is led up to along well-established lines and the picture is no better and no worse than hundreds of the same class. "The Dormant Power" has the advantages of being well played and of having received a good production, with Travers Vale as the director. Ethel Clayton lends her winning personality and her excellent acting ability to the character of Christine, and Montagu Love is easily equal to the demands of the part of Maurice Maxwell. Edward Langford plays Carl Randolph, the third character in the triangle, with the necessary skill. Joseph Herbert, Muriel Ostriche and George Morgan have the other important roles and are satisfactory.

"Camille"

Six-Part Subject Featuring Hesperia and Released Through General Film a Strong Adaptation of Dumas Story.

Reviewed by George Blaisdell.

THE Hanover Film Company's six-part "Camille," being released through the General Film Company, is a strong production. Helen Hesperia, who plays the title role in the Dumas classic, gives a splendid performance. She has the art, the magnetism and the presence faithfully to establish the illusion of the great heroine of French fiction. She does all this in spite of the fact that she has not the advantage of youth—the superficial advantage, it may be added in haste. She does have the advantage of ripeness, of maturity, of skill in interpretation. No sylphlike creature is Hesperia. She has

Scene from "Camille" (General Film).

the physique that suggests power—to love strongly and to hate deeply, to renounce all her hopes of high happiness for the sake of the family of the one man who of all she has known has kindled in her the spark of real womanhood, and for whom she turns her back upon all that has constituted her former life; for whom she sacrifices her fortune.

This soul tragedy is splendidly told, with the pathos and atmosphere that only can be conveyed by French actors and the country of Southern France. The story is unfolded with delicacy—the relations of Camille with men other than Armand Duval are not shown, merely hinted at. What is accentuated is the nobility of Camille; her struggles with herself to put behind her and out of her life the companionship of the man whose family honor was threatened by her continued friendship for him.

The cast gives strong support to Hesperia. The senior Duval is finely portrayed. In the role of Armand is a player slightly handicapped by inferiority of physique to the dominating Marguerite Gautier, but one who puts into his work the fire and passion of the lover; who shows us a man incapable of appreciating the real quality of Camille, former courtesan that she had been, present mistress that she then was. He shows us an Armand who is an everyday man, with his jealousies and weaknesses, a man true to type, as it were. All of which brings out in striking relief the unusual woman.

Hesperia should win the hearts of Americans—men and women alike.

"Young Mother Hubbard"

A Story of Strong Heart Appeal Produced by Essanay, Featuring Little Mary McAlister.

Reviewed by James S. McQuade.

GROWN-UPS and growing-ups alike will be charmed by Essanay's production of "Young Mother Hubbard," adapted from Charles Mortimer Peck's story, and very sympathetically directed by Arthur Berthelet. No one but a lover of children could have entered into and sustained so successfully the spirit and the appeal of the story as has Mr. Berthelet; but then he had that inspiring child actress, Little Mary McAlister, to keep up his fervor and assist in making his task a labor of love and art.

That there are only fifty-three subtitles used in this production—quite a number of them of only three and four words in length, shows how well the story has been adapted for the screen, and also the nice painstaking of the direction. This makes a fraction over ten subtitles to one thousand feet, a very fine record and one that sheds lustre on the moving picture as a form of human expression.

One's heart is in one's mouth and eyes very often while watching this screened story, and laughter is frequently close at hand. Little Mother Hubbard has hungry mouths to feed and baby bodies to scrub and clothe and a comparatively big brother to comfort at times. And saddest of all, she has a

selfish and weak stepfather, whom all her arts fail to make a man. He tires of providing food for them on the rented farm, and leaves the little mother and her brood to care for themselves. How the little mother succeeds in keeping her brother Frank, her little sister Louise and her baby sister from falling into the hands of the Children's Welfare Society must be left for the pictures to tell.

Mona, the little Mother Hubbard of the story, is impersonated by Little Mary McAlister. The remarkable aptitude of this child to sustain, so true to real life, the many and constantly

Scene from "Young Mother Hubbard" (Essanay).

changing demands of the role will cause many to wonder. And Little Mary does everything so naturally! Never once could I detect the sign of acting. She lives the part. In the scene where the really kindhearted but grouchy John Banning succumbs to the pleading smile of Little Mother Hubbard, the man spectator feels that he should have acted just the same had he been in Mr. Banning's place. No one could have proved unresponsive to such an appeal.

John Banning is well impersonated by Wm. Clifford, and the other roles are all well sustained.

The release date is Oct. 29, through the George Kleine System.

"Dead Shot Baker"

Five-Part Vitagraph Blue Ribbon Feature Founded on Alfred Henry Lewis "Wolfville" Story Has Several Degrees of Merit.

Reviewed by Edward Weitzel.

THE opening episodes of "Dead Shot Baker," a five-part Vitagraph Blue Ribbon Feature founded on the "Wolfville" stories by Alfred Henry Lewis, are full of the kind of western atmosphere that most of us like to think was once to be found beyond the Rockies. Picturesque bandits fairly swarm on the scene, and Dead Shot Baker, the sheriff of Wolfville, cleans up on them and rescues a beautiful heroine from their clutches with an appropriate amount of hard riding and quick gun play, done in the best style known to this brand of fiction. Baker's next move is to make the girl his wife, the proceedings being treated mostly in a comedy vein and helped out by a number of subtitles bearing the Alfred Henry Lewis grade of western talk, which has a humor of its own and was never heard in real life. The action and the interest rather lag for a time after this, but the new Mrs. Baker proves a trifle wayward and permits a tenderfoot postmaster to start a flirtation with her and the consequences set things in motion again.

Learning that her husband is trying to get himself killed in a battle with a band of outlaws in order that she may marry the postmaster, Dead Shot's wife comes to her senses and leads a posse to her husband's rescue. The postmaster is fired by the woman's spirit and joins the party himself. Dead Shot is saved and made to understand that he is the man his wife loves, after all. The last third of the picture contains enough riding, racing, shooting and fighting to supply a dozen melodramas of the western variety, and it is all exceedingly well done.

William Duncan, who directed "Dead Shot Baker" and also plays the title role, shines brilliantly in both capacities. His judgment in everything connected with his individual work and in selecting locations and rehearsing the cast is seldom at fault, even if he did allow slot machines to be used several years before they were invented. Carol Holloway makes a careful character study of Evelyn Baldwin, the girl who becomes Dead Shot's wife, and acts with earnestness and skill. Otto Lederer, J. W. Ryan, S. E. Jennings, R. L. Rogers and Charles Wheelock lend the right quality of support.

"The Beautiful Adventure"

Six-Part Adaptation of Play of the Same Name for Release on Mutual Program Falls Short of Dramatic Requirements.

Reviewed by Margaret I. MacDonald.

PRESENTED on the screen as a six-part filmization of one of the Charles Frohman successes, "The Beautiful Adventure" has but one of the qualities that go to make a successful moving picture drama: it is prettily staged. Ann Murdoch makes a charming heroine to be sure, and David Powell, playing opposite her, does as well, no doubt, as he has been allowed to do. Frankly speaking, as a dramatic production "The Beautiful Adventure" is an inexcusably poor piece of work.

The story of the play is one that could be picturized with good effect, presenting situations that could easily have been whipped into entertaining shape, with at least one reel less of film to spread itself over. As it stands, what consistency the story has is lost sight of, and many of the attempts at comedy are so obvious as to cause the situation to lose its mirth-provoking quality.

In the making of the moving picture feature why not aim at one standard of artistic production and let that be the highest? Any audience will be pleased with a well-made picture.

For the benefit of those who do not know the story of the play we will outline it in brief. A young French girl, living with her grandmother, longs to go to Paris and learn something of another life. Finally she gains her desire and goes to visit a wealthy cousin of her grandmother's and becomes the sweetheart of the son of the house against the wishes of his stepmother, who has planned a wealthy marriage for each of the lovers. Through a carefully laid plan of the stepmother's, the young man is sent away on an important mission, and during his period of absence by intercepting the letters from one to the other, she finally wins the girl's consent to marry the man she has chosen for her. The father of the young man, in sympathy with the lovers, sends for his son, who arrives in time to elope with the bride-to-be to the home of the grandmother. A peculiar situation arises when the grandmother, believing the young man to be her granddaughter's husband, insists on adding to its embarrassment.

Others of the cast are Ada Boshell, Carl Sauerman, Vera Fuller Mellish and Kate Sargeantson.

"'49-17'"

Five-Reel Butterfly Feature Tells Story of Reconstructed Western Town and What Happened There.

Reviewed by Robert C. McElravy.

THERE is sufficient novelty in this story, based on a narrative by William A. Cook in The Argosy Magazine, to get it out of the conventional run of Western offerings. There is not much dramatic strength in the first four reels, but the plot is fresh and not so obvious as sometimes happens, and there is sufficient drama in the last reel to provide a strong finish.

The story begins with a sentimental old fellow named Judge Brand, now an easterner, but formerly a miner in the days of '49. The judge frequently has visions of the old days and has a yearning to return West. But he fears things will be so changed that he will be disappointed. Accordingly, he sends

Scene from "'49-'17" (Butterfly).

his young secretary, Tom Robbins, out ahead, with instructions to visit Nugget Notch, the judge's old stamping ground, and see if he cannot infuse some of the old ginger into the place.

Tom goes to San Diego, where he picks up "Castle's '49 Camp," a traveling organization which has gone on the rocks financially. He takes this aggregation to Nugget Notch and

they prepare a warm and exciting reception for the judge. When the latter arrives, he takes a hand in proceedings himself and shoots things up with the old ardor. The further events of the story concern a rescally fellow known as "Gentleman Jim" Rayner, of whom the judge had knowledge in '49. There is also, a pleasing love story between Tom and Peggy Bobbert, of the show troupe. Some interesting complications, having to do with the judge's former mining partner, develop, and the surprise at the close is well handled.

Ruth Ann Baldwin adapted and produced the number. Joseph Girard appears as the judge, Leo Pierson as Tom, Donna Drew as Peggy and Jean Hersholt as "Gentleman Jim." Mrs. Witting, George Pearce and Harry Rattenberry are also in the cast.

"The Curse of Eve"

Six-Part Corona Photoplay Deals With "Equal Standard" Propaganda But Fails to Impress on Account of Poor Construction.

Reviewed by Edward Weitzel.

AN attempt has been made by the author and producer of "The Curse of Eve," a six-part Corona Cinema Company photoplay dealing with the double standard of morals for men and women, to present an ambitious and impressive screen drama. A want of skill on the part of the author in constructing his story and bad judgment in cutting and arranging the picture after it was taken have imposed a serious barrier to its success. With such a title it was naturally impossible to resist starting off with an allegoric opening in which Adam and Eve were shown, before and after the fall. The novelty of these historic incidents in the lives of the original settlers, has been appropriated by a number of earlier screen productions. In this case, matters are handled with very little poetic feeling, and without offense. The effort to suggest the creation of the world will be wasted, as far as most spectators are concerned.

Once the modern story is started and there is promise of a fairly interesting clash of character, but this is soon dispelled. The author displays such a want of knowledge in the art of story construction, weighing his plot down with unnecessary characters, starting off on a thousand false leads and continually throwing the play out of artistic balance that whatever merit lay at the bottom of his inspiration is buried under an irritating accumulation of blunders. Heroic cutting when the picture was assembled, should have been resorted to. Such treatment would have vastly improved the work.

Under the circumstances it is hardly necessary to criticise the efforts of the cast. Each member strove earnestly to give of his best endeavors. The production shows a liberal expenditure of money. In expert hands, the present material could be trimmed and fashioned into a more than passable picture.

"Bondage"

Five-Part Bluebird Production Features Dorothy Phillips in Story of Bohemian Life.

Reviewed by Margaret I. MacDonald.

THE story of "Bondage," a five-part Bluebird photoplay, follows the unhappy career of a young woman with literary ambitions who has come to New York with a great purpose, but who has by force of circumstances dropped

Scene from "Bondage" (Bluebird).

to the level of sensational newspaper stories, the writing of which gains her her livelihood. Ida May Park who has written and directed the picture, lays the origination of the basic idea of the story to Edna Kenton, a newspaper woman, and has done well from an artistic point of view in developing it for the screen. And since the producer persists in finding his drama in the lives of those who walk life's shadier paths, there is nothing left for us to do but to follow up with admiration for the art that gives the play its realism.

Dorothy Phillips, with William Stowell playing opposite her, portrays the character of a woman who at the opening of the play has been assigned to interview a wife murderer, and hesitates momentarily at the discovery that his lawyer through whom she must gain permission was an acquaintance of her early days in her home town. In gaining permission for the interview she discovers the lawyer's straight-laced ideas and writes a satire which is quickly gobbled up by a certain magazine whose editor finds the woman who wrote it an easy prey to his wiles. At the moment when her love for the man has reached its height he deserts her for another and in the days which follow her path is again crossed by the friend of her youth. In the belief that she has reformed from the minor vices of which she has been guilty the laywer proposes marriage to her and is accepted. For some time she lives happily in his home, but eventually becomes tired of conventional life and longs for a taste of the old life. From this point on complications arise through the appearance on the scene again of the other man, and when the woman has left her home and is in a state of desperation she is picked up on the street in a half dead, half alive condition by her husband who takes her home and then goes with a horse whip to still the slanderous tongue of his wife's tormentor. The close of the story is satisfactory, showing that the woman has at last fallen in love with her husband.

"Magda"

Clara Kimball Young in Five-Part Screen Version of Sudermann's Powerful Drama Does Justice to the Work in Its New Form—Released by Select Pictures Corporation.

Reviewed by Edward Weitzel.

THE screen version of Herman Sudermann's play, "Magda, with Clara Kimball Young in the title role, was made by Margaret Turnbull and directed by Emile Chautard. It presents the story interestingly and in a clearly told manner, but it does not comprehend entirely the German dramat-

Scene from "Magda" (Select).

ist's work. The three-act English stage version made by Louis N. Parker, in which Mrs. Patrick Campbell appeared, gives the character of Magda its full scope, as Sudermann drew it. The Turnbull heroine is a much more discreet young woman and, although her early life at home and her career in Berlin are pictured on the screen, the spectator is not given as deep an insight into her past as is revealed in the original play. The stroke by which Magda defeats her narrow-minded but desperate old father, who is determined she shall consent to wed Kellner or not leave the room alive, is not even hinted at in the screen version. It is the master stroke of the drama, however, and lifts the story to its greatest tragic height.

The value of "Magda" consists in the logical treatment of its subject—the effect of a narrow and brutal parental authority upon a sensitive and ambitious girl. Magda is driven to rebellion by her father's harshness. She leaves home to become a singer, is betrayed by a man she had known as a child, and succeeds in her ambition. Received everywhere as a great artist, she is invited to become the guest of honor at the place where she was born. She accepts, meets her sister and is urged to return home. The reconciliation with her father is complete until he learns that she has been betrayed by Kellner, who is now anxious to marry her. The horrified old man grasps at the offer as the one means of preserving the family honor, but Magda will not have it so. She knows Kellner and despises him. When her father tells her she shall marry her betrayer or he will kill her the desperate woman frees herself by demanding of the pitiless old bigot how he knows that she is fit to become Kellner's wife. The blow is too much for the old man; he falls into a chair and dies. Magda goes back to her life in the world outside.

The theme of this play justifies such a conclusion. Like father, like child. Unreasoning opposition to the will of an-

other had been instilled in the girl from her birth, and when the clash with her father comes she does not hesitate to use any means in her power to gain her ends. It is also one of the profound touches of the author that whether Magda spoke the truth or not remains unanswered in the mind of the spectator. In excluding this vital point from the screen version the picture will probably achieve a greater popular success. Sudermann is still strong meat for many minds. In the present form of the play only the over-prudish will take exceptions to the story it unfolds.

Clara Kimball Young is a beautiful Magda and indicates distinctly the phases of the character given her by the Turnbull version. Edward Kimball's impersonation of Magda's father is forceful and consistent and he does not resort to any unpleasant manifestation of physical weakness after he suffers the paralytic stroke. Competent characterizations are given by Alice Gale, Valkyrien, Kitty Baldwin, Maude Ford, Thomas Holding, Edmund Fielding and George Merlo.

The production always commands respect, and a disposition is shown to relieve the play of much of the sordid atmosphere that surrounds it in the printed book and on the spoken stage.

Two Five-Part Triangles

"The Firefly of Tough Luck" Entertaining Melodrama Featuring Alma Ruebens, and "Cassidy," Unusual Human Document Photoplay from a Story by Larry Evans.

Reviewed by Edward Weitzel.

"The Firefly of Tough Luck"

HOW valuable a thing is a sense of humor is exemplified in "The Firefly of Tough Luck," a Triangle Western melodrama written by J. G. Hawkes and featuring Alma Ruebens and Walt Whitman. The particular circumstances which bring forth this statement are illustrative of another profound reflection: It is better to make the best of what can't be helped and to laugh at one's troubles, in place of tumbling into the doleful dumps. To teach this lesson is excuse enough for the existence of any screen drama, even if several of the incidents of the story are slightly beyond belief.

The dramatic groundwork of the J. G. Hawkes plot calls for a rare sort of dance hall heroine, who combines the patience and devotion of a puritan maiden with the ability to dance the latest Hawaiian steps while wearing the native costume without embarrassment. This gifted young woman, who is known as The Firefly, is burdened with a worse than useless husband, Bert Wilcox by name. Bert lives upon his wife's earnings and is always ready to help her look for work. She accepts an engagement in a western mining town and, after nearly perishing in the desert, is rescued and carried to the place by a gentleman who falls off a train and is forced to hunt for a place to stop. The adventures of these two people in "Tough Luck," which turns out to have but two inhabitants, are most entertaining and full of humor. How a rich gold strike is made, the town boomed, Firefly and her three fellow citizens grow rich, and how friend husband turns up, is welcomed by the faithful little woman, acts like the low down coyote that he is and is helped into another if not better world by the mayor of "Tough Luck," constitute a chain of amusing and interesting incidents. As for the sense of humor displayed by the four leading characters, the best example is when the manager of the opera house lives up to his contract and opens his theater, Firefly giving the entire entertainment and the orchestra consisting of one man and the audience of two. None of the happenings of "The Firefly of Tough Luck" may ever have taken place in real life, but the picture is enjoyable and teaches two or three bully morals besides.

The production is excellent, and E. Mason Hopper has directed the picture cleverly. A finely balanced cast is evidence. Alma Ruebens makes one accept the character of Firefly with almost no mental reservation, and that is advancing considerable. Walt Whitman's impersonation of "Tough Luck" Baxter is a gem in the way of character acting, being liberally humorous and perfect in every detail of make-up and action. Charles Gun is a likeable Danny Ward, and Jack Curtis is entitled to a place in the same class, as Happy Jack Clarke. Darrel Foss and Aaron Edwards are both useful, if not ornamental, members of the cast.

"Cassidy"

To call "Cassidy" an unusual human document is keeping well within fact. This five-part Triangle photoplay, founded on a story by Larry Evans, goes beneath the surface of things and develops an important truth in connection with the soul of man: A spark of good may be struck in the most stunted and degenerate natures if some one will but make a determined effort.

Cassidy is a thief, sick in body and mind, stranded in San Francisco and ready to commit any crime in order to get back to "De big burg." Soaked to the skin and racked by a painful cough, he waits, in a pelting rain, until the one light goes out in the house he intends to rob. Once inside he finds himself covered by a revolver in the hand of a determined man. The thief, his nerves completely unstrung, sinks to the floor, shaken by weakness and despair. His condition touches the heart of the man with the revolver. He listens to the boy's story and realizes that he has never had a chance. The thief is allowed to go free, with money in his pocket to take him to New York. He never gets there, but is killed while saving the daughter of his benefactor from white slavery.

A theatric device!—perhaps, but made convincing by the sincerity with which the story is told. Arthur Rosson, who directed the picture, has done his work sympathetically and intelligently, and has been ably assisted by the members of the cast. Dick Rosson plays Cassidy. He has made a close study of the part, and his conception is practically flawless. Some of his scenes should be shortened, however, as several points are dwelt on too long, and over-elaboration of details of character detract from his work. Pauline Curley is youthful and effective as the heroine, and Frank Currier as District Attorney Grant, Mac Alexander as Garvice, Eddie Sturgis as The Bull and John O'Connor as the bartender, are also to be highly commended.

Scene from "Cassidy" (Triangle).

"Cassidy" is not cheerful, but it will force those who see it to do some serious thinking.

"Mothers of Men"

Five-Part Woman's Suffrage Photoplay Shows Interesting Phases of Future Conditions When Women Become Judges and Governors—Produced by Robard's Players.

Reviewed by Edward Weitzel.

THERE is no mistaking the intention of Hal Reid and Willis Robard in writing their five-part woman's suffrage photoplay, "Mothers of Men"—they expect it to be taken seriously. They are doomed to disappointment in a number of cases; other persons will share their view of the matter. The story, which lifts the veil of the future and shows some of the consequences when the mothers of men are elected to office, is conceived in a very melodramatic mood and deals with political crime, murder and a triple hanging. The wife of a prominent lawyer, a member of her husband's profession, is elected a judge of the criminal court and is called upon to sentence a murderer convicted by circumstantial evidence. She does her duty in the matter, and the man is hanged. She is next elected governor and, according to the story, her husband, although innocent, becomes involved in a murder case and is also convicted by circumstantial evidence. Overlook the fact that the situation is an impossible one, and it is interesting, to say the least. Torn between love and duty—to copy the language of the subtitles—and admonished to stand firm for the good of the cause and show the world that the new brand of womanhood does not intend to be swayed by its heart in place of its head, the wife and governor refuses her husband a pardon and he is only saved from the rope by the confession of the real murderer.

It is easily seen that the possibilities in such a scheme of things are numerous and far-reaching. Modeled after the melodramas with which his name is associated on the stage, Hal Reid and his collaborator have let nothing interfere with the plotting of their story. If plausibility of plain common sense refused to square with it, so much the worse for common sense and plausibility. Working, thus unrestricted, they have adapted a goodly number of well-tried theatric devices to their needs, including the pardon which arrives just in time to cheat the hangman. Some of the scenes are quite well produced and are correspondingly impressive, a number fall far below this effect.

The acting of the leading roles is adequate. Willis Robard directed the production and played the part of the governor's husband. It is evident that he has given the best that is in him to both tasks, and his impersonation of the convicted man has many excellent qualities. Dorothy Davenport plays the wife. She compels respect for the character at all times, an achievement that speaks volumes for her ability as an actress.

"THE LITTLE PRINCESS" COMPLETED.

The production of Mary Pickford's next Artcraft release, "The Little Princess," adapted to the screen by Frances Marion, from Frances Hodgson Burnett's novel, has just been finished at

the Hollywood studio. Once again Miss Pickford will be seen in a child part such as she scored big success with in "Rebecca of Sunnybrook Farm" and "A Poor Little Rich Girl." In characters of this type she always meets with public favor.

The picture was staged under the direction of Marshall Neilan, who directed Miss Pickford in "Rebecca of Sunnybrook Farm." In the supporting cast are many well-known film artists, including Norman Kerry, Theodore Roberts, Katherine Griffith, Ann Schaeffer, William E. Lawrence, Gertrude Short, Loretta Blake and Gustav von Seyffertitz.

"Who Is Number One?"

Paramount's First Serial from a Story by Anna Katherine Green Cleverly Produced and Interesting in First Two Episodes.

Reviewed by Margaret I. MacDonald.

JUDGING from the first two episodes of Paramount's first serial it is to be one of the best of its kind. Anna Katherine Green is responsible for the story on which it is based, and in it Kathleen Clifford is a moving picture star for the first time, portraying cleverly the role of Aimee Villon, the adopted daughter of an American millionaire who for eighteen years has been beset by warnings of vengeance from whom and for what he is unable to tell.

The first episode tells of the adoption of Aimee Villon, a Parisian heiress, who arrives at the home of Graham Hale with her maid and tutor and enters into the exciting incidents which follow with the apparent innocence of youth. Following her appearance on the scene Hale's enemies commence their bombardment in earnest, the initial thrill being the breaking open of his vault and the theft of the secret of his new invention, a flying fortress, and Aimee's security papers. Aimee, found missing, is discovered in the grounds of Hale's home, where she has been hurriedly left by the safe-breakers with her hands tied.

The second episode deals principally with the pursuit of the safe-breakers in which is encompassed a thrilling chase with one or two of the old standbys, such as the breaking of the continuity of the chase by the passing of a railway train across the trail doing duty. Not to be outwitted, Hale's son and Aimee rush to the steel mill and put in service the flying fortress. It is afterward discovered when the firing of the guns is found to be without effect, that either a fool or a traitor is in their midst, for the bullets which they have been using are putty bullets made for experimental purposes.

"Who is Number One?" thus far compares favorably with some of the cleverly made European serials which we have admired for their consistency of plot and skillful staging. The subtitling of this serial is worthy of special mention—pithy and cleverly written. The atmosphere is complete and there are few if any obvious moments.

"Over There"

Six-Part Photoplay Written by and Featuring Charles Richman Makes Patriotic Appeal with Considerable Force —Distributed by Select Pictures Corporation.

Reviewed by Edward Weitzel.

NOT satisfied with his success as a star of the screen, Charles Richman has entered the field of authorship with a photoplay bearing the title "Over There." Its chief merit is its timeliness. The story is an appeal to American manhood to do its bit in the present struggle, and its theme will find an echo in every loyal heart. Under these circumstances it is not necessary to inquire too closely into the skill with which the author has done his work. Aside from continuing some of the arguments, long after the spectator is convinced, it should be stated that "Over There" tells a plain, straightforward story, and that the production is sufficiently realistic to satisfy the average patron of the screen.

Opening in this country, the plan shows an able-bodied young American who was marked before his birth with a horror of bloodshed. He refuses to enlist even after his sweetheart gives him the choice of doing so or of losing her. The girl goes to France as a Red Cross nurse, and her father is an officer in the forces sent abroad. Still the young man hangs back, but, in the end, a revulsion of feeling gets the better of the old fear, and he enters the service. Once over on the other side, he proves himself a hero, saves his sweetheart's father, is wounded, and is nursed back to life by the girl, who is proud and happy to renew the engagement.

Although a somewhat mature hero, Charles Richman sustains his well-known reputation for artistic acting, and is ably supported by a cast that includes Anna Q. Nilson, as the Red Cross nurse.

Live Comedies in "Ham" Series.

The new series of Kalem's "Ham and Bud" comedies, the first of which have been released by General Film Company, continue to strike a popular chord with the fans. Lloyd Hamilton has never done better work in his three years as a star in comedy pictures, and the same applies to his team-mate, "Bud" Duncan. Ethel Teare and Henry Murdock, other favorites in this series, are again demonstrating why they are popular.

The first of the comedies released this month is "Politics in Pumpkin Center," which marks the entry of the two comedians in the field of politics.

November to Be Artcraft's Big Month

Mary Pickford, Douglas Fairbanks, William S. Hart and Elsie Ferguson Are Starred in the Four Weeks.

THE November schedule of releases for Artcraft presents Mary Pickford, Douglas Fairbanks, William S. Hart and Elsie Ferguson. This is the banner month for Artcraft, offering the largest number of big productions for release in one month since the inception of the company.

The first release will be Miss Pickford, in "The Little Princess." The second will be Elsie Ferguson's "The Rise of Jennie Cushing." This is Miss Ferguson's second motion picture for Artcraft and is also an adaptation of a popular book. The novel, by Mary S. Watts, published by the Macmillan Company, is still one of the concern's best sellers.

Douglas Fairbanks' contribution is "Reaching for the Moon." This photoplay presents another original idea in the way of screen stories and is now being staged under the direction of John Emerson. It was for this picture that the entire Fairbanks producing organization crossed and recrossed the continent, between Los Angeles and New York, in order to spend two days filming scenes in the Eastern metropolis. The nature of the story is not disclosed at this time because of its novelty. Eileen Percy again appears opposite Fairbanks.

William S. Hart, in his second Artcraft picture, "The Silent Man," is now being staged in California under the supervision of Thomas H. Ince. Hart's new production is from the pen of Charles Kenyon, whose "Kindling" was played with such notable success by Margaret Illington. It is a story of the big Western country, providing the popular star with the role of a miner who has prospected the vast desert for years.

"The Babes in the Wood"

It Will Be the Next of Fox's Delightful Series of Children's Series.

ANOTHER elaborate motion picture version of an age-old story now rests in William Fox's film vaults and will soon have its screen presentation. The new Fox spectacle is a cinema offering of the famous fairy tale, "The Babes in the Woods," and is several reels more than ordinary feature length.

Francis Carpenter and Virginia Lee Corbin, who created the leading roles in Mr. Fox's tremendously successful "Jack and the Beanstalk" and "Aladdin and His Wonderful Lamp," both of which were exhibited at the Globe theater, on Broadway, give the same amazing demonstration of dramatic ability that has distinguished their first two productions.

C. M. and S. A. Franklin, who directed "Jack and the Beanstalk" and "Aladdin," supervised the making of "The Babes in the Woods" and made a master-work of the subject. The photoplay spectacle was filmed in the Grand Canyon, Colorado; in the big Fox studio at Hollywood and in the mountains and valleys of California; and in Hawaii. The natural settings are particularly beautiful.

All the charm of the original of "The Babes in the Woods" has been retained in the celluloid version and not a few of the memorable scenes of the story gain greatly through visualization. Especially fine is the episode in the witch's cottage. The house itself is a wonderful structure of gingerbread, stick candy, hot cross buns and such delicacies. The witch makes her entry upon the scene with the immortal lines, "Nibble, nibble, little mouse, who's nibbling at my little house?"

"The Legion of Death" With Edith Storey.

Edith Storey's second starring vehicle under the Metro banner, "The Legion of Death," by June Mathis, is now in the course of production at the West coast studios in Hollywood California, under the direction of Tod Browning, who guided the "Bernhardt of the Screen" in her initial Metro picture. The production is a massive special feature with spectacular settings of great size.

The story is a captivating romance of Russia at the time of the recent revolution, which resulted in the downfall of the Romanoff dynasty. The heroine, a princess (played by Edith Storey), is a typical fighting girl of Russia, who recruits "The Legion of Death," and braves battle with the men of the enemy.

Phil McCollough will play the lead opposite Miss Storey, in the role of an American war correspondent. Charles Gerard, Fred Malatesta, and Pomeroy Cannon are the other leading members of the cast. Hundreds of extras will be used in the thrilling ensemble and battle scenes.

Miss Dalton's Paramount Debut Oct. 22.

In producing "The Price Mark," featuring Dorothy Dalton, which will be released by Paramount, Oct. 22, Thomas H. Ince devoted much time personally to supervising the work, though the direction was actually done by Roy Neill. The latter, owing to his having lived and worked in Egypt, was able to bring first-hand knowledge of the country to the scenes laid in Cairo.

Miss Dalton from the very start of the new picture was enthusiastic over the prospect. She saw at once how admirably the role suited her, and was particularly pleased because it afforded her an opportunity not only for emotional and dramatic acting but a chance to inject comedy into some of the scenes as well.

The art studios of New York, the streets of Cairo, and similar localities, give opportunities for fine scenic effects.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

CAMILLE (Hanover Film Co).—This six-part feature of the Hanover Film Company features Helen Hesperia, a French actress of marked skill and high intelligence. The picture is well played, as is set forth in a review in another column.

Bluebird Photoplays, Inc.

BONDAGE, October 15.—A five-part production featuring Dorothy Phillips with William Stowell playing opposite her. The story treats of the experiences of a newspaper woman who has drifted into the lowest brand of sensational writing, and finally finds happiness in the love of her husband married for convenience sake. A full review of the picture will be found elsewhere.

Brind Educational Moving Pictures.

THE INFINITELY SMALL (Brind).—In this one-reel picture the wonders of miscoscopic pond life have been exploited to the full. The illustration is clearly photographed and well-explained. A full review can be found in the Motion Picture Educator published in this issue.

MY FRIEND, THE ANT (Brind).—In this one-reel picture we get an excellent idea of how the ant lives, and of his industrious ways. The picture is a decidedly remarkable one and is presented in an entertaining fashion. A full review can be found in the Motion Picture Educator published in this issue.

THE FRESH WATER AQUARIUM (Brind).—Showing many beautiful tropical fish which are now being introduced into the parlor aquarium. A full review of this picture can be found in the Motion Picture Educator published in this issue.

BEAUTIFUL GOLDFISH (Brind).—A one-reel illustration of most of the things that are interesting in connection with goldfish. Beautiful and valuable specimens are included in this picture which has been reviewed at length in the Educational Department, published in this issue.

DENIZENS OF THE DEEP (Brind).—This film includes illustrations of forms of vegetation on the sea bottom as well as odd species of fish. For a full account of this film, which is in two parts, we refer you to the Motion Picture Educator, published on another page of this issue.

Butterfly Pictures.

'49—'17, October 15.—A five-reel Western story, adapted by Ruth Ann Baldwin from a story by William A. Cook. The events concern an eastern judge, formerly a miner in the days of '49. He has his secretary reconstruct an old mining camp and some interesting happenings result. Joseph Girard, Donna Drew, Jean Hersholt and Leo Pierson are in the cast. Reviewed at length elsewhere.

Corona Cinema Company.

THE CURSE OF EVE (Corona).—A poorly constructed story, this six-part photoplay, which attempts to teach the injustice of the double standard of morality, is not very successful with its mission. It is well acted. A longer review is printed on another page of this issue.

Greater Vitagraph, Inc.

DEAD-SHOT BAKER (Vitagraph), October 15.—Five-part screen version of one of the Alfred Henry Lewis' "Wolfville" stories, this picture is very entertaining. William Duncan and Carol Holloway are the stars. It is reviewed at length on another page of this issue.

George Kleine System.

YOUNG MOTHER HUBBARD (Essanay), October 29.—A story of fine heart appeal, in which pathos and humor happily commingle, excellently acted and directed. Little Mary McAllister appears in one of her strongest (if not her best) roles, and the other members of the cast are well assigned. A detailed review is given on another page, this issue.

Paramount Pictures Corporation.

BAB'S DIARY, September 24.—A nicely-presented and amusing comedy by Mary Roberts Rinehart, with Marguerite Clarke in the lead. An attractive release.

THE TROUBLE BUSTER (Pallas), October 8.—A good average story featuring Vivian Martin and the strength of which is bunched in the latter half of the five reels. The subject is wholesome. It is reviewed on another page.

THE COW JUMPED OVER THE MOON (Klever), October 14.—An amusing comedy, in which Victor, as the hero of the hour, decides to cut the cost of meat. He buys a cow and marks off one of her sides with white paint after the manner of a butcher's chart, leads the cow to the meat shop and, while he tries to explain to the butcher what cut he wants, the cow escapes and makes her way back to the herd.

Pathe Exchange, Inc.

FROM TREE TO MILL (Pathe), October 7.—An educational feature of instructive interest, showing the manner in which hardwood timber is cut and transported in the mountains of Tennessee. A pleasing half reel subject.

HAPPY HOOLIGAN—IN SOFT (Pathe), October 7.—One of F. Opper's comics in animated form, showing Happy Hooligan as attendant to an invalid. He thinks the job a snap until the invalid puts him through a hard day. Some funny situations arise and the comic is successful. On same reel with above.

MAKING STEEL PLATES (Pathe), October 14.—An instructive industrial half reel, demonstrating the way in which molten steel is first converted into ingots, then heated and rolled and cut into armor plates for battleships and other purposes.

DER END OF DER LIMIT (Pathe), October 14.—On same reel with above. A very funny series of animated drawings, showing some further exploits of the Katzenjammer Kids. They have a lot of fun with an old captain and play some strange tricks on him.

A CORNER OF THE MORVAN (Pathe), October 21.—A scenic half reel, in colors, picturing some delightful regions in one of the French provinces not touched by the war. Very attractive and picturesque.

OUR GAME BIRDS (Pathe), October 21.—On same reel with above. An unusually pleasing bit of nature story, showing the wild duck in its native haunts; the hatching and rearing of the young is especially good. An entertaining and enjoyable offering.

THE ABANDONED MINE (Pathe), October 21.—Episode No. 6 of "The Seven Pearls." An interesting feature of this number is Perry's loss of memory, after the explosion. He and Ilma and Harry are in the mine gallery together and from Perry Ilma recovers one of the pearls. The later happenings in the counterfeiters' den are humorous and quite dramatic. The number closes by a nitro-glycerine explosion, following which Perry recovers his memory.

FROM LONDON TO LARAMIE (Pathe-Rolin), October 21.—A two-reel comedy, featuring Harold Lloyd, Bebe Daniels and Harry Pollard. This is the familiar plot in which an Englishman and his valet visit the American west and have numerous adventures. Harold Lloyd, as the valet, proves as amusing as usual. The situations are freshened up by some really good comedy and numerous laughs are scored.

THE FALSE PEARL (Pathe), October 28.—Episode No. 7 of "The Seven Pearls" series. Harry and Ilma are brought up from their underground prison, and Perry recovers his memory. The latter makes away with one of the pearls, observed by Stayne. Ilma and Harry are prevented from making love by the Sultan's emissary. Then they try to obtain one of the pearls from a Miss Sunderlee and meet with further adventures. This continues the interest, though it contains no feature of unusual strength.

THE MARK OF CAIN (Astra-Pathe), November 4.—An excellently-developed murder mystery, featuring Mrs. Vernon Castle and Antonio Moreno. The story concerns a wealthy man named Trowbridge and his niece. Trowbridge has a hobby for studying insects and is murdered in a park while engaged in this pastime. The attendant circumstances are full of interest and skillfully handled. Reviewed at length elsewhere.

Metro Pictures Corporation.

PARADISE GARDEN, October 1.—Interesting six-reel subject, featuring Harold Lockwood, and dealing with a boy who is kept on a large estate until he reaches manhood, and not allowed to associate with, or even see, any members of the opposite sex. A review is published on another page of this issue.

Mutual Film Corporation.

MUTUAL WEEKLY NO. 145 (Gaumont), October 10.—Interesting items of this issue include scenes in France showing the return of soldiers to camp after a hard day's fighting, the Imperial Japanese war mission at the West Point military academy, young American millionaires learning to fly, and the Red Cross parade in New York City.

THE LOST EXPRESS NO. 4 (Signal), October 11.—"The Oil-Well Conspiracy" is the title of this chapter. It has plenty of interesting action and deals with the discovery by Helen Thurston of the stolen blue print of the combustion chamber in her father's secret formula for manufacturing granulated gasoline. In her accidental presence at the oil wells, where the thieves are endeavoring to put into practice her father's secret, she has a narrow escape from Harelip and succeeds in destroying their work. The close of the picture shows the cabin in which Helen has been imprisoned being demolished by a runaway oil train.

SWEET CHARITY (Strand), Oct. 16.—A moderately entertaining comedy, containing considerable business of the slapstick order. Billie Rhodes and Jay Belasco have the leading roles and acquit themselves

well. The story of the comedy deals with a young lady's effort to sell chances to help the "poor starving Belgians." Her lover wants to give her a check for $100 and so save her the trouble of visiting the other offices in his building. In her determination to do as she pleased, she meets with several insults from the proprietors of said offices, and afterward calls her lover to take vengeance on the offenders. This gives opportunity for some rough-and-tumble business that is fairly amusing.

Robard's Players.

MOTHERS OF MEN (Robard's Players).—Hal Reid and Willis Robard are the authors of this five-part melodrama, which has women's suffrage for a theme. The picture is of uneven merit. It is reviewed at length on another page of this issue.

Select Pictures Corporation.

MAGDA (Select), October.—Clara Kimball Young in five-part screen version of Herman Sudermann's powerful stage drama, this picture has much merit. It is reviewed at length on another page of this issue.

OVER THERE (Select).—Charles Richman is the author and star of this five-part photoplay which is a plea for enlistment. The scenes are laid in this country and in France. A longer review is printed on another page of this issue.

Triangle Film Corporation.

THE FIREFLY OF TOUGH LUCK, October 21.—A rattling good five-part western story, this picture was written by J. G. Hawks. Alma Ruebens and Walt Whitman are the stars. A longer review appears on another page of this issue.

CASSIDY, October 21.—Five-part screen version of a story by Larry Evans, this picture contains strong character acting by Dick Rosson and has several novel features. It is given a longer review on another page of this issue.

Universal Film Manufacturing Company.

THE SILENT TERROR (Universal Special Feature).—This is the correct title of the first episode of Universal new serial entitled "The Red Ace." A comment of it was published in last week's issue on page 402 under the name of "The Quest of Virginia." This episode was released on October 8.

ANIMATED WEEKLY NO. 92 (Universal), October 1.—Roosevelt reviewing Middle-West troops, Hoover and fruit company giving away overripe shipment of bananas, scenes from the visit of the Japanese commission and other subjects of a topical nature are presented in this number.

CURRENT EVENTS NO. 22 (Universal), October 8.—Contains pictures of a Dutch battleship at San Francisco, woman patriot of ninety-four, English Jackies and American Navies at prayer and in battle, and many other news features.

FROM OUT OF THE PAST (Universal Special), October 8.—No. 16, the final instalment of "The Gray Ghost." This brings up some very entertaining situations and solves the mysterious double identity of "The Gray Ghost." The double exposure photography is particularly good. The solution fails to clear up certain minor points, such as the invulnerability of the "Ghost" to bullets and even death itself. But the more important mysteries are satisfactorily explained.

THE GETAWAY (Bison), Rel. Week of October 22.—A two-reel subject by Alice MacGowan and Harriet Brodner, featuring Neal Hart, Joe Rickson, Mignon Anderson and Bud Osborne. It tells of an honest cowpuncher who is made the victim of a frame-up by some cattle thieves. Also how he meet a charming young widow, who saves his life, after he has saved that of her child. This is graphic in presentation and holds the interest very well. It makes, on the whole, a very pretty story.

A WISE DUMMY (Joker), Rel. Week of October 22.—A fairly amusing comedy number, by George Parker, featuring Max Asher, Walter Belasco, Gladys Tennison and Harry Mann. Max appears as a flirtiatious pawnbroker and the fun is of the knockabout type.

THE TIGHTWAD (Joker), Rel. Week of October 22.—A knockabout comedy, by Tom Gibson, featuring William Franey and Gale Henry as a married couple about to celebrate their wedding anniversary. The husband's penurious disposition leads to many funny incidents. This runs better than the average in humorous incidents.

WHAT'LL WE DO WITH UNCLE (Victor), Rel. Week of October 22.—A one-reel comedy, by King Vidor, featuring Henry Murdock, Mildred Davis and Edwin King Baker. The scenes occur in an apartment house and the characters include a writer, an artist, and a lady pianist. The writer tries to kill himself because of jealousy and some funny knockabout situations arise. An average number of the type.

THE END OF THE RUN (Gold Seal), Rel. Week of October 22.—Shelley Sutton, feauring Helen Gibson, O. C. Jackson, Vai Paul, George Williams and George Routh. This shows how a freight conductor falls in with a tramp who is passing counterfeit money. The girl's father becomes involved, after considerable money has been passed, but is eventually cleared and the crime traced to the conductor and his pal. The girl furnishes a slight thrill at the close, by jumping to a moving freight train from an automobile and capturing the conductor. A programme number of about average strength.

FAT AND FURIOUS (L-KO), Rel. Week of October 22.—A two-reel comic number, featuring Marta Sterling and others. She plays the girl at a country railroad station, which is robbed by a gang of thieves. The loot is recovered by the girl and her lover, who is section foreman. The action is fast and furious in this, particularly in the second reel. The humor is farily strong in spots and the number as a whole is an enjoyable one of the type.

A FIRE ESCAPE FINISH (Nestor), Rel. Week of October 22.—A two-reel comedy subject, by Fred Palmer, featuring Caroline Vaughn, Lee Moran, Eddie Lyons and Fred Gamble. This is farcical in tone and while a little slow in the first reel works up to some very funny situations toward the close. It pictures the elopement of a young couple under distressing circumstances and the way in which they finally find happiness. The closing scenes are very laughable.

LOOKING 'EM OVER (Nestor).—Eddie Lyons and Lee Moran appear in this comedy, written by themselves. Eddie, a gay young benedict, entices Lee, a henpecked spouse, to visit the cabarets. They meet their wives, having a good time with Brother Tom and his friend from Texas. Slight in plot, but agreeably presented and quite enjoyable.

World Pictures.

THE DORMANT POWER (Peerless), October 22.—Fairly goor five-part melodrama with Ethel Clayton and Montagu Love in the leading roles. The scenes are laid in Texas and the East. A longer review is printed on another page of this issue.

Lederer Expands Film Interests

Well Known Legitimate Producer Increases Activities in the Film Domain—To Produce His Previous Stage Comedies.

GEORGE W. LEDERER will take a much greater place in the motion picture business in the season of 1917-1918 than heretofore. To this end his plans are already laid. Having completed his direction of Marion Davies in "Runaway Romany" for the Ardsley Art Film Co., he has decided to follow up his production of feature films of last season, by a much more pretentious spectacle, title and star as yet unannounced, some time during early November so that the offering can be released to the market about Christmas. The only information forthcoming at this early date is that it will be an unusual subject scenarioized by Herbert Hall Winslow and offered to the trade on the state-right basis.

Of further interest to our readers is Mr. Lederer's statement that he has purchased the rights of all of his former stage-comedy successes and many other well-known comedies besides, and will produce them in two-reels each, commencing with "Three Twins." Among the subjects to follow will be "The Belle of New York," "Mistakes Will Happen," "The Telephone Girl," "The Rounders," and others, totalling in all over one hundred. Wherever possible members of the original casts will be employed. To that end Charles Dixon, who appeared in the original version of "Three Twins," has been assigned to his role in the first of the Lederer two-reel film comedies.

It is this director-producer's intention to release these subjects through the Hoffman-Foursquare exchanges, negotiations to that effect having already reached a mature stage. Production commences the last week in October in the newly erected George Backer studios on 38th street, just off Seventh avenue. Lederer's offices will also be moved to this same address. Incidentally, the above-mentioned producer will be the first tenant of this studio. The first of the comedy series should be ready for distribution about November 10.

NAZIMOVA SUPPORTED BY CAPABLE CAST.

Nazimova, who is now working on her first Metro picture, "God's Message," adapted by Ethel Browning Miller from the story, "A Rose-Bush of a Thousand Years," under the direction of George D. Baker, is supported by a most capable cast in this super-production.

Charles Bryant is her leading man in "God's Message." He will play the role of Paul Granville, an American artist. Frank Currier will portray the Prior of the Monastery. Rigelow Cooper, for years a prominent player in Edison photoplays will be seen as De Roche. Fra Augustin, a character role, is in the capable hands of John Sturgeon, an experienced player of both stage and screen. Albert Hall, who plays Pierre, has appeared on the screen for World, Famous-Players, Biograph and Pathe. Mestaire, the inn-keeper, is played by Philip Sandford, and Dave Turner plays the gate-keeper at the monastery.

Joline, the artist's model, portrayed by the great Nazimova, is a role of dramatic intensity, and the other roles in the picture give all the members of the cast opportunity for sterling characterizations. The exteriors of this production are being made at New Orleans and the interiors will be made at the Metro studios in New York City.

BRENON LOOKING FOR NEW THEATER.

"The Fall of the Romanoffs" ended its run at the Broadway theater Oct. 13 simply because it was impossible to extend the run any longer. Arrangements are now being made to find another theater in which to extend the run of the picture, and it now looks as if within the next few days satisfactory arrangements will be made for a continued showing of this remarkable film which has been hailed with unmistakable enthusiasm by both press and public.

Great interest is being shown in the film throughout the country, and within a short time it will be exhibited in all the big cities in the United States. It opened in Toronto Monday, October 15, where it is being shown at theater prices.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

A New and Interesting Group

Brind Educational Moving Pictures Present Zoological Subjects Lucidly and Attractively.

NOT long ago we reviewed the first of the Brind Educational series, of which the J. Frank Brockliss, Inc., is the foreign sales agent. This picture was entitled "All About Bees" and was exhibited at the Strand Theater, New York City, the week of September 30. At a recent showing of Brind Educational pictures in the projection room of the J. Frank Brockliss, Inc., Room 1010, 729 Seventh avenue, a group of five zoological subjects of special interest and careful arrangement were exhibited.

"Beautiful Goldfish."

The first of these "Beautiful Goldfish" explained many things about the various species that have evolved from the "Mutt" or wild variety for which we pay the trifling sum of from ten to twenty-five cents. These wonderfully made goldfish, developed to a state of rare perfection and beauty, bring prices which run into the hundreds, and which are paid by goldfish fanciers without turning a hair. Among the varieties shown are the egg-shaped, partly finless "Lionhead," the "Dutch Lionhead" or "Oranda Shishigashira," mottled-blue "Telescopes," coal-black "Moors," and "Japanese Broadtails." We are shown the "Fry Nurseries," in which the baby goldfish are reared to maturity out of doors, and we see also a pair of "Orandas" depositing eggs on a spray of water plant. A microscopic X-ray view of an egg about to hatch, in which can be plainly seen the young goldfish curled up, is shown and also a baby goldfish just hatched. This picture is 467 feet in length.

"My Friend the Ant."

Next came "My Friend the Ant," which is a truly remarkable picture, in which we are made acquainted with the ant, his haunts and habits, and learn of this busy insect more than many of us ever would know save through some careful investigator in film. In the picture we accompany a huge ant to his home, where his friends and associates are busy doing repair work. These little insects are seen carrying the material for the framework of their home, including a slab of lumber, which in its magnified state appears about the size of a match, and bricks or balls of earth from which they build their nest. An exciting scene shows the soldier ants attacking a huge caterpillar, which finally they drag into the nest for food. Then we are shown the inside of the ant house and the different compartments in which are stored the eggs, grubs and pupae of the ants. Once more on the outside our attention is drawn to an "ant cowboy" herding "ant-cows" or aphides on a branch of a plant in order that the ants may be well supplied with the sweet juices secreted by the ant-cow. Attacks on grasshoppers, which, by the way, are futile, and also on a katydid, chrysalides, and finally a butterfly which is unable to resist the onslaught, are interesting. A fight between a soldier ant and a stranger ant opens the way to a remarkable sight in which the queen ant, discovering her soldier ant wounded, comes to him as an angel of mercy, lifts his head, licks it and rubs it with her ant hands. This scene is magnified and is very unusual. In fact the picture in its entirety is decidedly out of the ordinary. It contains 671 feet.

"The Freshwater Aquarium" (Tropical).

This picture, beautifully photographed, shows us various exquisite varieties of tropical fish from different parts of the world, and which are now used as pets for the parlor aquarium. Among the species illustrated are the Barbs of East India, which are distant relatives of the common carp or gold fish, the Mexican swordtail, which brings its young into the world alive, the butterfly fish from West Africa, which is the only freshwater flying fish, and the armor-plated catfish of Brazil, which is completely covered with bony plates, and gives an entertaining demonstration of its ability to transport itself on land from river to river, remaining out of the water for hours at a time. Other interesting species are the Paradise fish of China, which was found in rice-field ditches, and which makes its nest on the surface of the water of air-bubbles, the Siamese fighting fish, and the air-breathing guramis. 522 feet of film comprise this reel.

"The Infinitely Small."

Consisting of a series of views of microscopic pond life, well photographed. This includes rotifers, vorticella or "whirlpool animalcules," plumatella, paramacia, cypris, daphnia, cyclops, cetochilus, bell animalcules, hydra, etc. This picture, which consists of 732 feet of film, is an excellent one on the subject, clearly photographed, carefully detailed and entertaining.

"Denizens of the Deep."

An illustration of unusual fish and also of plant life at the bottom of the sea was shown in two parts. The picture opened with a view of a storm-tossed sea, after which we descended to the floor of the ocean to watch the fishes dart in and out among the fantastical vegetation to be found there. Among the fish shown were the blow-fish, which inflates itself at a moment of danger and floats on the surface, and when all signs of danger are past deflates and darts swiftly to the bottom, the red hog fish, and the lively pork fish, which, by the way, are no relation. Then there were also shark suckers, and the leather fish, which are poisonous as human food. The second part of the picture introduced a number of exquisite denizens, many of which are found in the tropical waters about the West Indies. There were also the angel fish, the queen trigger fish, the spade fish, the parrot fish and the spiny box-fish, so called for its peculiar shape; and, lastly, there was that interesting species known as the sea horse, which, by the way, has a prehensile tail, and in the picture is seen to entwine it around a fixed object. The first part of this picture covers 616 feet of film, and the last part 328 feet.

The headquarters of the Brind Educational Pictures is at 449 West 206th street, New York City.

Innovation at Loew's Lincoln Square

Young People's Program Instituted at Loew's Lincoln Square Theater in Co-operation with National Board of Review.

NOT long ago, under the directorship of F. R. Abrams, the young people's Saturday morning program was tried with great success at Marcus Loew's New Rochelle theater, with the promise of further extensions of the same in other parts of New York State. Therefore, in accordance with this promise, on Saturday morning, October 6, at 10.30 o'clock, a similar program was exhibited before the children of the neighborhood at the Lincoln Square theater, Broadway and 66th street, New York City, in cooperation with the National Board of Review.

The program was opened by Orrin G. Cocks of the National Board of Review, who acted as chairman of the occasion, introducing the following speakers: Mrs. John Francis Yawger, president of the City Federation of Women's Clubs, Dr. Cranston Brenton of the National Board of Review, representing the clergy, and Dr. Henry E. Jenkins, representing the Board of Education.

Through these inspiring personalities an appeal was made to the audience to do its utmost toward making the project a success. The children were asked to tell all the children they knew about the splendid entertainment which was to be provided for them at this theater every Saturday morning at the moderate rate of five and ten cents. Mrs. Yawger suggested that the mothers look upon this Saturday morning performance in the same way that they look upon the kindergarten—a place where the children can be sent for a couple of hours of wholesome recreation with the assurance that they will not be subjected to the physical and moral danger which confronts them as they play in the crowded streets of the city.

The program had for its feature "The Poor Little Rich Girl," in which Mary Pickford plays delightfully the stellar role, and which thoroughly pleased the children. The opening number was entitled "A Trip Through Glacier National

Park," which is prefixed by an amusing bit of animated cartoon work, in which a mule carrying a man on his back endeavors to make the peak of a high mountain. Having finally made his goal, he balances there for a brief moment, then tumbles down the other side. Equally amusing to the children was a similar bit of animated cartoon work preceding that portion of the picture where we are made acquainted with the Blackfoot Indians. Following the feature an industrial entitled "The Making of Print Paper" was exhibited.

For the reason probably that it is difficult to make an immediate impression on cosmopolitan New York, there were not present the numbers that should have been on such an important occasion. It is to be hoped, however, that with the continuance of these special performances for young people New York's parent public will awaken to a realization of what they will mean to the young people not alone of New York City, but of the entire country. Proper support given to the management of Loew's 66th Street theater in this enterprise means that all the Loew neighborhood theaters throughout the country will in all probability follow the same policy.

Interesting Educationals

One Scientific Subject, One Industrial, One Tropical, One Travel and Two Zoological Subjects.

Reviewed by Margaret I. MacDonald.

"The Development of the Watch" (Mutual-Gaumont).

THE most interesting subject in Reel Life No. 76 is a display of watches of the different periods. The picture really describes the evolution of the clock, showing one of the first watches that was made, and which dates back to 1500. This is followed by various elaborate types of watches, wonderful enameled and jewelled varieties used by royalty of the period. There is the bird-singing watch, only three of which are in existence, and there is the tulip watch and the egg watch, and the perfume watch which has a perfume compartment attached to it. There is also a wonderfully made watch which is a snuff-box, music box and watch combined, and even a watch in which fountains play. The display, which is a remarkable one, appears in Reel Life through the courtesy of Willard H. Wheeler, of Maiden Lane, New York. These watches are of French, Dutch, Swiss, English and German manufacture.

"Cantaloupes of Imperial Valley, Cal." (Mutual-Gaumont).

An interesting illustration of the extent to which the canteloupe is cultivated in the Imperial Valley, California, will be found in the 76th release of Reel Life. Here we see the cantaloupes being harvested in enormous quantities, and learn that in 1917 no less than 6,000 carloads were shipped out of the valley. Those that are shipped are carefully selected and the culls fed to the hogs. Skilled packers, some of whom are able to pack as many as 300 crates a day, earn from $75 to $125 dollars per week, we are tcld; a fact which if true should be the means of leading some less fortunate ones back to the soil. During a trip across continent the cars containing the cantaloupes are iced at least seven times, and two hundred cars, it is stated, are shipped daily.

"Safety First" (Universal).

In the 43rd release of the Screen Magazine will be found an entertaining illustration of the dangers of the streets and the manner in which professional drivers must qualify before attempting to guide motor vehicles through the streets. There is much to enlighten one in this picture, and it is one of the best and most useful numbers contained in this issue of the Magazine.

"A Trip to Hawaii, No. 2" (Educational).

The second instalment of the Lyman Howe pictures recently purchased by the Educational Films Corporation of America covers some of the beautiful scenic features of Hawaii, including the Waisna Falls, Boiling Pots and Rainbow Falls. Cutting sugar cane is an interesting feature of the picture, and a brief bit on catching sharks preludes a remarkable series of views of the crater of the volcano of Kilauea, which close the picture.

"Animals of Australia" (Educational).

The shingle-backed lizard gives the opening performance in this interesting picture of animals of Australia. Following him the alligator, also belonging to the lizard family, demonstrates his ability to swallow eggs whole. The rabbit-eared bandicoot and the echidna come next. The latter interesting little animal forms a link between the mammal and the bird, has quills like the porcupine, and hatches its young from eggs. The emu and the cassowary, in interesting review, close the picture.

"Warblers of France" (Pathe).

An attractive picture on bird life presented by the Pathe Exchange, Inc., introduces us to the song birds of France. In the picture we are treated to close-up views of these birds in their nests, rearing their young, and busying themselves with gathering food. The subject is fully illustrated and makes a charming number for any program.

Film to Please Sociologists

"The Public Defender," a Strong Plea for Justice, Which May Be Exhibited Indiscriminately and to Advantage on Any Program.

ONCE in a while a film appears in the market which, apart from its pecuniary value, is of importance in that it embodies some sociological problem, suggests a solution, and stands for humanity and a fuller civilization. To this class belongs "The Public Defender," presented to the public by Harry Raver of 1402 Broadway, New York City.

It is not our purpose here to make critical comment on this production, which has already been reviewed in our issue of October 20, but merely to draw attention to it as one which suggests the establishment of a "public defender" whose duty it would be to listen to and properly investigate the supposed wrongs of the poorer classes, who, for lack of money with which to pay unscrupulous lawyers, are often denied a fair trial in our so-called courts of justice.

Exhibitor in Scheme of Things

Common Sense Argument by Orrin G. Cocks of the National Board of Review Worthy of Consideration.

THE exhibitor in the scheme of things" is the subject of an article in the October issue of the Bulletin of the Affiliated Committees for Better Films, written by Orrin G. Cocks, the secretary of the committee and advisory secretary of the National Board of Review of Motion Pictures. Mr. Cocks emphasizes the fact that co-operation with the exhibitor is the best way for those interested in better films to gain their ends. He points out that it is on the man whose livelihood depends upon the success of his exhibition that chief reliance must be placed for the accomplishment of the aims of the movement. Better films are a failure if not commercially successful.

"Where are you going to show better films?" he asks. "Here is my answer," he continues. "With here and there an exception, the place to show better motion pictures is in the regular commercial motion picture theater.

"The exhibitor has not always been loved by those interested in good films. He is, however, a reputable business man. Daily contact with townspeople and films makes him expert in both entertainment and social values. This must be so if he is to make money three hundred days in the year. He is the most sensitive critic the pictures have and picks and chooses with rare ability. Even after the films arrive he is not satisfied until he has examined them personally. This is because he wishes to draw every class of people to his house or all of the class living near his neighborhood theater.

"Those of us who are convinced that the public must be provided with better films should remember that the paid person is the one who will continue to furnish pictures long after the keen edge of volunteer enthusiasm has been blunted. A few sharp slashes of activity for three or four months is really harmful if it leaves only a raw wound and no wholesome tissue of permanent organization to follow it. Not all exhibitors see eye to eye with you. Some need to be convinced that their audience will grow better in quantity and quality of they maintain family days with carefully selected pictures. Your duty is not only to agitate, but also to bring audiences. An ounce of money in paid admissions is worth a pound of talk.

"Quite often also theaters have been packed with thrilling pictures. Exhibitors, therefore, need to be shown that the people around their theaters are wholesome lovers of clean fun and inspiring stories. While they eat ice cream and candy, their regular fare is something else. The patrons of the theaters are not forever keyed up so that they pine for broken homes, tragic movements and the battle of the sexes.

"If we agree that the exhibitor is the man who will continue steadily to reach the vast majority of our townspeople with entertaining pictures, we should equally agree that greatest results for better films are to be gained by friendly co-operation. Look your exhibitor in the eye, sit down in a chair beside him, tell him frankly of the desires of the clean living families around his theater who love goodness, simplicity and virtue. This apparent disagreement is no

war in the trenches with heavy guns pouring death from muzzles five miles distant, but straight-forward, shoulder to shoulder work for the common good of home-loving townspeople.

"Why not learn in advance of the bookings of good pictures and boost them? This is done with books and their demand grows month by month. With the motion picture it is here today and gone forever. All the more reason for commonsense co-operation and for 'seizing Opportunity by the Forelock.'"

British Notes

By J. B. Sutcliffe.

THE end of August is usually a fruitful time in the home production market of the British film industry. It brings within the exhibitor's view most of the summer activities of the London producer, and if this year's total falls below the average in numbers it raises above the last in quality. First we have from the Ideal studio the result of three months' laborious work upon a screen version of Pinero's scintillating play "The Gay Lord Quex." Ben Webster as the young lord, Irene Vanbrugh as Sophy Fulgavney, with Lilian Braithwaite, Donald Galthrop and some of the best support that can at present be drawn from the English stage make up a convincing representation, notwithstanding the omission of the brilliant dialogue of the stage original "The Gay Lord Quex" was directed by Maurice Elvey. A newcomer in the field of film production exhibited a praiseworthy maiden effort in "The Happy Warrior," by Harm & Co., directed by F. Martin Thornton. Unlike the above, the strength of this subject is entirely in the plot—not even one star, stage or screen, is in the cast. Yet of this picture Dr. Saleeby, the eugenist, speaks heartily and sincerely in support as the right type and treatment of a morality play. But "The Happy Warrior" has a more valuable attribute than this. It explodes a popular and long cherished theory of many of the best motion picture directors. Its reception by the London trade and press dealt a fatal blow to the fallacy that a successful film must include a high salaried artist. During the week Rufiells of Long Acre held a premiere of "Holy Orders," a drama based upon Marie Corelli's novel, and picturized under the superintendence of Bernard Davidson and J. D. Tippett of the Transatlantic Film Co., revealed the opening episodes of the boy scout serial, "Be Prepared," that he, Bannister Merwin, and Percy Nash have been so busy upon during recent months. This is the first English serial production.

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There is a growing opinion amongst exhibitors that the time is becoming opportune for a general increase in admission charges to moving picture theaters. Since war broke out three years ago overhead charges have increased at an all round average of 40 per cent., more especially in regard to labor, electricity and film hire. True, there has been one increase to the public, the entertainment tax, but not a cent of this goes to the exhibitor in any shape or form. The Kinematograph Exhibitors' Association, Regd. is convening a meeting of its London members to consider this question, particularly in view of the failure of the association to secure the relief sought from the impending increases of the already heavy taxation. A general and immediate raising of admissions seems inevitable.

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The alternating revelations of the kinematograph as warrior and peace-maker perpetrated upon a tired public by writers and authorities on every subject under the sun would fill a volume the size of Webster's. Not the least interesting chapter would be one recently added which shows how the moving picture could be the means of sealing an ancient feud between two schools of history. The writer wants to see the establishment of a proper Kinematograph Record department of the Government, charged to see that nothing of any importance happens in any field of the modern history of Great Britain without being filmed. It would, on the one hand, save our historians the trouble of trying to make past people and events live in their pages, yet, on the other, explanatory historical writings would be needed to accompany the living records. It is easy to imagine, he adds, with what avidity the future will scan the present kinematographic records of the Great War and how it will regret that there are not more of them.

The new Companies Act, to which I made brief reference of late, makes it impossible for any party to remain a director of a limited liability company, or to exercise directorial influence without it becoming public knowledge. Previous to the introduction of this measure there were doubtless many people concealing their associations with diverse businesses under the existing company laws and more especially when the Business Names Registration Act, compelling the publication of names of all partners in private concerns, came into force. Mr. Smith, for instance, will no longer be able to book films to Mr. Exhibitor Jones and still retain a secret influence over Mr. Jones' opposition hall. Neither can the film manufacturer continue to control the destinies of half a dozen or more different exchanges without his customers' cognizance of the fact. The new act practically eliminates the secret influence out of business, primarily, of course, leveled against enemy activities, but not without its usefulness in other directions. There is no possible excuse for any business man in England now to say that he does not know with whom he is dealing.

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A three days' conference has just terminated at the English headquarters of Wm. Fox between the management staff and the provincial branch managers of the company. One result has been the formation of a special department for the handling of multi-reel features.

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Two employes of a film printing works have appeared recently at the Central Criminal Court for illegally duplicating films. The charge was for criminal conspiracy, for fraudulently obtaining credit, and the film printing company were the prosecutors in the case. The plan of the "dupers" was to extract from the film vaults unknown to the manager different negatives that were sent in for printing. In the specific charge a negative from one of the oldest American agents in London was taken away to another laboratory and a dozen copies ordered. When they were ready the money was not forthcoming and consequently the negative was held in bail. Had it not been for this unexpected situation the dupers might have got by with it.

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Henry Winik, director of Triangle Western Import Co., and who has extensive other film interests both in the United States and here, sailed for New York last week.

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One cannot think of or discuss that vitally important person, the returned soldier, without mention of the name of Capt. Paul Kimberley. Long before any system of training the wounded "Tommy" on his discharge from the ranks occupied the minds of our politicians, Mr. Kimberley was placing men into positions as kinematograph operators after adequate training at his offices in Wardour street. Apparently the men are taking to the training and the situations found for them when they are proficient in a way alarming to other trades. A Welsh shoe trades association finds it almost impossible to convince wounded soldiers that anything but film machine operating will be of use after the war.

ITALIAN SYNDICATE TO PROMOTE FILM EXPORTS.

David F. Wilber, U. S. Consul General at Genoa, Italy, writing in "Commerce Reports," a publication issued daily by the Bureau of Foreign and Domestic Commerce, says that the Port Bulletin, published at Genoa, announces the formation of a syndicate to export films. It states that the leading Italian firms interested in the development of the commerce and exports of Italian cinematographic products have taken part in the project, and that the syndicate proposes to promote such exports especially to the markets of North and South America.

"It is affirmed," says the Port Bulletin, "that one of the principal Italian banking institutions has participated in financing the syndicate."

HARRY MURRAY DONS KHAKI.

In the quota of the recruits to the National Army now mobilizing at Camp Upton, Yaphank, L. I., will soon be found Harry Murray, Brooklyn representative of Jewel Productions, Inc. Harry paid his au revoir to Broadway on Saturday, October 13, much to the regrets of the exhibiting colony in Brooklyn. It was in 1911 that he broke into the ranks with Vitagraph as booker. He opened the Pathe exchange in Charlotte, N. C., and was later associated with the same firm in Detroit. Recently he served as salesman for Century Comedies, passing from there to Jewel.

Export Items

CUBA is the great anomaly in the world of moving pictures. Bound to the United States by strong ties of friendship and community of interest, and located 90 miles from Key West—the trip can be made by train and ferry—its trade has developed wonderfully since the war with Spain. In 1906 the exports to this country amounted to $243,728,770 and the imports $164,622,950—by far the largest volume of business done with us by any American nation except Canada. Its wealth is revealed in the trade balance indicated by the above figures. Most of the Cubans have a good command of English and they know and understand American customs and methods better than any other Ibero-American people. There is besides the reciprocity treaty, which gives us the benefit of a preferential tariff, but in spite of all these advantages the fact remains that Cuba is the only Latin-American Republic where European pictures are still making a good showing. The reason for this result is not hard to explain. The introduction of American pictures in the other southern territories has been accomplished through the efforts of the local exchanges, which in Cuba have shown a very antagonistic frame of mind, and, therefore, the only American producer with a wide distribution in the Island is the one who opened up his own branch in Havana.

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MR. JOHN BROWN
of 5th Avenue
Presents
"The Venus of the Mirror"
by Velazquez.

If an American art dealer managed to buy the famous painting from the British authorities and would advertise it in the above fashion the effect would be similar to the one produced daily in Latin-America by our moving picture posters. "Mr. So-and-So presents Miss ———." The idea of a gentleman whom nobody has heard anything about introducing to the public an actress of international repute seems preposterous to the southerners. Even if the party in question has put up the money to make the picture there is satisfaction enough in reaping the profits and the artistic glory should be left where it belongs. In Latin countries the theatrical business (the same thing applies to moving pictures) is divided in two parts: the artists, who get a little of the money and all the publicity; the empresario, who gets most of the money without bragging about it. The term "theatrical producer" has no meaning in Spanish or Portuguese, neither in French nor Italian. The author who writes the play is the only one supposed to produce anything. The man in charge of the financial end, who pays the bills and controls the box office, is an "empresario," which means a merchant purely and simply, and in this capacity alone will the public tolerate that his name should be mixed with those of the author and artists. This viewpoint, therefore, should be borne in mind when preparing advertising copy for Spanish and Portuguese speaking markets. If these reasons are not considered sufficient there is the question of avoiding confusion. "Mr. ——— presents Miss ———, by special arrangement with Mr. ——, in 'Lights Out,' produced by ———, released through ———, etc." How is any foreign buyer to find out the meaning of this rigmarole? And as far as the public is concerned, an announcement of this nature is enough to damn any picture.

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Six months ago the Spanish trade papers were devoting most of their space to American productions. At this moment very little interest is taken of our pictures, although they are imported in increasing quantities. Mr. Ajuria, one of the largest distributors in Argentine, is about to introduce several well-known American brands in the Peninsula, and his circular announcing this fact to the exhibitors, published as a paid advertisement without any editorial comment, is the only notice of any importance regarding American pictures inserted in the latest issues of the Spanish press. We cannot account for this sudden silence. Most of the business with Spain and Portugal is being carried on through London dealers.

According to the South American trade press, the Platense-Film, a producing company of Argentine with half a million dollars capital, has signed a contract with Messrs. Paul Capellani, Marcel H. Morhange and George Benoit. Mr. Capellani will act and direct for the company. Mr. Morhange, already in Buenos Aires, is to take charge of the technical direction, and Mr. Benoit will be cameraman.

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The municipal authorities of Buenos Aires have prohibited the exhibition of "Where Are My Children," claiming that the Universal picture propounds an immoral theory.

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Only a few exceptional features of European make have been shown in Puerto Rico during the past year. Practically all the American brands are represented in this market.

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Carlos Vasseur, who is distributing Triangle pictures from Barcelona, seems to be covering Spain and Portugal very thoroughly.

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Ivan, Fox, Paramount, World, Gaumont, Thanhauser, Pathe and Universal pictures have made up most of the programs shown in Brazil during September last. Local producers met with scant success.

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An attempt to establish by law a motion picture censorship in Havana, Cuba, ended in failure. The measure was rejected by the Board of Aldermen.

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Jacobo Glucksmann has purchased from the Inter-Ocean Film Corporation the exclusive Argentine and Chilean rights on the picture "Kerensky and the Russian Revolution," and from J. M. Aragon "Her Fighting Chance."

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D. W. Russell of 729 Seventh avenue has just returned from a trip to Chicago, and is now handling the foreign sale on the Cub Comedies and Crane Wilbur productions.

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Fernando Zeno, second son of Dr. Manuel Zeno of the Medal Film Company of Porto Rico, has just arrived for a short stay in New York. He reports the film business flourishing in our island possession.

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J. Gelabert of the San Juan Film Excange of San Juan, Porto Rico, is in the market for five-reel subjects suited to the Latin tastes.

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Pedro Malaver has established himself as a film purchasing agent, with offices at 78-80 Broad street, New York. Mr. Malaver is a Cuban by birth and well acquainted with the tastes of these people.

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Reginald Warde announces that he has sold the Christie Comedies to Leroy Garfinkle of the Sociedad General Cinematografica for Argentine, Spain, Chile and Uruguay.

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Leroy Garfinkel has bought the exclusive rights on the Crane Wilbur pictures, and will shortly ship a number of prints to Argentine.

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The Goldwyn Pictures have inaugurated an export department under the charge of Mr. Ziehms. Mr. Ziehms was at one time in charge of the Pathe exchange in Manila, Philippine Islands.

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Joseph Lamy of the Piedmont Pictures has closed a number of foreign sales the past week. Through Ernest Mayer of the Corona Film Corporation, a print of "The Warfare of the Flesh" was sent to Porto Rico and a big shipment will soon be en route to Cuba.

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Producers seeking an outlet for film in Central America and the West Indies will do well to communicate with the Fortoul-Ryeman Company, a new concern located in the Park Row Building, and having strong connections in these territories.

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On October 1st the New York offices of J. Frank Brockliss were permanently established in suite 1010 of 729 Seventh avenue. Harold Gillespie is general manager and in charge of the new offices.

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Sidney Garrett, President of J. Frank Brockliss, Inc., has control of the new seven-reel states rights picture, "For the Freedom of the World," with E. K. Lincoln, for foreign rights sale. He has already disposed of two prints of this picture to Brazil.

Grinding the Crank

With Thornton Fisher

WHATTAYA mean "silent drama." With the drummer reproducing sounds on his trick instruments, a baby crying and the guy behind us reading the subtitles aloud, where do you get that stuff?

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We recommend a certain director friend of ours for a place in the aviation corps. He went up in the air seven times the other afternoon in the studio without the use of a single aeroplane.

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And now comes a person who writes and wants to know why they aren't called "antimated photographs."

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Every third picture man we've met recently has either gone to an officers' training camp or has been drafted. Instead of grinding the crank of a camera they'll be grinding the crank on a machine gun. Our hat is off to 'em.

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JOHN HINKLE REVIEWS THE CUCUMBER MANUFACTORER'S PARADE AT TURNER'S BEND, OKLAHOMA.

When the Motion Picture Brigade gets to France we wonder what will happen when platoon leader, after capturing the first trench, yells, "Hold it!"

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After a year's experience in a projecting booth an operator ought to be successful working a gun in a British tank.

Good morning! Have you heard Jack and the Beans talk?

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It is rumored that several motion-picture men were seen on the street yesterday. It seems that these two men were too old for the army.

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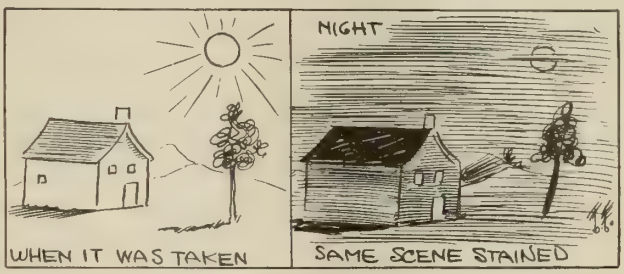

IT MAKES AN AWFUL DIFFERENCE.

No, Hortense, Air-Dome Exhibitors do not give rain checks.

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During the filming of a revolutionary picture the X. Y. Film Company had some difficulty getting a horse for Paul Revere to ride, most of the livery stables in Boston being garages.

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A number of dopesters have attempted to solve the mystery of who the well-known player is whose head was depicted by a rear view several weeks ago. The successful one was promised a box of safety matches. Jay Emanuel of Philadelphia wrote in suggesting that it was Epes Winthrop Sargent. Ever since that mer-man "still" of E. W. S. was printed in the World the trade is getting him balled up with the actors.

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Scenario editors tell us that in order to be successful continuity of action in picture plays is essential, and yet if this classic, which has existed for years and is familiar to every child, has continuity we'll eat it. Listen:

Hey, diddle, diddle, the cat and the fiddle,
The cow jumped over the moon;
The little dog laughed to see such sport
And the dish ran away with the spoon.

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That's all we've gotta do to-day. Go on with the music.

WELL WELL, IF IT ISN'T OLD EDDIE THE CAMERA GRINDER BACK FROM PLATTSBURG!
HEY EDDIE!
JUST DROPPED IN FOR OLD TIMES SAKE!
WELL, IT'S CLASS GERTIE, BELIEVE ME!
WELL, LOOK WHO'S HERE ALL DOLLED UP LIKE A CHRISTMAS TREE!
HOW WOULD YA LIKE TO GO OUT ON A LOCATION TODAY EDDIE, FOR OLD MAN BROWN!
C'MAWN- C'MAWN- WE'RE LOSIN' $40 A MINUTE- STOP THAT RECEPTION LONG ENOUGH TO SHOOT THIS SCENE.
THE EX-CAMERA MAN VISITS THE STUDIO AFTER 3 MONTHS IN THE OFFICERS' TRAINING CAMP.
THORNTON FISHER

Among the Picture Theaters

Nemo Theater, New York City

Old Rose and Red Marble Make the Color Scheme of the Motion Picture House at Broadway and 110th Street—One of the Fox Chain—Good Music One of Its Features—Managed by F. A. Mangan.

NONE of the Fox theaters show age in any way. They grow with the times and are changed to keep pace with new ideas and improvements. This is true of the Nemo theater at Broadway and 110th street, New York City. It has been open eight years now and used to be a vaudeville house. It is now devoted to pictures exclusively.

Francis A. Mangan.

The stage has been removed and the front of the house decorated and changed to accommodate a big orchestra. The seats for musicians are on the floor level considerably below the back seats; for the auditorium slopes to give a clear view over the persons in each row of chairs immediately in front of the spectator.

The color scheme of the theater is old rose and magenta colored marble, and the front of the house carries this idea out by continuing the columns. The screen is hidden by a green plush curtain between two marble columns that frame its sides. Two rows of columns support the large balcony which seats 400. There are 800 seats in the auditorium, and by the arrangement of the comfortable opera chairs these supporting columns do not interfere with a clear view from any seat.

The booth is situated to give as level a throw as possible from the balcony. The throw is ninety-six feet long. Two Simplex machines are in use fed with current through two rectifiers from the alternating current street mains. It is

Fox's Nemo Theater, New York City.

probable that rotary converters will be installed since it has been necessary to return the money to patrons twice lately on account of trouble with the tubes rectifying the current. The screen is a curtain that has been treated with a peculiar preparation made by R. A. Johnston of the Fox company. The picture is soft yet clear and easy on the eyes.

The program is exclusively of pictures and music. There is an organ recital at one o'clock; there is also an organ recital at five. The first afternoon show after the organ recital opens at two-thirty and is preceded by a number of commercial films. Then there is an overture by the large orchestra, a scenic followed by a soloist, usually some first class singer, but at times a violinist, a topical made up of the best of all brands, another solo, the feature which is either a Fox or a Goldwyn multiple reel offering and finally a comedy after a third solo. The evening shows are at seven-thirty and nine-thirty.

The destinies of the house are in the competent hands of F. A. Mangan, who is building up the music portion of his program. He now has an orchestra under the lead of Vermond Knauss, a musician of unmistakable ability and high repute. The orchestra consists of two first violins, two second violins, a 'cello, a bass, a viola, an obo, a trombone, cornet, two horns, tympani and two organists, both soloists of ability.

The manager has a force of eight ushers and he takes care that they have proper training in their duties, which include weekly fire drills. The atmposhere of the house is pleasing and comfortable. The courtesy of the attendants is one of the assets of the house and one of the reasons for its success. The situation of the Nemo is enviable insofar as it is in the center of a residence district that needs and can pay for the best entertainment. The Broadway surface cars run in front of the house and there is a subway station on the corner at 110th street. There is competition nearby; but there is plenty of business for all in this neighborhood. It is a locality where the people are likely to respond to quality if they find it to their taste.

Strand Theater, Oakland, Cal.

Shining Illustration of the Kind of Photoplay Houses Planned for Oakland's Residential Sections—Seats 750—Managed by Charles Hellman.

THE Strand Theater at Telegraph avenue and Thirty-third street, Oakland, Cal., is a splendid example of the new type of moving picture houses designed for residence districts. It is attractive and fits in well with its surroundings, making it a welcome addition to the neighborhood, which is a district of homes. This theater is of brick construction, with a front of light-colored pressed brick relieved by simple designs.

The lobby is of marble and tile, and is large enough to make possible a splendid showing of photographs and small posters, of which good use is made. A large changeable sign extends the full width of this and can be seen from the cars that connect this city with Berkeley.

Strand Theater, Oakland, Cal.

The large feature productions shown here are booked on the open market plan and are presented at a uniform admission price of 10 cents. Usually the program is changed daily, but when especially popular pictures are secured the run is sometimes extended to a week.

The house has a seating capacity of 750 and is furnished

with chairs of a high quality. It has an effective heating and ventilating system, an American orchestral organ and the operating room is equipped with two late model Simplex machines. It is conducted under the management of Charles Hellman, who has had several years of experience in this line in Oakland, having formerly been located in the downtown district.

McHenry Theater, Baltimore, Md.

A Photoplay House That is Characteristic of the Development of Picture Theater Construction.

SURPRISED and delighted was the public of the southern section of Baltimore on Saturday, May 26, when it was ushered through the doors of the McHenry theater, on Light street, near Cross, and entertained by the effervescent symposium of enchanting delights which awaited it. A veritable dreamland of all that is modern and complete for the comfort and convenience of the patrons of this theater is represented in this latest triumph in temples built for the exhibition of the silent drama. The McHenry is under the direct supervision of Bernard Depkin, Jr., who is now the supervising manager of all the chain of theaters connected with the Parkway Theater Company. The resident manager is J. Arthur Barron.

Bernard Depkin, Jr.

The exterior view of the McHenry is one of impressive strength, combined with artisticness. The design is typical Italian Renaissance. Directly in the center, over the large marquee, is located a tall, arched Colonial latticed window of plate glass and wood, with a Greek border effect. The marquee is of galvanized iron finished off with a bronze effect. This is supported from the wall by two heavy chains. The wall is built of tapestry brick and artistic trimmings of stucco. On each corner of the marquee is located a 300-watt nitogren lamp, while inside its top coping a system of indirect colored lights play upon the whole building. No posters are used for the front of the house, but two sturdy ornamental frames on each side of the main entrance contain photographs of the coming plays and the titles.

The main plot of ground which has been used measures about 115 by 65 feet, while a smaller plot, taken up by the lobby and foyer, measures about 93 by 20. The entire cost of land and construction represents in the neighborhood of $75,000.

We enter the theater through a large stone doorway, bordered by a fretting of Greek design, and find ourselves in a lobby measuring 15 feet wide and extending 20 feet back to a first set of double doorways. The walls of this lobby are built of Caenstone, with a wainscoting and border of marble. The flooring is of white tile, bordered by a mosaic pattern. The ticket office is located directly in the center, and is finished in mission oak, on three sides of which have been placed heavy plate glass windows. Now we pass into the second section of the lobby through the handsome brass-trimmed doors. This part measures 45 by 15 feet, and it is here that a beautiful iron grilled staircase leads to the operating room, office and gentlemen's rest room on the second floor.

One ascends the firm staircase of slate and steel, with a balustrade of wrought iron, to a hallway, at the end of which is located a spacious operating room, measuring 8 by 10 feet. It is equipped with three of the latest Simplex projection machines and a General Electric motor generator. The entire room is painted black. It is completely fireproof, being built of concrete and brick, and protected by metal encased doors. The light shaft slots are guarded by galvanized iron coverings. The throw of light from the machines to to the screen is 115 feet. A Minusa gold fibre screen is used, measuring 11 by 15 feet.

We go back down the stairs, which are located on the left as you enter, and pass through a last set of doors to find ourselves in a foyer of elegant but quiet beauty. This room is furnished with mahogany tables, upon which are placed cut flowers and the weekly booklet programs. Ice-cold spring water is kept in a cooler to the side.

We now proceed into the main auditorium, which measures 64 by 100 feet. The seats number 1,080 and were furnished by the A. H. Andrews Company. They measure 22 inches wide, and are regulation orchestra seats, finished in mission oak and old rose plush. There is no balcony, and the ceiling rises to a height of 26 feet. All the floors are covered with a rich, heavy, napped red velvet carpet. There are three aisles, one measuring 4 feet 6 inches, and the other two measuring 4 feet. Directly in the center of the house, running from side to side, is located a row of loge boxes, equipped with chair seats. This row is separated from the rest of the theater by brass railings. The screen is located on a stage which measures 8 by 24 feet. This screen is part of an interior studio set and represents a window. All the hangings are of gorgeous old rose velour. The handsome proscenium arch of gold and gray measures 24 by 12 feet. In the orchestra pit, measuring 24 by 12 feet, there is room for ten musicians and the console of the $10,000 Moller two manual organ, while on each side of the proscenium arch are located the swell boxes, from which issue golden harmonies of dreamy dulcet tones. These swell boxes are covered by a close lattice effect, and are enclosed in huge pilasters of Greek Colonial design.

The color scheme throughout the interior is light gray and gold. On the panels of the second section of the lobby, and in the foyer, are hung magnificent oil paintings of the stars of the various film companies, and at intervals are placed large French mirrors, with a frame of gilt. In the auditorium this color scheme is carried out with the paneled pilasters of Colonial design, which support a rich cornice of Italian Renaissance. The pilaster edges and cornice trimmings are of gold.

The lighting is a combination of diffused glows. The indirect, direct and cove systems are employed. In the center of the ceiling is located a huge inverted bowl, or dome, from which a subdued and diffused glow suffuses the room. In the lobby and the foyer four ornamented globes, each surmounted by four separate electric amber candles, are hung at intervals

The ventilation is superb. In the ceiling of the main auditorium are located four ventilators, each measuring 6 feet across, and in addition to these is one measuring 8 feet across. They are all equipped with great direct pipe suction fans, measuring 40 inches in diameter. The ventilation of the operating room is done by three ventilators, equipped with 12-inch suction vents.

McHenry Theater, Baltimore, Md.

A novel heating system has been innovated by which a current of pure air is always streaming into the theater and heated as it passes through a system of vents. Steam radiators are used, and each is situated in an inserted cut-out in the walls with iron coverings. Just behind each of these radiators is located a shutter or vent device to the outside, which opens and closes with the radiator exhaust, thus regulating the flow of pure air. There are two well appointed rest rooms—one is located on the first floor, just off the auditorium, on the left as you enter, trimmed with marble tiles, for ladies. The other is situated on the second floor, at the head of the stairs, for the men.

The theater is absolutely fireproof, being built of steel and reinforced concrete. The exit doors are five feet wide, all being equipped with metal fire panic bolts. An intercommunicating telephone system is in use throughout the entire building, connecting all points with the manager's office. The program is changed four times a week and a specialty is made on market days, for the time of performances starts at 10.30 a. m. and stops at 11 p. m., while on other days the shows start at 12.30 p. m. This is done owing to the proximity of the market. The admission prices are 10, 15 and loge box seats reserved at 25 cents.

View of the Immaculate and Spacious Lobby of the McHenry Theater, Baltimore, Md.

Broadway Theater, San Francisco, Cal.

Although of the Old School of Picture House Architecture, The Broadway Facade is Attractive.

THE Broadway Theatre, located in the heart of Little Italy on the thoroughfare of that name, is one of the old-established moving picture houses on North Beach. For years it was conducted by the veteran exhibitor, Sam Gordon, who also had the penny arcade next door, but is now operated under the management of Max Blumenfeld.

Although of the old school of moving picture theater design, the house presents a very attractive appearance with its white stucco front, large lobby and neat ticket selling booth of the kiosk type. It has a seating capaciy of 554, all on one floor, and is well supplied with exits, some of these leading into the amusement place next door.

Broadway, Theater, San Francisco, Cal.

This theater is one of the few houses in this city where the 5 cent admission price still prevails, this being the regular charge, except on Sunday, when 10 cents is asked. A change of program is made daily and a special feature is presented on Sunday. A lavish use is made of posters in the lobby, and great care is made in their selection, as these are carefully studied by the cosmopolitan patrons of the house.

The projection equipment includes two Powers 6A Cameragraphs, and music is furnished by an automatic player instrument. The service rendered is above the average to be found in 5 cent houses and a good business is done in the face of unusual competition, there being four other moving picture theaters within a block.

The National Theater, Pharr, Texas

Cage Rebuilds House Destroyed by Fire—Seating Capacity of New Structure 200 More Than Old One.

THE accompanying illustration is a view of the New National theater, Pharr, Texas. The original National, which was opened on June 23, 1915, with a seating capacity of 300, was destroyed by fire on June 30, 1916, which started in a mercantile establishment in the same block in which the National was situated and which consumed every building in the block. Before the embers of the fire-struck National had died out, W. E. Cage, the proprietor, was consulting architects regarding plans for the rebuilding of his theater, and it was but a few weeks after the conflagration that the rehabilitated structure was opened.

The new National embraces all improvements, and it has a seating capacity of 500, which is 200 more than the old house. Of course, in order to have a greater seating capacity the plot of ground upon which the new theater was built had to be larger, and the National now occupies space measuring 36 by 114 feet. More space has been allotted to the operating room, it now being 12 by 14 feet in size. It is adequately ventilated and lined with asbestos. A part of the up-to-date equipment are two Power's 6b machines and General Electric Company rectifiers. The paraphernalia of the operating room has been arranged on an efficient basis and gives the operators the greatest amount of working space. A Gold Fibre Screen is employed as the projection surface, and the length of the throw is 100 feet. The size of the picture projected is 11 by 15 feet, and there is clear definition in every inch of it.

National Theater, Pharr, Texas.

The new National represents an investment of over $10,000, and when it is realized that the total population of Pharr is equivalent to the number of patrons that the National can accommodate the undertaking is commendable. But Mr. Cage says that he does not depend entirely upon the population of his home town for the support of the National, but draws it from neighboring towns. Even taking this elements into consideration the enterprise of Mr. Cage is deserving of credit for it is not always that people feel like traveling from one town to another. Evidence that Mr. Cage has given much thought to this side of the problem is shown in the pictures that have been exhibited in this house, and his programs have proven such an irresistible magnet that he has established quite a large clientele in outside towns. Here are some of the pictures that have been booked by Mr. Cage: "The Fall of a Nation," "The Birth of a Nation," "Battle Cry of Peace," and "Where Are My Children?" These pictures played to very heavy business, and Mr. Cage is very well satisfied with the receipts since the second opening of the National. The theater is operated every day in the week.

JACKSON THEATER, YORK, PA., OPENED.

Wednesday evening, September 26, marked the opening of the Jackson theater in York, Pa. It is owned and operated by the Jackson Enterprises of that city.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

But Do It Right.

SEEMINGLY some commentators on the exhibition end see in the advanced admission the solution of all problems. The Exhibitor does not make as much money as he did. He charges a quarter instead of fifteen cents, and thereby increases his income 66 2-3 per cent. Gosh, but it's easy to give advice when you don't know what you're talking about! It's as easy as inventing stunts that would be fine if they didn't happen to get the town sore on you or land you in clink. Unquestionably it is going to be necessary to raise the prices of admission to meet increasing costs all along the line, but do it tactfully and do it right, which is tact, plus. Remember that in most instances you are catering to the whole family. When you advance your fee from fifteen cents to a quarter, it may represent not a ten-cent raise but an increase of fifty cents to a family. If all your families are able to afford another fifty cents or a dollar a week for amusement, then you are getting the increased business to the estimated percentage. -- you do not you may get only a ten or fifteen per cent. increase and may even show a loss of business, not alone fewer people, but smaller receipts.

Before you make such a move, put it up to your patrons. Come out in the open and talk to them. Say to them that it is costing more and more to run your house. If elecric current costs more, tell them how much, remembering that they, too, have to pay more for juice. Tell then that you have had to raise salaries that your people may meet the increased costs. Point out other items of expense. Tell them that you can give them an inferior show at the old price, but that you must raise prices if you are to keep on giving them the best. Ask what they think about it. Not many will tell you, as a rule, but if you go about it sincerely and with an evident desire to find out, you'll be given the necessary information, or at least enough to permit you to move with some intelligence. And try to give a little more for the increased charge—not more reels, for that is giving too much, but give more service. This costs less than reels and means a lot more to the patron. Be more alert to small things. Keep the paint-work brighter, keep the lobby looking neater; if you possibly can, have your auditorium lighter. Put in more light and you'll be surprised to note how much more attractive the interior will look. A dark house is always depressing. Nowadays there are few shadow houses, but fifty per cent. of the auditoriums could stand more light without detriment to the picture if lights and screen were properly shaded, and the right lighting will mean as much to your box office as will a more costly film and it will have a more lasting effect.

It might even be well to work the change gradually. Start with one or two nights at the higher prices. Put in popular bills Saturday and Sunday and have your specials on the off nights; perhaps on Mondays and Wednesdays. Then gradually increase their number "in response to the popular demand" but be careful to have enough of a popular demand to back up the statement.

Use care in the selection of your bills. Keep away from the luridly patriotic stuff. It might crowd your house and yet lose you money in the long run. Look over the late phonograph catalogues and see how they are laid out. You will find in the high-priced records a number of patriotic numbers. They must be offered because there is a certain demand for them, but the stress is placed upon the heart interest songs. Both of the larger companies have lately offered Old Black Joe as a super-priced feature. They know that just now it is the heart interest that counts with all classes. Just for fun, if you take the Pickfords, compare the receipts of The Little American with Rebecca of Sunnybrook Farm. The Little American was one of the best and most pretentious efforts of Miss Pickford, but we think that the other story is going to be the better money-maker. Take the tip and book the interesting and tae appealing and keep away from purely war stories. Don't run a lot of junk with fight pictures made before the war was begun and sad farewells and the rest. Let people forget the war when they come to your house. Have war benefits and all that, but let your theater be one place where they can find a refuge from war and war talk for a little while. Then you'll find that you can advance prices and still hold your patrons, but try and have a couple of days at a ten-cent admission for the sake of those who actually cannot afford the twenty-five-cent admission. You made your start on the five- and ten-cent people. Do not boot them out of your house altogether.

One Side Only.

Goldwyn prss sheets offer a lot of well written material for the exploitation of its releases, but it is a mistake to print on both sides of the sheet. Most of those printed on both sides, such as the Selig and Essanay sheets, are printed with one face for clipping and the other advertising to the Exhibitor and not intended for reproduction, but the Goldwyn sheet backs up on itself. It may be argued that no house will use all of the material and not many a full half, but that is not the point. The matter specially wanted may interfere. It is good stuff, but not all is available, in its present form, and it would be better to use twice as much paper and just the same amount of type. The stunt schemes for the first two releases as given are not up to the rest of the sheet. Not enough thought has been given them.

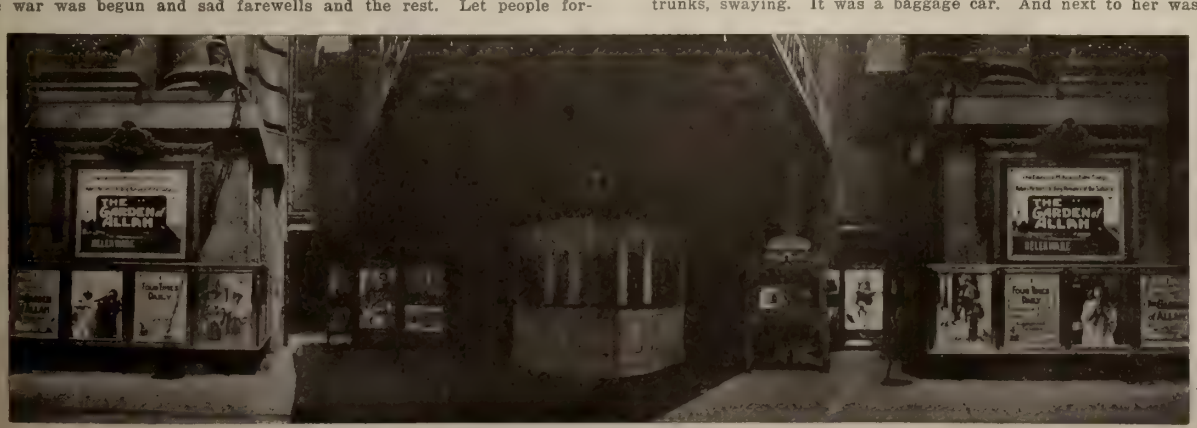
Cultivating the Garden of Allah.

Somewhere on this page appears a reproduction of the front of the Colonial Theater, Chicago, dressed for the initial run of Selig's The Garden of Allah. Of course a house with so large a front can do things that smaller theaters cannot follow, but notice the nice handling of the one sheets and specially lettered cards at the side. To the right of the ticket kiosk is an illuminated scene from the play on the lines of a scene model. This is nicely cased and electrically illuminated. There are two three-panel frames as well, but the lobby is not obstructed with a lot of loose boards. A special musical score is supplied which evidently includes a prelude in which an Arab sings while others prostrate themselves in prayer. With any house drop this scene can be made very effective with darkened stage and soft, changing lights, the curtain slipping up as the lights go out at the close. A camel with its driver was used for street work and the girl ushers were dressed in native costumes. The Garden of Allah is a play rich in possibilities for production work and even the smaller houses, when their time comes, can do good work along these lines with comparatively small expense. With some pictures such preludes are actually instructive, but here is something that works well with almost any degree of elaboration within bounds.

One Bad Feature.

A. A. Haley, of the Orpheum, Webster City, Iowa, sends in his first house program and writes that he has a mailing list of 400 and puts one program in every paper sold in town on Sunday. He wants to know what we think. We think the program excellent. It is an odd size, 6¼ wide and 4½ inches deep. The cover is heavy green stock with eight inside pages on white. The sheets are punched and bound with brown tape. This is rather an expensive way, but probably the printer has no saddle stitcher. If tape is used, it will pay to get a bright color or even to use a cheap silk ribbon for the tie. It has been proven that as a rule people will be less apt to throw away a program tied with bright colored ribbon, no matter how cheap, than one with wire stitching. Mr. Haley has the right idea on his program text. He does not give an elaborate resume of the story. He tells you what it's about in a way to rouse your curiosity. Take this, for example:

> Sticks sat up painfully and looked about her. All around were trunks, swaying. It was a baggage car. And next to her was

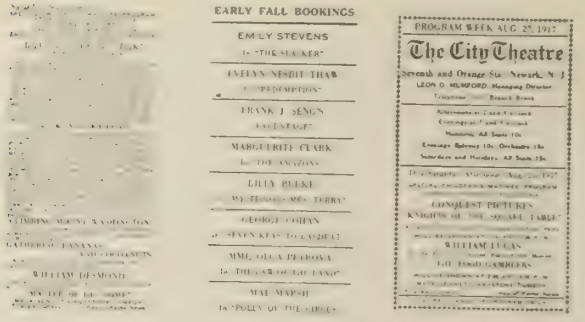


a man, still unconscious, his tie awry, his clothes splotched with mud and blood. His hat was gone as well as the natural color of the right eye. Then the events came back. He was James Morgan, the rich young man that always bought his paper from her in the morning. She had tried to help him out when the thugs attacked him—and here they were in a baggage car, bound for somewhere together. The green fields were sliding past the open door. For a play of adventure and the spirit of youth and love, "A Bit of Kindling" is, well, it's a whole cord of wood.

That is better than the whole story. The programs are on the proper page (right hand) and the advertising, though liberal, is not permitted to intrude. But the program starts with Monday and stops with Friday. Perhaps he trusts to Saturday to take care of itself. Some mention should be made of the Saturday feature, though it need not be exploited so heavily as the other days. But the distributing scheme is bad. In the first place, no one likes to get his Sunday paper all cluttered up with a lot of advertising junk. It is against the law in some states to place inserts in papers, and it is against common sense to do it in all states. Moreover, it is wasteful. Many persons get more than a single Sunday paper. Many take from three to five. This means an excessive duplication of distribution. Many of these duplicates may go to persons already on the mailing list, entailing a still further waste. Even hand distribution is to be preferred to this scheme, but if there is a really good mailing list, there should be no other scheme of general circulation. We would suggest to Mr. Haley that he drop the insert scheme and build up his mailing list, or perhaps he can give a certain number of copies to the grocers and meat markets to be sent home with their orders. Not many in Webster have hired girls, we fancy, so the program will go to the head of the house, or these last can be reached through counter distribution.

Kid the Kiddies.

We reproduce here the program of the City theater, Newark, N. J., showing the display given the children's shows. Inside each day gets half a page, but the children get the lower half of the front page and a



whole page as well. If, as we surmise, the Desmond story is the evening bill, we think that more than a long dash should be used to indicate that it is the evening program; perhaps an "In the evning—" in eight point italic set flush with the left hand margin. But there is one line there we do not fancy. It runs:

Clean Films for the Whole Family
Especially for Parents intent upon safeguarding the Morals of Children.

That's just what these kid matinees really are, and the City picks its programs with unusual intelligence toward that very end, but the very last thing we want the kiddies to find out is that their morals are being safeguarded and it will play hookey to see perhaps the very same films in some other theater where the management avoids this unfortunate phrase. Don't get the motion picture into the Sunday school classification in the child mind and it will do more good than the Sunday school can. We like best, so far, the phrase created by Lambdin Kay, of the Shamrock, Atlanta. He called them Young America Matinees, to remove the curse of the "child." In all save this the City scheme is excellent.

Paramount Publicity.

George E. Carpenter sends in a page from the Herald-Republican, of Salt Lake City, showing nearly an entire page devoted to praise of the paper's motion picture department by Ince, Ray, Hart and Dorothy Dalton, each of whom is photographed reading the publication. They certainly do get a hustle on at the Famous Features Exchange, and, of course, the publicity reacts in favor of the Empress-Paramount, over which Carpenter presides. Another way would be for George E. to send some of his advertising east to be scanned. We wonder can he take a hint.

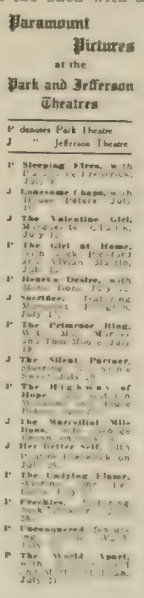
Jay, He Knows.

Marriage seems to have made Jay Emmanuel pessimistic. One of his recent contributions is a folder that has for a front page adornment this legend:

LEATHER IS TOUGH,
But——
Trying to Earn Money
With a Picture Theater
in the Summer
Is a Durn Sight Tougher.

This is not one of Jay's programs. It is the product of the Fox Exchange in Philadelphia and is merely the prelude to an invitation to participate in "a battle royal between Fox Film Special Releases and Old Man Poor Business." Possibly Jay sent it in because he likes it, and not because business is bad. We like it, too. No exhibitor is going to pass over that front page without reading the rest. It hits home, and every line inside has weight and is not just talk. It is decidedly above the average of exchange advertising.

One of Emanuel's own is the Paramount book mark. This is printed on the back with a list of Paramounts to be shown at the Jefferson and



Park theaters, Philadelphia. A J or P precedes each title, showing at which house that film is to be shown. The idea is good enough to be passed along. The cut gives the general idea. A good hot-weather appeal is found in some copy for the Jefferson. This is printed on thin brownish paper in black ink. It gives a two weeks' program of headlines, with the reverse for a Clark picture. The summer text reads:

WE ADMIT
THIS IS
SUMMER WEATHER
BUT WE
DO NOT ADMIT

that you will find it too warm at the JEFFERSON THEATER.

It is the wonder and envy of the theatrical interests in Philadelphia HOW we can KEEP the JEFFERSON as cool as it is always found.

Many a night we do not even have to put our fans on, it being so cool. We are not trying to write a strong ad, but we do ask you to come just once and find out for yourself.

Besides, with the list of features below one need not worry how to spend a nice evening if he or she is so fortunate as to live within the radius of the JEFFERSON THEATER.

This is one of the best things that Emanuel has turned out lately. It is sincere, and the absence of superlative statement is to be commended. Another good piece of copy starts off:

How to Be a Duchess:
1 French Maid,
1 Toy Dog,
1 Foreign Accent.
See the Most Beautiful of Stars,
Emmy Whelen, in
The Duchess of Doubt.

Jay assuredly is improving in his work, and with that famous carload of fancy stock he is doing wonders, but he should swap some of those chocolate brown cards for some lighter material or else print in white ink. These do not show up well. Will Jay please note that when we get back to town we are coming over to see him, and make preparations accordingly?

Punch Tickets.

The coupon ticket, good for something more than a dollar's worth of tickets for a dollar is no new scheme, but Louis Landau, Jr., of the Washington, Belleville, Ill., is able to put a fresh squirm in the old idea. He gives two dollars' worth for one dollar in the form of a card similar to the one shown here. A red ink rubber stamp espe-

5 5 5 5 5 5 5 5 5 5 5 5 5

PROFIT SHARING TICKET
GOOD FOR $2.00 ADMISSIONS TO
WASHINGTON THEATRE OR ANNEX
On all shows, 10 & 20c, unless advertised before hand

As an appreciation to you for our success, this ticket is sold at a reduced price of $1.00. The management reserves the right to refund the reduced price to holder, less amount of tickets of Theatre are not admitted to

No. This ticket is purchased by the outstanding ... will not be accepted for ... shows. Washington Theatre.

Louis Landau, Jr.
Manager

10 10 10 10 10 10 10 10 10 10 10 10 10

cially stipulates that it is not good for admission on Sundays, but does not except Saturdays. Mr. Landau writes:

Three years ago an idea came to me to have a "dollar day." I gave a card good for two dollars' worth of admission for one dollar, good until used, and not restricted to the purchaser's individual use. The first time the scheme was used we took in $300 between nine in the morning and eleven at night. The purchasers had to call in person for his ticket, for none was reserved by 'phone. You had to walk up to the box office and take the ticket in person. As soon as the tickets began to run out there was a demand for more. They found that the tickets not only saved them money, but that it saved time and trouble. They did not have to wait in line at the ticket window. They went right up to the doorkeeper and he punched out a ten-cent

admission. If the patron wanted a reserved seat, he punched out twenty cents and gave him a reserved slip, being provided with a stock of these. By the end of the month there was a constant demand for these "punch cards," as the patrons called them, but I told them both in person and on the screen that the punch cards were merely my evidence of appreciation of their support and that there would be but a single dollar day each year, as a celebration. Our prices are ten and twenty cents for adults and half price for children. Up to that time the reserved seats were not seling as well as they might, but part of the scheme was to get them used to the reserved sections. They sat in the reserved seats because these cost them no more than the ten-cent seats used to, and when the tickets ran out they kept on sitting in the reserves because they had acquired the habit of doing so. More than this, they came more often and brought their friends, frequently these being persons whose patronage I had not previously had. And best of all it made firm friends of all regular patrons. During the time these first tickets ran we several times found a ticket dropped by the holder. We announced by means of a slide that a ticket of a certain number had been found. It was all we could do; but for the second dollar day I took the name and address of each person buying a ticket. Now if a ticket is found, it is mailed back to the owner without delay. And you can imagine what a fine mailing list I got from these names and addresses. That second year we sold $1,200 worth of tickets on the day—four times as many. This second lot was good only on week days, Sunday being reserved. The third year tickets were not good on Saturday or Sunday, but were good on other days for matinee or night. We sold $2,000 worth during the day. This year the sale was $3,614. And, mind you, this does not seem to affect the daily sale materially. We get almost as much window sale as before with more than three thousand dollars' worth of advance sales in the bank, all taken in on what practically amounts to the public's confidence in my judgment and ability to run a good show. That's what makes me feel good all over when I think of it.

It would make any manager feel good to feel that his reputation will bring so liberal a response, and it should make him feel good to know that he has thought up something worth while. We like the scheme from all its angles. As we have lately pointed out, a man who has a paid ticket will use it more freely than one who has to dig in his pocket for the actual coin. He knows he paid for it, but it is paid for and it's his, and he hustles down to the Washington, where he might think twice before going if he had to spend twenty cents out of his pocket. Mr. Landau gets his ticket holders more than twice as often. He brings in strangers who are being treated, and who may become regular patrons, and he gets a mailing list that cannot be surpassed, and he can circularize this list with the assurance that every letter sent out will reach a man who not only likes pictures, but who probably has tickets. If you try this scheme emphasize the return feature. Don't take down the names and addresses yourself. Distribute forms something like this:

I hereby make application for profit sharing tickets.
Name .....
Address .....
Manager Washington Theater.

Give these out beforehand. The day of the sale have a table in the lobby where it will not be in the way, supplied with blanks and pencils or pen and ink. Explain that this address form is a safeguard. Put it on the screen and in the house program. Impress upon the holder the need for supplying any change of address. If you have the form printed on three by five cards or slips you can make up your card catalogue from these names. For a little money you can get a numbering machine that will number consecutively or in duplicate. The better plan would be to number the ticket and the card at the same time. This will save delay and avoid error. But there should be some safeguard against duplication of cards. The original is plain manila stock. With 3,600 cards out it is not easy to keep track of them and some enterprising swindler might arrange to duplicate them. A cut of a signature is a good protection, since to imitate this is forgery; but better still would be a cut signature and a validating stamp. Get one with a rule work around it and have your ticket taker understand that no ticket is good if the corner of the stamp does not cut a certain letter of the house name. The stamping is apparently carelessly done, yet it is really a key check. Mr. Landau, in working out the scheme for his own use, has perfected it through three years' experience. With a generosity that is characteristic of the live-wire exhibitor, he offers to give any further aid he can to those who want to test the scheme.

Spifflacous.

The Majestic, Columbus, Ohio, gets out the best written and printed program that we know of. Now it has come out with about the best policy booklet we have yet seen. Not much money has been wasted on color work. The cover carries an oblong with "Majestic theater and its new policy" in black against a dull yellow ground, but the rest of the money has been spent on cuts and press work instead of double printings, and the result is well worth while. Primarily it is to announce the new policy of a full week for an attraction, but it talks about the house and its musical staff as well and gives some splendidly executed portraits of the leading stars of the program. It is a book that will be kept and shown with pride, but they really should have made the press man print his own picture, as well. He has done much to make the house. The twenty-four page booklet is one of the best we have ever seen and it is going to take a lot to beat it. It points to one big fact. A book well done in one color is infinitely superior, both as an artistic production and a business getter, to a two to four color effort not so well done. Keep that fact in mind when you are talking over your own job with the printer. He may be trying to cover up his own inability when he splits the price for four printings feeling that he will then have a comeback. Use one color and insist upon the very best work. It pays best.

Stylish.

Louis B. Mayer has been sending out invitations to see a certain Metro feature. He uses a die sunk card, an oval within a square, no color in the die. Then the message is set in six point and the smaller twelve point sizes of gothic, all within the oval. The lines are broken up badly at the top for—

The Metro Pictures Corp'n requests your
Attendance at the first engagement of the new
Metro Super-de-luxe production.

A better division would have been—

The Metro Picture Corporation
Requests your attendance at
The first engagement of the new
Metro Super-de-Luxe production.

That makes another line, but it gives the lines their proper value. Apart from this matter of division the card is away above the average. But what is going to come after a Super-de-Luxe production? Even Boston is going to run out of superlatives some day. One good feature of the advertisement is that it is not good for a single trade showing but for any performance of the week "that may suit your convenience." For selling film tnis beats a special showing to which many may not be able to come.

Revived.

Evidently the Milledgeville, Ga., one sheet daily paper has been revived, for we notice the first one in some time, and Edmund Reid is again the editor. It is slightly larger than the old sheet, but works on the same general scheme, a one page, one side newspaper, with the house advertisement as a basis, and for a town without a local daily it is beyond question the best possible advertising, if properly done. It must not merely look more or less like a newspaper, it must be one, holding to the local news. At that it does not require a deal of news. It gives all the local trade announcements, and to the housewife the advance in the price of milk by the Riverside Dairy and the fact that Terry Treanor has raised his butter from 45 to 50 cents a pound means something. There is a liberal patronage of display advertising as well. but the small items are what make the sheet valuable. Doubtless Mr. Reid will be glad to send you a copy if you send a return stamped envelope, and if you are a small town man you should be interested, for this device of Mr. Reid's has worked well.

Getting the Grip.

Someone, we think it is Larry Hayes, is running a paper within a paper on the F.P.A. style in the Majestic-Colonial program, Jackson, Mich. Some of it is lifted from Bill Lord Wright, but not much, and what isn't is clever, too. Lots of Exhibitors will appreciate this:

> The toughest task on earth for a reviewer, synopsis writer or press bloke is to keep away from the use ing," as well as its faithful assistant, "grip." There are "stories of gripping intensity," "scenes of gripping force," players who "grip the spectators' hearts with their emotional ability," dramas that "hold one in a grip of realism," and so on ad lib. Good old grip goes over grippingly on in motion picture literature; we can't get away from it ourselves, try how we may. Somehow gripology will intrude into our most masterly efforts. We try our best to dodge, but in vain, and our contemporaries are in similar evil case. Is there no remedy? Must we remain a victim of gripmania until death doth us part? Help!
>
> We go grip, grip, gripping through our numerous reviews;
> We've been gripped, gripped fatally in moving picture news;
> You may struggle to evade it, but soon or late you'll slip,
> And be surely clutched and conquered by the grip, grip, grip!

They are running the Essanay series and one other item reads:

> DO CHILDREN COUNT? Give one of them a penny instead of a nickel and see.

You can use that, too, if you use the series. Mr. Hayes has a good poem in one issue, but it is too long to run, even if it is good. There is a lot of Jazz in that program and it makes good reading.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building, Chicago, Ill. Wright & Callender Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing adressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses by critized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Critics.

WRITES a lady: "I have studied the screen for months with the eye of a critic in order to discover wherein I have failed, and while I am not able to cope with some of the scientific and political plays produced, I do think my feature plays and comedies equal to the majority of stories depicted upon the screen." A critic is presumed to be a dispassionate observer. This writer has studied plays "for months" instead of years and comes to the conclusion that he plays equal those she finds on the screen. Evidently her studies have not taught her much. She thinks she can cope with all save the scientific and political plays, not even realizing that these are the simplest plays to write; given a smattering of knowledge. The most difficult play of all to write is the simple play—and keep it simple, unaffected and interesting. Even an advanced student can take a ward boss, a rising young reformer and the girl they both love—or the daughter of the boss—and make a sort of play of it, at least the sort you see on the screen. Any half-baked writer can do that. It requires ability closely akin to genius to turn out the sort of plays that leads the untrained to exclaim, "Why I can write plays like that." It is not the intricate play, with horror piled upon horror, that pleases most. It is the simple, heart-interest play exquisitely planned by the artist to conceal even his artistry save to the initiate. This is the thing that authors come to learn only in time, and generally do not believe when they are told, and this it is which leads them to feel that they can write more interesting (because involved) plots than they see upon the screen. Many a promising career has been wrecked by overconfidence, for there is no more deadly poison than the "I can do better than that" idea, plus the false standards of untrained criticism.

Between the Lines.

So many writers, clutching at straws, are misled by "nice" letters from editors. They have heard stories of how, in the early days, writers were helped to success by editors. They have been stunned by the repeated return of their manuscripts accompanied by cold rejection slips. They have encouragement and criticism. They despair of the helping hand, and when they do get a nice letter instead of a printed sheet, they warm up and send all their stuff to that concern, not realizing that the hand is not helpful that holds out false hopes. We by no means intend to suggest that all letters are hurtful, but we most assuredly do wish to warn the beginner that most letters are snares and delusions, actuated by one of three motives.

For one thing companies are by no means desirous of making enemies. They realize that the script writer is usually a person of false importance in his own orbit in life, and that in small towns in particular this orbit may be large enough to do considerable harm to a brand. In the place of the rejection slip, cheap stenographers write form letters that sound like the real thing. The flattered recipients decide that the Bunkem films are better than the Gogood, because the editor is nicer. Their dictum is accepted by their frineds, and perhaps a contract is lost to the Gogood, which is replaced by Bunkem. This is purely a matter of selling film: an adjunct of the press department, rather than the editorial office. Such letters are hurtful and in no wise helpful to the writer who wants to succeed.

A second, and smaller class, write encouraging letters to the more promising authors on the general proposition that while they cannot write good stories they can at least write suggestions that can be used. It is cheaper to write a little note of rejection than to send a check for the idea.

In the third class the letter writers are not moved by a desire to help the sales department, nor are they encouraging writers to submit ideas to be stolen. They seek merely the gratification of their own vanity. They do not know much about stories, and generally they owe their positions to some accident of favoritism. They secretly know themselves to be unfit, but will not acknowledge that unfitness. It satisfies their vanity to sit on the throne, graciously dispensing favors. They like the homage of the grateful authors. They gain a peculiar satisfaction in posing as experts and authorities, and they waste their employer's time writing letters in which they learnedly point out to the noviee his particular faults as the editor sees them, and a grateful novice never gets wise enough to see the harm that is being done.

In none of the three instances do the writers of letters ever back up their encouragement with checks. In some instances the editors are even forbidden to accept stories, but are installed merely to handle the boob material and give pleasant rejections to the better class. Their comments and their compliments are alike hurtful in that they establish a false sense of improvement and advance in the minds of the authors.

Seven or eight years ago editors were practical men. They were men selected because they knew stories; the stories which had been written and those still to be written. There were then no text books, for this was even before the time of the Wright and Letendre books—or even the correspondence schools. They had to help the real writers over the bumps, and they helped the still incompetent but promising writers as well. It was all a business proposition then. They were there to buy stories worth while. It was necessary to teach all the new art in order to get these stories. They virtually developed the first flight of new writers because they had to.

Most of those old time editors have been displaced by men who can lie better; who can flatter the stars and the directors and the bosses; who can hand out flattery along with poor stories. A few of the old times are left, but they are few indeed, and they are not writing letters broadcast now because they do not have to. They figure out that the man who has not the good sense to get a text book and go to work is not worth while bothering with. They deal with staff men and inside writers rather than with the general public, but they are watching for more inside men, though they are not writing letters to them.

A real writer does not want letters. He wants either checks or the return of his script, and he does not even mind if there is no rejection slip. If a story comes back he knows that the company to which it was sent does not want it, and that is all he is interested in. He cannot bank lengthy explanations and he knows perfectly well that the suggestions of the rejecting editor may be diametrically opposed to the opinions of the editor to whom the story will next be sent. He is backing his own judgment against the hurriedly formed opinions of someone else, and he finds that this pays better. The scheme works so well that some authors have a direct policy of sending certain rejections to a certain company. In an earlier day we used to find that a certain type of story rejected by Lubin would almost invariably land with another company in the General Film, and before that we always sold to one magazine all stories of a certain type rejected by our first choice precisely because what one did not like the other was almost certain to. This being the case, how may it be argued that the opinion of any one editor, however graciously expressed, is valuable in the slightest degree? Add to the litany of the author: "From thieves and fools and letter-writing editors, Good Lord deliver us."

Then live up to it.

Loose Leafing.

More than ever, during the past summer, we have come to appreciate the value of loose leaf books. Traveling around, we have accumulated no mass of crumpled papers. We have merely fattened up some canvas covered books, and when we want a fact we know just where to look for it, and we find it clean and fresh. We like the idea so well that we are planning to add to our outfit some loose leaf books taking smaller than the standard typewriter page, but we are not yet convinced that it is not better—and even cheaper—to use but one size of paper and books for all entries. Of course there is always the danger of overdoing system, but within bounds system is one of the greatest assets of the orderly writer, and the loose leaf is an immense aid to the systematic. But loose leaf books require editing about every three months or you will presently have too many dead facts in proportion to the live material, and for most stuff the best place of all is in the mind of the user. Put it there and then practice calling in review all your facts. In no time at all you'll find that you can get at any fact without effort of thought.

Unstable.

A baloon rises on hot air, but it can't stay up.

Who Pays?

Don't write to please your friends. It is the editor who pays.

Technique of the Photoplay

By

EPES WINTHROP SARGENT

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

By Mail, Postpaid, Three Dollars

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THE MOVING PICTURE WORLD, 17 Madison Ave., N. Y.

Schiller Bldg., Chicago **Wright and Callender Bldg., Los Angeles**

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

A Dreamer of Dreams.

Paul R. Lynch, St. Albans, Vermont, says:

> I am, like thousands of others, reading and studying the department; also like others I feel that when good advice is needed we can get it, and get it straight from the shoulder. I am somewhat of a dreamer, and my last dream is troubling me. Have been cranking for eight years, and want to go into business for myself. This is what I am planning to do: I want a portable machine, motor drive, mazda lighting system, which will project an 8 x 12 foot picture from 45 to 60 feet, using 110 volt A. C. Query: Is there any such animal? I want to make one night stands, repeating every week. I have a head of the Simplex portable machine, and suppose there are many others, but I have worked hard for the little I have and cannot afford to take chances, hence want your advice about machines, understanding, however, that I do not ask you to recommend any one make. What I want to know is, is there a machine on the market which will do what I have above set forth?

That depends, Brother Lynch. There are a number of portable machines which will project a really excellent six to eight foot picture, using a metallic surface screen, in a moderately dark room. I could not, however, conscientiously recommend any of them for regular theatrical work, such as you propose, with a twelve foot picture. Incidentally there is no such thing as an eight by twelve foot moving picture. A picture 12 feet wide automatically becomes and is nine feet high. But that is not the real point. You have not asked my advice on the matter of practicability of your plan, but I would feel myself remiss in my duty if I failed to try and protect you from any such venture. The small-town-one-night-stand-and-repeat-once-a-week-or-once-in-two-weeks is a thing which has alluring glitter. It seems so plausible. It FIGURES so very readily and conclusively into ready coin that hundreds have lost their little all in the venture. But at least ninety-nine times in every hundred it is failure, and the other time it means hard, hard grubbing for the scanty dollars of clear return. I know, brother, yes I know how loath you are to believe this can be true. For I myself, in the old days, also dreamed this dream, but, thanks be, was saved from actually investing in a dream which later observation tells me would have been merely a nightmare. My advice is, DON'T! But if you do, then when it is all over, and you return to the crank, probably minus your hard earned wad, remember what Richardson told you.

Adjustable Shutter.

I would again respectfully call the attention of projection machine manufacturers to the necessity for an adjustable revolving shutter. You, gentlemen, are attempting to meet widely varying local conditions with a shutter which can only properly meet one condition. You are giving the operator no chance to adjust his shutter to his local condition so that he may get the maximum of light and minimum of flicker, and I venture the assertion that you are doing this at least partly through fear that the placing of an adjustable shutter on your machine will cause you some trouble through the unquestioned fact that not all operators could use such a shutter intelligently. That you would be caused some trouble in that way is not to be doubted, still I believe it is your duty to put on the adjustment just the same. Such a shutter may be made in a number of entirely practical ways, and will involve very slight additional outlay. Let us have the adjustable shutter by all means, even though it be sent out only to operators who request it.

Nice Operating Room.

The Athens theater, Newbern, North Carolina, owned by Messrs. Lovick and Taylor, has an excellent projection plant, the same being herewith illustrated.

Illustration No. 1 is general view of the room. There are two Power's

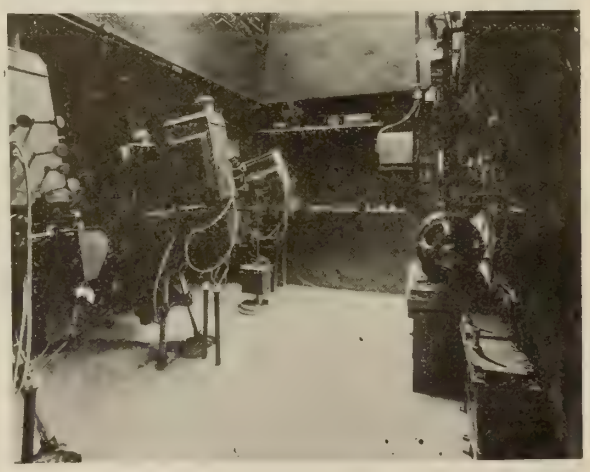

Illustration No. 1.

projectors, a spotlight and motor-generator set; also there are two economizers for emergency use. The tool rack and work bench are seen at the end of the room, and the huge skylight ought to provide ample fresh air, provided there is a fresh air inlet from out-of-doors and that the ports are closed with glass so that the foul air from the auditorium is excluded. But at matinees there is the disadvantage of too much light unless means are taken to exclude it.

In the second illustration we get a view of the motor generator and economizer installation, the only criticism of which is that I prefer the placing of the field resistance control, and the volt and ammeter on the front wall of the room, between the machines, where the meters will be constantly under the eye of the operator when in operating position, and the fixed control within easy reach. Of course, I well know that not every operator remains constantly in operating position beside his machine, but nevertheless, that is where he *ought* to be. It may

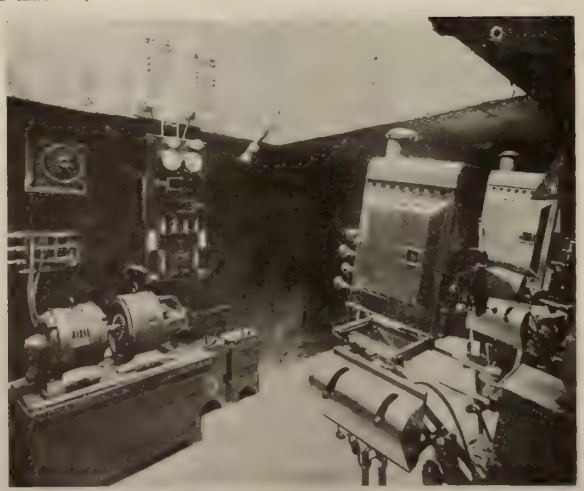

Illustration No. 2.

also be contended that the meters could be seen just as well, and the control be reached just as handily on the rear wall when the operator is at the right hand machine. But there is a slowly growing tendency to operate both machines from a central position, and this is, in my opinion, now that motors are in almost universal use, to be preferred,

particularly where the throw is reasonably long, so that the machines may be placed a generous distance apart, and a two or three-foot square observation port, covered with thick plate glass, placed between the projectors. This is, I think, an ideal condition. I am sorry that I cannot name the operator. No name came with the photographs, and a former letter was mislaid. I know the good brother's cognomen, but at the moment can't dig it out of memory's archives.

El Paso, Texas.

I present herewith the photograph of as fine a bundle of good fellows as it was my good fortune to encounter during my recent journey.

They are the theater managers of El Paso, Texas, preparing to enjoy the banquet they were kind enough to give to the editor of this department. The photograph was sent to the office of the Moving Picture World, but unfortunately was addressed to the editor personally, placed among his mail, and in some way was overlooked. It was only found after his arrvial in New York city at the end of the trip. The El Paso managers are real fellers, b'gosh—every durn'd one of 'em.

The Mazda Lamp.

The new Mazda lamp is presenting a very difficult puzzle to this department just at this time. The question is, how may we meet the demand for authoritative information concerning its present practicability, and at the same time do no injustice to either party? It is our DUTY to advise exhibitors in matters of this kind. Many of them look to this department for exactly that sort of information, to protect them from investment in goods which are impractical, or which are not desirable from other causes.

There are two questions which naturally arise when we come to consider the Mazda lamp for projection purposes. The first is, has the lamp been perfected as far as it can be perfected by factory experiment? If it has, well and good. If it has not, then the manufacturer is deliberately turning his customer's theater into an experiment station for his benefit, taking very decided liberties with audiences which have paid money to see a show, not an experiment, and running the risk of material injury to the fifth industry in this country, because anything which injures the result on the screen of any theater, of necessity will injure the industry as a whole.

In the second place, modern, high class films are very wonderful works of art, in so far as applies to their photography. They are filled with almost unbelievably delicate shading, which can only be brought out in its beauty by a very powerful illuminant. This point was well set forth by Lester Bowen, Chief Operator Rialto Theater, New York City, in an article dealing with high amperage, written for the department and published some time ago.

And the bringing out of these graduations in shading of photography has much to do with giving depth and perspective to the picture, without which it looks, by comparison, flat and dead. There can be no questioning of this proposition. It is one well understood by high-class operators, and by other students of projection.

It therefore follows that any attempt to displace an efficient electric arc with something supplying a less powerful illumination is perforce going to, in greater or less degree, work injury in many directions.

That the incandescent lamp has its legitimate field in projection we fully concede. That there are theaters in which its installation right now would work distinct improvement we believe to be a fact. The question is, where shall the line be drawn? That a line must be drawn, at least for the present, and very possibly for all time to come, no man familiar with the situation, and well versed in the art of projection, will deny, unless his denial be based in self interest.

The editor of this department feels that the following advice to theater managers is fair to all concerned—that it will work no injustice as against the manufacturer, because he, the manufacturer, is introducing a new and revolutionary article, and it certainly is up to him to produce the evidence, in substantial form, that his goods will back up the claims made for them. It is fair to the exhibitor, because he must of necessity be the judge as to local conditions in his own theater.

First: It may be accepted as a fact that if you have an electric current supply which is poor, or if by reason of that or inefficient handling of your projection arc there are constant recurring shadows and unevenness of illumination on your screen, then the substitution of an incandescent lamp will work improvement in the general condition.

Second: If you have an efficient arc, a well lighted screen and an operator who is producing good results therewith, then if exploiters of the incandescent lamp insist they can work improvement, invite them to install their apparatus IN ONE OF YOUR MACHINES on trial for ten days, and let your audiences be the judge. You can easily determine their viewpoint by talking with a selected, representative few.

Third: In considering the substitution of the incandescent for the arc, do not be too greatly influenced by specious arguments of cheapness in operation. It is quite within range of possibility that each saving of one dollar in operation would cost the box office two dollars in income. Mind you, this is only true if the screen result is injured by the substitution of incandescent for arc, and that is a matter best determined by following our second advice. There are too many men in the theater business who, particularly where projection matters are concerned, see only the immediate dollar to be saved, totally disregarding the dollars lost in the process. When the salesman talks economy of operation, don't forget to look at that item from all angles. Better see what friend audience thinks about it first, by trying out the arc and incandescent side by side for a week.

Fourth: Remember that it is not your problem alone. If you decrease illumination values so that the finer shadows of photography no longer have value, then film manufacturers are likely to drop back in that highly important detail of their work, instead of advancing.

In closing let me add that this department and its editor serves no master except the moving picture industry, the welfare of which it has been our constant endeavor to aid and foster. We welcome anything which is for the betterment of the industry, but it must first be proved to us that new things, particularly if they propose to displace the old and tried, ARE for betterment. We are right now prepared to say that the incandescent for projection is good, within its limitations. The question to be decided is, what are its limitations? We will have more to say on this subject from time to time.

Youngstown, Ohio.

Recently the editor received a communication from Mr. C. W. Deibel, manager Federal Holding Company, Youngstown, Ohio, containing the information that the company had in process of erection a new theater, to be known as the Liberty. "This house," said Mr. Deibel, "will cost fully a quarter of a million dollars, and we intend to have things as they should be. That lighting scheme you published in the August 11 issue looks pretty good. What will it cost us to have you come to Youngstown and consult with our architect with regard to the lighting plans and projection plant of the new house?"

Now, this editor had but recently returned from a long, trying trip, and was already "drafted" to attend the Maritime Provinces Exhibitors' Convention, in St. John, New Brunswick, therefore, while willing to oblige, did not long with mighty longing for an Ohio jaunt just then, so I named a fee which I figured would end the matter. I did not even expect a reply from the supposed-to-be outraged gentleman (though, mind you, the fee was no more than ought, of right, to be paid for that kind of service). But friend Deibel was (and is) a live one, hence, much to my surprise, back came a letter directing me to come on forthwith.

Youngstown is a smaller edition of Pittsburgh. Its better residence sections are pretty, and, judging by the elaborate homes, millionaires are common as blue bottle flies on a farm in summer time. Its theaters are, however, for the most part of the storeroom type, a surprising fact when one considers that Youngstown elects itself the residence place of 125,000 folks. Though there was but little time to visit theaters, only the daylight part of one day being at my disposal, I did manage to call at three of the largest, viz.: the Dome, the Strand, and The Hippodrome.

The Dome seats 1,100, and is managed by J. W. Trunk, who described himself as "plain baggage." The auditorium is very pretty, but could be vastly improved by better lighting arrangements. The operating room is good, but has no glass in the ports, and no fresh air intake; also there is no exhaust fan. Baird machines are used. I did not meet Deerfler, Chief Operator, but shook hands with the assistant, Frank Cook. Screen result fairly good.

At the Strand I met Max Schagrin, Manager, a pleasant spoken gentleman, who showed me around the house. The auditorium lighting is, I am sorry to say, none the best. Get busy, friend Schagrin, and study the finer points of auditorium lighting. Simplex projectors are used, and the operating room is good. Harry J. Ham is operator, and I believe he is pretty well posted, though just a little careless in some respects. No fresh air intake and no exhaust fan. The Strand seats about 900.

The Hippodrome is a Keith vaudeville house, seating 2,200. John Elliott is manager. One reel of pictures is run regularly, with a picture programme on Sunday. The operating room is of good size, unventilated, and just two inches or so below the clouds. One climbs, climbs, and climbs, and then climbs some more, and—there it is. W. E. Hartman, Business Agent Local Union 388, I. A., is operator.

Insofar as concerns the Federal Holding Company, Manager Deibel and the new house, it is to me a foregone conclusion the Liberty theater will succeed, and succeed big. Youngstown has urgent need of at least two things, viz., better hotels and more really up-to-date temples of the photoplay. The new Liberty will have large seating capacity, and you may take it from me, expense will not be spared in the endeavor to have things right. The operating room will be about 9x14 feet, with a nine-foot ceiling, and when I told Manager Deibel to add to the plans a fresh air intake, a sixteen-inch vent flue and a sixteen-inch exhaust fan, he remarked, after making proper notes: Consider it as being done! The projection equipment will be first class in every respect, and the best operator available will be on the job.

As to the auditorium lighting, when I got through explaining the details of my plans to Mr. Diebel, his architect and electrician, and had proven by actual, though necessarily crude demonstraion, that it would work as I said it would, they all agreed that the principle involved

was correct, and that it would work out in practice. Also I was much gratified to hear Mr. Deibel say, voluntarily: "While the expense of having you here is heavy, Mr. Richardson, I feel it has been money well expended."

And let me say, uncompromisingly, the Liberty, Youngstown, Ohio, will be the First theater (unless some one else beats them to it) to be lighted on correct principles from the projection point of view. No direct ray of light can reach the screen, and no bright spot or point of light, or direct ray of light can or will reach the eyes of any one of the audience. The system is, however, purely auxiliary to the regular house lighting system, which will be installed as usual, but will be entirely extinguished while the picture is on the screen.

I cannot close this article without a tribute to Manager Deibel. He is a live wire. The Liberty is by no means his first venture into the theater managerial field. He built the Dome theater, Youngstown, and operated it successfully until he sold it out to others. He realized the fact that AUDITORIUM LIGHTING, AS AT PRESENT EMPLOYED IS FUNDAMENTALLY WRONG, and was willing to pay the price to get on the right track. The Liberty audience will be seated in comparatively bright light, while all walls, the screen, and all ceilings will be in deep shadow. There will be no bright spots of light to distract and strain the eye as it follows the action on the screen.

Flicker.

William L. Chafin, Ajo, Arizona, is having trouble with flicker which he sets forth as follows:

> Am having a great deal of trouble with flicker. Use D. C. and a ——— machine, and the projection is good in every other way. Have called in a number of operators and moving picture men, but none could find anything wrong with the machine. By taking the motor off and cranking by hand I have reduced the flicker by about one-half. My lens (condenser you, of course, mean. Ed.) is 6¾ front and 6¾ back. Throw 96 feet. Screen 13 feet; a home-made one, but very good. Am inclosing paper pattern of shutter.

If your shutter pattern is correct the light your shutter passes is represented by 10.625, while the light cut off by the shutter is represented by 16.75. This means that you are cutting about 60.5 percent. of the light with your revolving shutter—a very bad condition indeed. Certainly a shutter as badly balanced as that will produce flicker. The relation of width of the three blades to each other is as 6.375, 5.125 and 5.250. It will thus be seen that not only are the blade width very large as compared to the light openings, which are 3.75, 3.25 and 3.625, but they are not themselves evenly balanced, in that the flicker blades are of unequal width, with each other as well as with the main blade, as are also the light openings. The measurements given are straight across the blades and openings at the outer edges of the openings. If it is a true flicker you have, as well it may be under the shutter condition shown, then the only possible reason for reducing it by hand-cranking is that when you do that you run the projector faster than you do when the motor is in use. This would, of course, reduce flicker. According to your data you must have a very long focal length projection lens, and it will be impossible to reach the aereal image of the condenser (dissolving point) with the revolving shutter. I would therefore advise you to proceed as follows: with the lens in position to sharply focus the picture on the screen, hold a sheet of writing paper, or other transparent paper up against the lens tightly enough to form an impress of the end of the tube on its surface, and then mark the exact outline of the bright rectangle or spot of light thereon. I believe you will find a bright spot surrounded by a ring of less bright light. Having done this, make a metal cap for the lens, with an opening just large enough to pass the entire bright spot of light, being certain, however, that the opening is large enough to cut none of the spot off. Now make a pattern of your shutter, such as you sent me, of cardboard, and substitute it for your regular revolving shutter, setting it in time just as you would set the metal shutter. Set this shutter as far from the lens as you can get it and then carefully trim off a sixteenth of an inch from one side of the main blade, and keep on doing it until slight travel ghost shows at top or bottom of letters in titles. Then trim off from the other side until slight travel ghost shows on the letters the other way. If you have carefully trimmed just a little at a time, the travel ghost will be very slight. Now remove your paper pattern and send it to me, and I will see that you get a shutter properly proportioned and suited to your local needs. My reason for suggesting the stopping down of the lens to the actual effective ray of picture-bearing light is that with a long focal length lens it is quite probable that the ray has considerably less diameter than the lens. If so, it will be surrounded by a halo of light which, while having but little value in screen illumination, will possibly set up travel ghost if the shutter blade is trimmed down to actual requirement without eliminating this light.

In all this I am assuming that what you have is bona fide flicker, and not some other effect which you have called by the wrong name.

Something Wrong.

V. F. Grubb, Manager, Macomb, Illinois, is having trouble. He sets it forth as follows:

> We are using 220 volt A. C. from a 15 K. W. transformer, through a 30 ampere G. E. Mercury Arc rectifier, thirty ampere tube. We have an ammeter installed, and find that 30 amperes at the arc gives ample illumination, but here is the trouble: On one step the current varies from 15 to 30 amperes, averaging 25. On the next highest step we get from 45 to 60 amperes, averaging about 50. Our contention is that the transformer is overloaded, and that if we could get a steady voltage of 220 at the rectifier A. C. terminals, the step which now gives from 25 to 30 would give thirty constantly, and that would be plenty. The superintendent of the light plant says that the transformer positively is not overloaded, and refuses to give us a 5 K. W. transformer for our individual use. Could you advise us as to what sort of extra regulating resistance we could attach to the rectifier, so that the step which now gives 45 to 60 amperes would supply 30, changing the amount of resistance as required, to keep the amperage at 30. We have an idea that something on the order of a stage dinner would do the trick, but do not know how much resistance would be necessary, or where to cut it in. The 15 K. W. transformer we are on also supplies an X-ray machine, and one or two heavy motors in the building.

I am very sorry, friend Grubb, but, while it is possible such a thing might be done, I cannot recommend it. In the first place, it would be very expensive, since a large amount of wattage would be wasted in the resistance. Such a resistance might be cut into the A. C. circuit, but the amount necessary would be purely a matter for experiment. A stage dinner would be very satisfactory if you could get one of large enough capacity to supply that amperage on a 220 line, but that I think you cannot do. It is possible the resistance might be cut into the D. C. side, between the rectifier and arc, but I do not believe it would work very well. In fact, I very much doubt if there is anything you can do which will cause the old-type rectifier to give satisfactory results under the conditions named. It seems to me that it is very much up to your light company to give you steady voltage, even though they have to install a voltage regulator to do it.

However, there is something radically wrong when a change from one step of your regulating reactance to the next doubles the amperage. Something decidedly wrong there. But the General Electric Company tells me that they have told you what to do for that end of the trouble.

As to the transformer, I could not, of course, say whether it is or is not overloaded, but certainly something is when you get a variation of ten amperes. Maybe it is the wires which feed the transformer. You could easily check the overload matter out by having an assistant set his watch with yours, then you watch your ammeter while he watches the large motors in question, and make record of its precise time of starting and stopping once or twice. If your ammeter drops back when the big motor is started, and advances when it stops, that settles it beyond cavil, and in a way friend superintendent cannot dispute. Something is too small. It may be feed wires or transformer—probably the latter.

When You're in Trouble

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This paper has never been published except in a Union shop so it makes no difference whether we print the Union Label or not, but at the request of a few of our readers to the editor of this department it is printed herewith.

Motion Picture Photography

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Trick Work and Double Exposure (Concluded).

THE next class of vision is that of the ghostly or semi-transparent vision, which at no time assumes material form. This is one of the simplest of double exposures, since no mattes are needed.

We will take for example of this class of vision the bachelor seated in his own room, perhaps smoking and thinking of his sweetheart. In this case he is visited merely by her shadowy outline. In order to make the vision more clear we select a portion of the film which is in shadow yet not in such deep shadow as not to show any detail, merely one which is not strongly lighted, then, after making the first exposure, the person who is to appear in visionary form is posed before the shadow box of black velvet and a second exposure is made with or without a matte, according to whether we wish to show the entire figure or whether we wish to cut part of it away and merely show the head and shoulders. The strength of the visionary figure in the scene is determined by the exposure given.

In making double exposure there are a number of things to be remembered. First among these is that in split stage work the two exposures must be very evenly matched; otherwise, one or the other of the exposures will be too light or too dark when shown upon the screen. Another point to be remembered in exposure, especially in the ghostly vision type, is that film which has been previously exposed is not nearly so sensitive as unexposed film, and that to produce the second visionary exposure upon the film which has already been once exposed requires considerable stronger exposure to impress the vision than did the first. Also, that double exposures are only satisfactory when made from light-colored objects, so that before beginning a picture in which ghostly visions are to appear it should be arranged that all of the costumes worn by the visionary characters should be as light in color as possible. Still another thing to be taken into account in using exterior mattes with small openings, especially when close to the lens, is that the matte acts as a secondary diaphragm and cuts down the exposure very materially, so that it is almost absolutely necessary unless one has considerable experience to make preliminary tests in order to ascertain the correct exposure necessary through a small exterior matte opening.

In addition to the use of the double-exposure for visionary work, there are many artistic effects which may be obtained by using for vignetting the edges of a picture both with black cardboard and with glass mattes. In using the glass matte for vignetting the effect produced and one which is particularly good for close-ups, is that of the circle or other form within which the objects are clear and in focus, outside of which the object is still visible in the lighter shade, but in or out of focus as desired. The out-of-focus edge is produced by cutting mattes in light amber colored celluloid and mounting them on glass or, if the celluloid is stiff enough to hold its shape without warping, the glass mount may be omitted.

To produce a light bordered vignette in focus, fix an undeveloped plate in hypo and clear in a solution of Farmer's reducer. The hypo will not be sufficient to remove entirely all of the silver from the gelatine. Then with a solution of light yellow dye paint your matte shape upon the gelatine side of the glass with a brush and allow to dry. This acts as a filter, thus reducing the light action through the yellow portions without totally obscuring the detail.

Stop-crank Work.—Stop-crank work applies to all of the camera tricks performed by taking one frame of a picture at a time and moving inanimate bodies by hand between exposures. This is infinitely tedious work but produces astonishing effects.

The use of mechanical devices for this type of work is limited only by the ingenuity of the cameraman.

All sorts of schemes may be employed in conjunction with stop-crank work for producing bizarre effects. In a picture called the Magic Luncheon, the dishes apparently prance across the table and arrange themselves in order, followed by the knives and forks and spoons, then the edibles arrange themselves upon the dishes, the knife and fork cut into the food, the coffee pot jumps up and pours the coffee into the coffee pot, etc. This is dne by taking one picture at a time, between each exposure, moving each object which appears to be in motion a fraction of an inch at a time, until the whole cycle of movement has been accomplished.

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Certain parts of the action can be done without stop-crank by turning, very slowly, and dragging the dishes across the white table cloth with white threads which are invisible against the white background of the table cloth. Other movements are accomplished by moving objects from behind by means of wires, thus cutting down the separate movements as much as possible. Toys and dolls may be animated in the same manner.

Jointed drawings are used to a great extent in animated cartoons, although a great number of drawings have to be made in addition to the use of the jointed figures.

Reversing the Camera.—There are many actions which may be done backwards which cannot be done forwards, such as emerging from the water and projecting oneself upon a diving board many feet above the water, to which the camera can lend veri-similitude by reversing the action, either by turning backward or turning the camera upside down, which is, in effect, the same thing.

Most of you who read this have probably already read of the familiar example of the thrilling scene in a railway picture in which the engineer climbs out over the cow-catcher, snatches a little girl from the center of the track, apparently saving her life from being crushed out by the on-rushing locomotive. This was taken by slow reverse cranking on a scene in which the locomotive backed up, the engineer stood on the cow-catcher with the child in his arms, and as the engine backed into the field of the camera he deposited her carefully in the center of the rails and climbed backward up over the cow-catcher, the engine backing out of the picture; the only inconsistency being that when the picture was shown the smoke, instead of issuing from the stack of the engine, was busily forming itself in the air and rushing down the smoke stack.

(THE END.)

Cinematography Prophesied.

Sir John Herschel, the celebrated astronomer, who was also a brilliant chemist, foretold nearly sixty years ago the method used today in making motion pictures. It was he who, in 1819, discovered the solvent power of hyposulphite of soda on the haloid salts of silver, thus introducing it as a fixing agent in photography. His prediction of motion pictures was published in 1860 in the *Photographic News*, a leading journal of photography at that time. He says: "What I have to propose may seem to you like a dream, but it has at least the merit of being possible and, indeed, at some time realizable. Realizable—that is to say, by an adequate sacrifice of time, trouble, mechanism and outlay. It is the representation of scenes in action by photography.

"The vivid and like-like reproduction, and handing down to the latest posterity of any transaction in real life, a battle scene, a debate, a public solemnity, a pugilistic conflict (Heenan and Sayers prize fight took place 1860), a harvest home, a launch—indeed, anything, in short, where any matter of interest is enacted within a reasonably brief time, which may be seen from a single point of view.

"I take for granted nothing more than—first, what photography has already realized or what we may be sure it will realize within some very limited lapse of time from the present date, viz., the possibility of taking a photograph instantaneously, of securing pictures in a tenth of a second; secondly, that a mechanism is possible, no matter how complex or costly—and perhaps it need not be either the one or the other—by which a prepared plate may be presented, focused, impressed, displaced, numbered, secured in the dark and replaced by another within two or three-tenth seconds.

"In fact, the dismounting and replacing needs only be performed within this interval; the other items of the process, however numerous, following these up in succession, and collectively spreading over a long a time as may be needful.

"There is a pretty toy called the phenakistoscope, which presents a succession of pictures to the eye by placing them on a wheel behind a screen, and bringing each in succession to an opening in the screen of the size of the picture and thus allowing it to be seen. The eye is in like manner covered by a dark revolving screen, having narrow linear openings in it, which allow glimpses through them precisely at and only at the instant when the pictures are in the act of transmitting the frame, and sensibly in the middle of the area.

"By this arrangement it has been found possible to exhibit figures in action, as dancers pirouetting, wheels revolving, etc., by having prepared a set of figures taken from one model presented at various angles to the visual ray.

"Coarse as the representations so made have been, the apparent reality of movements has been very striking. The persistence of the impression on the retina and its gradual fading obliterates of glosses over the hiatus in a way which would hardly be thought possible. Now there is nothing in the law of periodicity as regards the movements of the model to influence the results, and we have only to substitute for such a periodically recurrent set of pictures imperfectly drawn by hand perfect stereoscopic and simultaneous pairs of photographs duly presented to both eyes in their natural order of succession to produce a stereoscopic picture in action."

Notes of the Electrical Exposition

Exhibits of Interest to the Picture Theater Manager and Operator.

AT THE Electrical Exposition and Motor Show, held at Grand Central Palace, New York, October 10 to 20, inclusive, the Nicholas Power Co. exhibit was in charge of A. L. Ravin, assisted by F. J. Bird, Theo. Oswald, Hector McKinnon and Jos. Abram. A. J. Lang circulated on the outside and took charge of the social end of the function.

The Power exhibit consisted primarily of Power's "Excelite," the latest Power achievement in projection in which incandescent lamps are used instead of the usual carbon arc. To demonstrate the absolute efficiency of the new method of projection, the Power Co. installed an atmospheric screen in its exhibit upon which pictures were projected, and the results obtained, in spite of the brilliant illumination of the exposition hall, were excellent. One of the attractive features of the Power exhibit which excited considerable interest and comment is a fully nickel-plated 6B Cameragraph equipped with the regular Power's arc lamp.

The Power machines were used exclusively in the Exposition. Two 6B "Excelite" machines were used in the Red Cross theater to project U. S. Government pictures. Other installations of Power's machines were seen in the exhibits of the General Electric Co., Edison Lamp Works, National Lamp Works, United Electric Light and Power Co., and the New York Edison Exhibit of Household Appliances. In the General Electric Company exhibit the principal motion picture shown was "The Benefactor," depicting the principal episodes of the life of Thos. A. Edison. An interesting feature of this exhibit was the rear projection of daylight pictures on a special translucent screen. The Power "Excelite" machine is equipped with Edison incandescent 750 watt lamps especially designed for motion picture projection, which lamps are used on alternating current.

The exhibit of the National Lamp Works was especially interesting. It occupies spaces 75-77. A Power's 6B "Excelite" machine was installed in a wire glass and steel booth, especially constructed for display purposes, the first of its kind to be used in New York; it was thoroughly fireproof and very attractive. The Power lamphouse was equipped with the National 20 ampere lamp, and an atmospheric screen, erected about twenty feet from the machine upon which motion pictures showing the manufacturing process of the Mazda lamp were projected, and notwithstanding the extraneous light throwing 1½ candles on the screen, the projection was excellent. L. C. Kent, of the Engineering Department of that company's Cleveland branch, was in charge of the exhibit.

Strauss & Co., builders of electric signs, of 209-213 West 48th street, New York City, showed samples of their attractive and attracting output.

The Kinetic Engineering Company of Philadelphia was represented by two of its organ blowers, one hitched to a pipe organ and the other to an orchestrion. A feature of these blowers, which may be operated by either electric or gasoline motors, is the constant speed of operation whether the instrument is being played or not. When the instrument is silent, the quantity of current on the electrically operated type drops to a minimum of consumption. The blower may be attached to any organ already installed without the necessity of providing a heavy and expensive foundation and without putting the organ out of commission for more than a few hours.

The Palmer Electric and Mfg. Co., of Boston, Mass., exhibited its emergency lighting control, by means of which lighting switches may be operated from any desired number of distant points at will. This system may be applied to power switches as well and would allow an exhibitor to control his house lighting, ventilating fans and even the operating room mechanism from as many positions as might be desired.

Among the motors shown by the Westinghouse Electric & Mfg. Co., of East Pittsburgh, Pa., was a line of fraction horse power alternating and direct current motors, ranging from 1/10 to 1/3 H. P. in the alternating and from 1/10 to 1/6 H. P. in the direct current type. These motors, which are particularly adapted to grinding, buffing and drilling are just the thing for the tool bench of the up-to-date picture theater and will do much to render quick and easy many operations now performed laboriously by hand.

To the exhibitor who uses a phonograph as his orchestra, the phonograph motor, shown by the Shelton Electric Motor Co., of Fort Wayne, Ind., would prove of much help. This device, which requires no fitting to the cabinet of the instrument, may be attached to any phonograph and obviates the necessity of cranking the machine.

Ferdinand Gottschalk

FERDINAND GOTTSCHALK, long associated with the Frohmans—both Charles and Daniel—management on the stage, has recently still further affiliated himself with it by making his first screen bow for the Empire All-Star Corporation which is making Charles Frohman's successes in motion pictures.

Mr. Gottschalk has not the customary tale of parental opposition to tell of his early career. On the contrary, when he told his father he had been offered an excellent part by the late Rosina Vokes with good remuneration and asked what he should do the elder Mr. Gottschalk's answer was, "Wire your acceptance." To further signify his approval of his talented son's choice of a career, he gave him all his clothes and a handsome check to boot. Those same old clothes still form a part of Mr. Gottschalk's wardrobe and he values them far more than any modern garment he possesses.

Ferdinand Gottschalk.

It was strange that an American manager should introduce Mr. Gottschalk—an Englishman—on his first appearance in his own country and the late Charles Frohman, who was the manager in question, took a characteristic delight in having the opportunity.

More recently Mr. Gottschalk remembers with much pleasure his engagement at the New Theater, where he played in many Shakespearian roles such as Aguecheek in "Twelfth Night," the clown in "Winter's Tale," Slender in "Merry Wives of Windsor" and the clown in "Antony and Cleopatra."

After that Mr. Gottschalk was in two revivals, "The Amazons" and "The Duke of Killicrankie," in both of which he played the same role as in the original production.

In motion pictures Mr. Gottschalk has just finished "My Wife," in which he played the same role he created on the screen, that of Gibby, and Herbert Threadgold in "Please Help Emily," with Ann Murdock as star.

SIMPLEX OUTING.

The employees of the Precision Machine Company recently held an outing at Belvidere Park, North Beach, L. I. Races and games of various kinds were indulged in, but the ball game between the married and single men was the main attraction. E. M. Porter, the general manager, and the heads of the different departments were in attendance, and, while the weather was not as favorable as it should have been, the twenty-piece band helped to put sunshine into things. A fishing trip was arranged for Columbus Day.

HAMILTON MAKING "THE MATERNAL SPARK."

G. P. Hamilton, pioneer of the film industry, who was recently added to the Triangle's large directing force at Culver City, has just begun work on his first picture, the working title of which is "The Maternal Spark." Included in the cast are Irene Hunt and Rowland Lee. On the opening day, in which a courtroom scene was shot, Hamilton had thirty stock people and over a hundred extras making "atmosphere" before his megaphone.

HOPPER WORKING ON NEW TRIANGLE.

Director E. Mason Hopper has completed the filming of "Blue Blood," his story of New York aristocracy, featuring Alma Ruebens, the attractive Triangle favorite, and is preparing a story in which Walt Whitman, popular Triangle character actor, will be featured as a hypocritical parson. Mr. Whitman's last screen role was "Tough Luck" Baxter, in "The Firefly of Tough Luck."

Cromelin President of Inter-Ocean

Succeeds the Late Henry J. Brock as Executive Head of Big Exporting Organization.

OWING to the untimely death of Henry J. Brock, president of the Inter-Ocean Film Corporation, members of the board of directors at a recent meeting elected their vice-president, Paul H. Cromelin, president and general manager.

The name of Paul H. Cromelin is too well known in the film world to be introduced in these columns again, as Mr. Cromelin's entry into the film world dates back to the very early days in filmdom as being one of the old guards and a "progressive."

Paul H. Cromelin.

"The death of Mr. Brock was a severe shock to us all," remarked Mr. Cromelin, "and a gap exists in our organization which we feel never can be properly filled; nevertheless 'business as usual' will be our slogan, and we hope to make the Inter-Ocean and its connections greater than ever and carry out the broad plans laid out by Mr. Brock."

The Inter-Ocean Film Corporation, with offices on the tenth floor of the Candler Building at 220 West 42d street, is known to carry on one of the largest export film businesses in the United States, with offices established in London, Paris, Russia and connections in all other important points in the world. It is the sole distributor in foreign fields for many of the leading American manufacturers.

Harry Beaumont

HARRY BEAUMONT, the versatile director of motion pictures, has joined the Selig Polyscope Company. William N. Selig selected "Brown of Harvard," the dramatic success, for Beaumont's first picture. Mr. Beaumont escorted a special company of players to Harvard University to film important scenes of the play.

Born in Abilene, Kansas, February 10, 1883, Mr. Beaumont accompanied his parents to St. Joe, Mo., where he graduated from the public schools. He started early in the theatrical business as a program boy in St. Joe.

Harry Beaumont.

He first became an actor with a repertoire company and then went into vaudeville. He was featured in the title role of "Checkers." He worked for the Vitagraph Company three months and then returned to vaudeville. He then accepted an engagement with the Edison Company and remained with them three years as an actor. The fourth year he was directing Edison productions. He had written over one hundred stories for the screen and has played in or produced many of them.

Later, Mr. Beaumont joined the Essanay Company and directed Henry Walthall in "The Truant Soul." He then directed Bryant Washburn in the "Skinner" photoplays and wrote two of the "Skinner" stories.

"I have been drafted for the National Army," said Mr. Beaumont in a recent interview, "and I shall gladly respond when called. I will not claim exemption. I believe that movie stars and directors should do their bit as well as others."

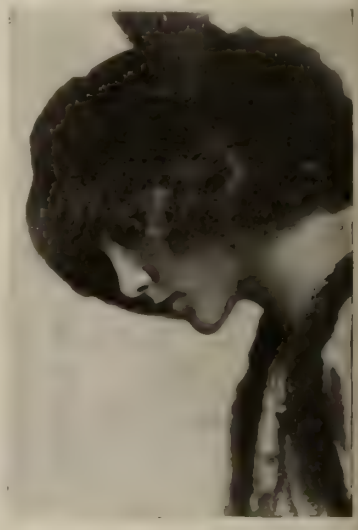
Mr. Beaumont's principal recreation, he says, is writing stories and movie scenarios. He has also written several vaudeville acts. He likes motion pictures as well as any fan. He believes that the cast should know what the story is about and explains the plot. He also explains each scene before it is rehearsed. He is one of the youngest directors in the business and, judging from his past work, has a wonderful future.

FLORENCE LA BADIE DEAD

Well-Known Moving Picture Actress Succumbs to Injuries Sustained in Automobile Accident of Two Months Ago.

IT is with sorrow that the moving picture industry and its patrons learn of the untimely death at the age of twenty-three years of Florence LaBadie, who has for the past five years been one of the leading stars of the Thanhouser studios, and was featured recently in Pathe Gold Rooster plays.

About two months ago Miss LaBadie, accompanied by a friend, was driving down a hill near Ossining, when, due to failure of the brakes to operate, the car plunged down the hill at a rate of speed which caused it to overturn at the bottom. The occupants of the car were thrown out, Miss LaBadie sustaining injuries with which the best of specialists were unable to cope. Much loved by all who knew her, she passed away on Saturday, October 13, leaving a mother and many friends to mourn her.



Florence LaBadie.

Miss LaBadie was born in Montreal, Canada, but for the past few years had been a resident of New York City, and at the time the accident was stopping with her mother at the Hotel St. Andrew. The funeral took place from the Campbell Funeral Church, Sixty-sixth street and Broadway, at eleven o'clock, Wednesday morning, October 17, to the Greenwood Cemetery, where internment was made.

ROACH ON 24-HOUR NOTICE.

Joseph Roach, a member of the scenario force at the Triangle's Culver City studio, has been ordered to hold himself in readiness to join Uncle Sam's National Army on twenty-four hours' notice. Roach passed the physical examination recently and did not claim exemption. Now they are only giving Roach stories which can be completed in one day.

JENNY LEE SUPPORTING ELTINGE.

Jenny Lee, who supports Julian Eltinge in his next Paramount picture, "The Clever Mrs. Carfax," to be released in November, is a genuine old-timer in the theatrical world. She has been a leading woman for many years and her actual dramatic experience covers half a century. In the Eltinge production she appears as an old invalid aunt around whose fortune much of the plot revolves. Her screen appearances began several years ago and she at once found favor because of her ability to interpret character roles calling for much difficult work. Jenny Lee, oddly enough, began work as a circus rider when a mere child. From this she drifted into legitimate work and appeared in many famous plays of a past generation

Red Cross Pageant

Wonderful Spectacle Enacted at a Long Island Private Estate Will Appear in Pictures.

THE great pageant held in the beautiful open-air theater on a private estate near Huntington, L. I., on October 5 was a most pronounced success. It is anticipated by the directors that a profit of $50,000 will be the immediate result and a further income of several hundreds of thousands of dollars will accrue when the pictures shall have been

Part of Stage and Auditorium, Rosemary Farm, Huntington.

shown in all the picture houses of the United States. The first great attraction of this wonderful pageant lies in the fact that the leading players of the American stage took part, all giving their services for the cause which has become so vital to the interests of the "boys at the front." The great pageant consisted of a series of episodes illustrating the achievements of the allied nations, also their present condition and purposes. In the prologue the—

Genius of Enlightenment.—Edith Wynne Matthison, whose clear voice was heard all over the vast theater, invoked the powers of earth and skies as she dedicated the altar to peace. Here pupils of Florence Fleming Noyes gave the dance of invocation in the filmy costume of Greek vestals.

Flemish Episode.—Opening with Douglas J. Wood as Herald and closely followed by Ethel Barrymore personifying Flanders, Bruges by Kitty Gordon, Ghent by Margaret Moreland, Ypres by Adelaide Prince, and Louvain by Olive Tell. All these with their attendants gave allegiance to Flanders, depositing the symbol of the fleece upon the altar.

Italian Episode.—Irene Fenwick made a perfect Herald, while the great figure and powerful voice of Dr. Montgomery Irving as The Alps created a profound impression as he called upon the waters to appear with Annette Kellerman as the Mediterranean, Josephine Drake as the Adriatic, with Ethel McDonough as the Leader of the Lakes; this water scene was extremely effective.

English Episode.—The scene here is laid on the Island of Runnymede and is a representation of the signing of The Magna Charter. Norman Trevor is the Herald. King John —George Backus—arrives riding on his royal barge with the Queen (Marjorie Wood) and is met by the Barons led by Fitz-Walter (Macklyn Arbuckle). The Archbishop of Canterbury is well represented by Lumsden Hare, the Secretary by Frank Keenan and the Papal legate by Frederick Truesdale. After a brief acrimonious discussion the King signs the charter, which is also laid upon the altar.

French Episode.—This was perhaps the most attractive episode and was staged by Ben Ali Haggin, who also took the important part of Dunois, the Defender of France. Of course the central figure was Jeanne D'Arc, most ably represented by Ina Claire, Eugene O'Brien making a most representative Herald. The court group was most picturesque, this scene requiring a number of horses, which gave greater realism to the whole. Here were a larger number of talented people than in any other scene. Suffice it to name Guy Faviere as Charles VII (The Dauphin). The Pavane was danced before the court by Mrs. Ben Ali Haggin and Clifton Webb. The entrance of Joan before the court and the strange influences which accompany her were exceedingly well depicted and resulted in her leading them off to battle.

Russian Episode.—This was the occasion for much color and action. The scene is a village fair; the merchants set up their booths and the dancers add to the merriment. A fugitive from the tyrant's rage enters and is concealed by the peasants. The religious procession formed a special feature of this episode when the Ikon is brought and placed upon the altar. The tyrant (John Barrymore) carried aloft upon a palanquin by slaves enters and the fugitive (Geo. F. Smithfield) is discovered and banished.

The seventh episode, entitled the "Triumph of War," was chiefly picturesque with floral and fruit offerings which are scattered by War and his group.

The Drawing of the Sword.

The entire second half of the pageant was given over to this representation. A court had been erected with thrones for Justice (Howard Kyle, Truth; Blanche Yurka, Liberty; Gladys Hanson). The prologue was very ably pronounced by the Herald, Alice Fischer. To the court comes first Servia (Tyrone Power), stating the demands made upon him by Austria. Liberty and Justice bid him draw the sword. Truth warns him that the act will set the world aflame. Belgium (Ethel Barrymore) comes with her stricken people and orphaned children to plead her cause. To her defense comes England (E. H. Sothern), and France (Rita Jolivet), and after them Russia (Richard Bennet), each with a following; England calls to her far colonies and Canada, Australia, New Zealand, with India, respond. Japan (Michio Itow) brings his pledge of the defense of the Pacific. Then, as from a great distance, comes the cry of Armenia, Poland and Roumania, each with their touching appeals. Italy joins the allies, as does also Portugal.

Truth warns the nations of the strength of the foe and the nations lament their losses; Liberty and Justice now call to America, while the new Russia gropes her way to the fires of war and freedom. Her bewilderment falls upon the nations as a pall and they groan beneath it. At this point a new trumpet call is heard and America enters, saluting the allies and pledging her sword to their common cause. Marjorie Rambeau makes a fitting representation of America and is accompanied by a company of United States troops, who, after standing in a defensive attitude, salute, while the wooded hills around resound with the Star Spangled Banner.

That this episode cannot here be fittingly described is readily understood, suffice it to say that as the whole is immediately to be prepared for the screen, multitudes of admirers will be enabled to enjoy—with those who were privileged to see the original—this, which is without doubt, one of the greatest pageants ever enacted and one which is destined to become historical. Great credit is due not only to the great number of prominent players but also to the talented group of directors who were responsible for the staging of the whole; together they assembled a world's masterpiece.

Jeanie MacPherson in New York

Tells Plans of Future Work for Artcraft, En Route to Washington in Connection With Big Production.

JEANIE MacPHERSON, author of the forthcoming Artcraft spectacle starring Geraldine Farrar, "The Woman God Forgot," arrived in New York last week en route to Washington. Miss MacPherson, who has been closely associated with Cecil B. De Mille in the production of various cinema successes, expressed enthusiasm over the forthcoming Farrar production.

"I am now en route to Washington to consult various officials concerning a new production I am writing for Mr. De Mille," said Miss MacPherson. "This will be an Artcraft picture, of course, and will not have any one star but will present an exceptional selection of players. More than that it will be a big production with an unusal theme I am unable to say at this time."

In three years Miss MacPherson has written twenty-four stories for big photo productions, which have scored success, including "Joan the Woman," and "The Little American," Mary Pickford's recent patriotic picture. In addition to writing stories for the screen she has appeared in and directed a number of her own films. Her characterization of the cigarette girl in "Carmen" will be well remembered as an exceptional portrayal.

ALICE DAVENPORT AND MARTHA TRICK, NEW KEYSTONERS.

Among the new additions to the playing staff at the Triangle-Keystone studios in Los Angeles this week are Alice Davenport and Martha Trick. Miss Trick will probably do her first picture with Director Reggie Morris. Alice Davenport, who has been identified with Keystone comedies since their inception, is working in a new Triangle-Keystone comedy under the direction of Harry Williams.

State Rights Department

Conducted by A. K. GREENLAND

Steger Resigns

Retires from Executive Capacities in Triumph and Crystal to Concentrate on Directing—Golden Succeeds Him.

ON Monday, October 8, Julius Steger commenced a new and important policy in the conduct of his affairs, by devoting himself exclusively to directorial work. In order to do this it was necessary for him to resign as president of both the Triumph as well as the Crystal Film Companies, to be succeeded in each instance by Joseph A. Golden, who has long been associated with both these institutions as vice-president. The change in the affairs of these two film men is entirely of an amicable nature and each wants it distinctly understood that the shift arose merely because the directorial duties of Mr. Steger have expanded to such a degree as to make it advisable for the latter to turn over the commercial reins of their past joint interests to his partner. Of course, Steger remains as a stockholder and officer in both the Triumph and Crystal. In fact the Crystal studio will be the home of most of the forthcoming Steger productions. Having just finished "Disillusioned," his new six-part feature starring Evelyn Nesbit, who previously enacted the leading role in "Redemption," a highly successful earner for Triumph, the able Julius is now working on Eugene Walters' "Just a Woman," featuring Charlotte Walker, at the same studio.

Julius Steger.

Interested with Mr. Steger in this forthcoming Charlotte Walker production, are Lee Shubert and Joseph Schenck. "Cecilia of the Pink Roses," featuring a well-known star not yet announced though already under contract, will follow, where after a very pretentious production in which Anna Case, the radiant prima donna of the Metropolitan Opera Company, will be the luminary, will be undertaken. In these as well as all subsequent Steger offerings to the state right market, both Mr. Schenck and Lee Shubert will be interested. Executive offices convenient to both the latter will soon be opened, either in the Longacre or Putnam Buildings.

Owing to the extensive and rapidly increasing film interests of Joseph Schenck, and the importance and calibre of his two associates in this, his most recent venture, much is to be looked for in future Steger creations, some of which will undoubtedly be produced in the Norma Talmadge studios as well as at the Crystal plant.

When interviewed at the latter studio by a representative of the Moving Picture World, Mr. Steger remarked: "I am indeed pleased that I can turn over the details of my business affairs to my long time associate, Mr. Golden, who, I know, will direct our common interests with as much and even greater satisfaction to myself than it was possible for me to do, burdened as I was with the making of pictures as well. Now that I am unfettered and in position to devote my full time to the work in the studios, I feel confident the result will become apparent in the productions that I turn out. Thus can I assure the highest quality of direction and contribute the fullest measure of artistry and skill."

Regarding the same matter, Mr. Golden divested himself of the following: "It is with great satisfaction that I release Mr. Steger from his commercial business cares by assuming them in his stead. For some time past I have realized that he was burning the candle at both ends, for Julius is one of the, if not, the most indefatigable workers that I have ever had the good fortune to be associated with. Henceforth I look to see even greater Steger presentations to the film market."

THE "NORTH" WIND DOTH BLOW.

With many states now sold on Pathe's seven-reel "Today," with Florence Reed, and the six-reel "The Mad Lover," with Robert Warwick, and with many buyers for unsold territory bidding for the pictures, the states right department of the Pathe Exchange feels that it is only a question of a short time before all territory will be disposed of. A gratifying interest has been shown in these Harry Rapf productions and buyers have not hestitated to call them the best pictures on the states right market.

Territory now sold includes New York, California, Nevada, Arizona, Oregon, Washington, Idaho, Montana, Colorado, Utah, New Mexico, Wyoming, Alaska, Western Pennsylvania, New Jersey, Delaware, Virginia, eastern Pennsylvania, Maryland, North Carolina, the District of Columbia, Ohio and West Virginia.

The Pennsylvania Board of Censors is said to have passed the pictures with high commendation. Tom North, of the Pathe states right department, is now in Ohio in connection with various details incident upon the sale of the pictures in that territory.

OGDEN ENGAGED ON "THE GRAIN OF DUST."

The Ogden Pictures Corporation, who have lately completed their initial Lillian Walker production, "The Lust of the Ages," now being exploited on a State rights basis, are now actively engaged in the filming of their second Walker production, "The Grain of Dust," adapted from the novel of the same name, written by the late David Graham Phillips.

Harry Revier, producing director of the Ogden Pictures Corporation, is bending every effort toward new and original effects. The production will be replete with night scenes. For three nights the company has been working on exterior locations, employed in which were not less than 180 high-powered arc lamps. The cast, exclusive of extras and bits, calls for nineteen principals and it is predicted by the makers that "The Grain of Dust" will prove one of the most pretentious modern society dramas ever staged.

Of two reels of the production which have been run off and which, however, did not contain any continuous scenes, one and a half reel embraced camera and light effects that of themselves are likely to stamp the production as extraordinary.

A. KAY COMPANY GETS RIGHTS TO "GLAD SERIES."

The A. Kay Company recites the fact that it has just consummated a deal with the Jaf Film Corporation, whereby it becomes the universal distributor for a series of pictures to be exploited as "The Glad Series." The series is composed of seven one-reelers, each a separate story in itself, and yet the entire series of seven reels carries with it one purpose, and that is, to "Brighten the Corner Where You Are."

The pictures are written and directed by James A. Fitz-Patrick, formerly connected with the Juvenile Film Corporation.

The first of the pictures is entitled "Keep Smiling." Others of the series of pictures are "Lost and Found," "Cupid at Work," "Dust Unto Dust," "Uncle Sam's Reason," and two others for which names have not as yet been given.

SIX ROAD COMPANIES FOR OVERLAND.

Samuel Krellberg, president and general manager of the Overland Film Co., New York, has started two groups of road companies out with his "The Russian Revolution" production. One of the groups, consisting of four separate traveling companies, will cover California, Nevada, Arizona, Utah, Idaho, Montana, New Mexico and Washington—in conjunction with A. P. Wilks—and the other group divided into two companies the six states of New England, New Jersey, Ohio and Pennsylvania. These arrangements are exclusive for the territories above-mentioned and will not be extended to any other states of this country which are being sold and disposed of on the regular state-right basis. The only exception is New York city, which is being booked direct from the Overland offices in the Godfrey Bldg.

LOEW BOOKS KING-BEES.

Marcus Loew contracted for a sixty days' showing in New York of Billy West (King-Bee) comedies, starting Monday, Oct. 15.

SALES OF THE WEEK.

THE firm of Hiller and Wilk report the sale of the British West Indies rights of "The Whip" to W. H. Humphreys, of Georgetown, British Guiana, South America. British Guiana itself, however, was not included in the sale.

Arthur H. Sawyer and Herbert Lubin, of General Enterprises, Inc., sold "The Warrior" to James B. Clark, of the Clark-Rowland interests of Pittsburgh. The territory secured embraces Western Pennsylvania and West Virginia.

Nathan Hirsch, president of the Pioneer Film Corporation of New York city, has purchased from the S. A. Lynch Enterprises, Inc., the exclusive rights to "The Cold Deck" for New York state, New York city and northern New Jersey, including Trenton. He already has it booked for Shea's Hippodrome, Buffalo.

The rights to the entire foreign territory on "The Grain of Dust," the forthcoming Ogden Picture Corporation's feature starring Lillian Walker, which will probably be ready for the market before the middle of November, has been sold by Ogden to the Crest Pictures Corporation.

Carle E. Carlton, president of the Crest organization, already reports the sale of the exclusive Scandinavian rights for a goodly sum.

The Harris P. Wolfberg Attractions has bought "Today," "The Mad Lover" and "Persuasive Peggy" for Ohio, West Virginia, and Western Pennsylvania, the former two from Pathe, the last mentioned from the Mayfair Film Corporation.

The state right department of the Inter-Ocean Film Corporation announce that "Enlighten Thy Daughter" has been sold to the Louisiana Enlightment Co. of New Orleans, of which George J. Diefenbach is president and general manager. The Louisiana company has purchased the state rights for Louisiana, Mississippi and Arkansas for this subject.

Harry Cummins, of the Longacre Building, has also purchased territory for "Enlighten Thy Daughter" for the following states: Delaware, Maryland, Virginia and the District of Columbia.

The Casino theater, Washington, D. C., opened with the subject for the entire week of October 8.

I. Weinberg, president of the Renowned Pictures Corporation, 1600 Broadway, is very much pleased with the results obtained with the opening of his fall business. This company is the owner of the production "In Treason's Grasp" and has been successful in selling the territorial rights to the following State Rights Buyers: Enterprise Film Company for W. Pennsylvania and W. Virginia, Griever and Herz for Indiana and Illinois, Exclusive Features, Inc., for Greater New York and Globe Films Limited for the Dominion of Canada.

In addition, they have just closed contracts with William Vogel for Australia and New Zealand and Donald Campbell for India, Ceylon and Burma.

Several deals are pending for the production "Should She Obey?" for which the Renowned Pictures Corporation are the selling agents.

The projection room of the Renowned Pictures Corporation having been constructed with particular attention to ventilation, is the particular pride of both Mr. Weinberg and his associate, Maurice Fleckles. It has been handsomely decorated and the furnishings are particularly comfortable. It is open to the trade and perfect service is assured.

FRANCE FILM COMPANY BREAKS SILENCE.

Charles H. France, president and managing director of the France Film Company, Inc., has established offices in Suite 608, Candler Building, 220 West 42d street, New York. From this headquarters several feature productions annually will be exploited, some by the sale of world rights, others via the state right route. France has been known for many years as a producer, and his entry into the independent field will be marked by the release under his own company of "The Natural Law," which, as a stage play, achieved success during an eight months' run at the Republic theater, New York City.

Margaret Courtot is featured in the film version as the heroine in whom the call of youth—the natural law—was stronger than conventionality, and the pre-arranged betrothal to the older doctor, whose love she could not return. The role of the physician is played by Howard Hall, who both wrote the piece and acted this part in the Broadway production. George Larkin is the young hero.

The stage play was considered at once one of the most daring and uplifting works ever presented to the public. Its teachings were strong and the situations in it were of the kind that promoted discussion. The screen production is a duplication in every respect of the stage play—the same situations are preserved and every title shown on the screen is an excerpt from the lines spoken at the stage presentation.

Mr. France has spent nearly three months making the picture, sparing no expense.

NEW LEAGUE ADOPTS DIFFERENT NAME.

At the meeting of the Exhibitors' Co-Operative League, held on Thursday, October 11, at the Hotel Astor, it was decided to change the name of the new organization to The United Exchanges, Inc. This change was made at the behest of the majority of exhibitors and exchange men present in the belief that the new title more nearly approximates the aims of the recently formed combination.

Immediately following the adjournment of the meeting at the Astor the following were appointed as temporary officers pending a final meeting on Thursday, October 25: David A. Lourie, of Boston, Mass., temporary chairman; L. C. Card, of Newark, N. J., temporary treasurer.

The meeting was well attended by representative film men from many parts of the country and the list of membership to be made public immediately following the gathering on October 25 will embrace prominent exchangemen and exhibitors from the Atlantic to the Pacific.

"WARRIOR" SHOWN UNION LEAGUE.

In line with the remarkable popularity which "The Warrior," starring Maciste, the hero of "Cabiria," has attained since its premiere at the Criterion, Messrs. Sawyer and Lubin, of General Enterprises, Inc., which controls the United States rights to the spectacle, are in receipt of another request from a private source, bespeaking a screening of the picture.

The Union League Club of New York, one of the most exclusive organizations in the city, numbering among its members leaders in all walks of life, was given the opportunity of enjoying an exhibition of "The Warrior" on Thursday evening, October 11, in the grand ballroom.

An orchestra had been especially engaged for the occasion and several members of the Italian diplomatic corps were present to witness the daring feats performed by their countryman Maciste, who is at present doing "his bit" in the front-line trenches.

DR. CRANE BOOSTS RAVER FILM TRUTH.

Among the most ardent advocates of the plan to establish Public Defenders, in every municipality which maintains a prosecuting attorney, as outlined in Harry Raver's screen production of "The Public Defender," is Dr. Frank Crane, the well-known editorial writer of the New York Globe.

Dr. Crane is strong for the movement and has written of its progress frequently. Recently in a two column article on the subject he said in part: "If we have a public prosecuting attorney, why not a public defender? Is it not as much the business of the state to protect the innocent as it is to convict the guilty? One of the best results of establishing the office of public defender is that it will help to remove the feeling entertained by so many people that the courts are only for the wealthy."

CLEVELAND STRONG IVAN FANCIER.

The Ohio Ivan Film Distributors, George Stockton, manager, reports unprecedented business done with "One Law for Both," Ivan Abramson's Russian epic. "One Law for Both" opened at the Orpheum theater, Cleveland, on Sept. 30 for a run of an entire week, and played to biggest houses the Orpheum theater ever enjoyed.

Encouraged by this fact, the management of the Orpheum theater viewing the two latest Ivan releases, viz: "Babbling Tongues," directed by William Humphrey and "Married In Name Only," directed by Edmund Lawrence, booked each of these for a week's run beginning November 5.

LAKE ERIE SECTION LIKES "REDEMPTION."

Leon D. Netter and his staff of film exploiters in the Cleveland headquarters of the Masterpiece Film Attractions are realizing extraordinary results from the execution of their fall campaign of "Redemption," according to the statement of Mr. Netter's able New York secretary, Miss M. S. Rosenfield. Ohio certainly is giving a very warm reception to the Nesbit story which will place it in the category of big money-makers in that territory. She also speaks highly of the showing made by "The Garden of Allah," "Cold Deck" and "Beware of Strangers."

HERE IS A BRAND NEW IDEA.

Ed. Rosenbaum, Jr., King-Bee's publicity director, is negotiating with one of the big phonograph companies to have them make a special record announcing the coming of Billy West comedies, giving the story, cast and novelties in the picture, on a record made exclusively for Billy West. This the theater manager will put in his lobby and his patrons will be well informed as to the qualities of the next Billy West comedy to be shown.

"KING BEE" COMEDIENNE HURT.

Ethel Gibson, one of the King-Bee's favorite comediennes, was injured at the Bayonne studio recently while taking a fall in the latest comedy made by Billy West, entitled "The Pest," in which over one hundred extra people were used. The injury is not considered fatal and she is expected to rejoin the company when they leave for the coast.

"SHAME" REPRESENTS FOUR MONTHS' WORK.

"Shame," the special production planned by John W. Noble, as his initial contribution to the state rights market, is ready for the screen after more than sixteen weeks spent in preparation, staging, cutting and titling.

Noble, whose more recent productions include Francis X Bushman and Beverly Bayne in "Romeo and Juliet," Valli Valli in "The High Road" and Ethel Barrymore in "The Awakening of Helena Ritchie," decided early last June to confine his efforts to the creation of pretentious features. In order to succeed in his new undertaking he arranged to allow himself at least three times the usual number of days required for the staging of a large production, as he maintains that the standard of motion picture productions is gradually being raised by the exceptional pictures which appear from time to time, representing the special effort of competent directors who concentrate upon a single big subject and take the time necessary for its proper presentation.

The powerful drama "Shame" was prepared for the screen without regard for time or expense. Mr. Noble worked the story into scenario form himself and selected the cast with as much care as if producing a stage play for a year's run on Broadway. The staging of the drama was given as many weeks as the thorough rehearsing and artistic photographing of its seven reels demanded, while the all-important work of cutting and titling was also done by the director's own hands.

Jules Burnstein, general representative for John W. Noble in the marketing of "Shame," will have his plans for its premiere perfected at an early date.

Zena Keefe, Niles Welch, Jack Dunn, Lionel Belmore, Paul Daucet, Joyce Fair and Dell Boone are prominent in its cast.

ROCA LANDS MUTUALS FOR CUBA.

Some months ago negotiations were started by the Oceanic Film Corporation and Mr. Adolfo Roca, of Havana, Cuba, for the establishment in Havana of a proper representation of the Mutual Company's output.

Matters were brought to a head by Mr. Roca making a special trip to Chicago, where he conferred with the Oceanic Film Corporation and the executive powers of the Mutual Film Corporation. The result of the visit was a confirmation of a contract running into six figures, whereby Mr. Roca will devote his energies and his already efficient organization to the distribution of Mutual productions. Mr. Roca immediately made arrangements whereby they will first be shown in the "Gran Teatro Fausto," which theater compares very favorably with the "Strand" or "Rialto" of New York.

ENTER ELDEE, INC.

A new name has been added to the list of film company nomenclatures that decorate the directory at 1600 Broadway, the Mecca Building. It is the Eldee Film Distributors, Inc., and is under the management of E. C. Jewett, also secretary and treasurer of the new state-right concern.

The first production being offered the independent exchange market is "A Slacker's Heart," the seven-reel production produced by the Emerald Motion Picture Company, directed by Fred J. Ireland, featuring Edward Arnold, and in which appears some three thousand individuals. Other productions will be announced in the very near future, so we are informed.

In addition to selling state-rights on "The Slacker's Heart," the Eldee Company intends to retain New York city for itself and conduct its own bookings throughout this territory only.

ABRAMSON MAKING NEW PICTURE.

Ivan Abramson, having fully recovered from the operation he has recently undergone, is rushing the completion of his much heralded production, "Sins of Ambition."

The picture has the entire force of the Ivan people on tiptoes, as General-Director Abramson intends it to be by far the foremost thing he has ever undertaken in pictures or otherwise, both from the standpoint of art as well as expense.

In "Sins of Ambition" Ivan Abramson steps forth with a proposition that may be well worth trying as a preventative of war after this war is over.

The cast that has been engaged for the forthcoming feature includes Wilfred Lucas, Barbara Castleton, Madaline Traverse, James Morrison, Anders Randolf and Leah Baird.

BILLY WEST IN "THE MEDDLER."

In the latest King-Bee Billy West comedy that has just been finished at the Bayonne, N. J., studio, one hundred and five people were engaged for one scene depicting the lobby of the Hotel Astor. It is the most elaborate set ever made by the King-Bee Company, and it is predicted it will create a sensation when seen on the screen. Although it is not definitely decided the picture will probably be called "The Meddler," and will be released Nov. 15.

ROMAYNE DOING BIG THINGS.

From its headquarters in Los Angeles, the Romayne Superfilm Company makes the announcement that it contemplates the production of historical, allegorical and industrial motion picture pageants, each to cost in the neighborhood of $100,000. George L. Hutchin, who stands preeminent in pageantry reproduction circles, having to his credit such spectacles as were presented at certain of the New Orleans Mardi Gras, the Columbian Exposition, Chicago; The Knights of Electra, Milwaukee; The Hudson-Fulton Celebration, New York City; The Lewis & Clark Exposition, Portland, Oregon, as well as the immortal parades and many of the pretentious features of the recent San Francisco World's Fair, has been engaged as supervising director of pageantry.

George L. Sargent has been engaged as general director and surrounded with a full corps of camera-men and assistants. The Romayne organization has closed an option on a twenty-acre tract in Hollywood with the intention of constructing one of the largest and most complete studios on the west coast. Their present studio is also in Hollywood.

"PUBLIC DEFENDER" IN DEMAND.

Harry Raver has received many offers for his big screen production "The Public Defender," since it was shown at the Hotel Astor. Inquiries as to the method of its distribution and marketing have been coming into the Raver offices daily since the premiere in the form both of letters and telegrams.

Mr. Raver has all of these propositions under consideration and will shortly make an announcement with respect to how "The Public Defender" will reach the theatre-going public. While the picture is scarcely a week out of the laboratory over two hundred requests from civic betterment leagues and kindred organizations have been received asking that it be shown in their towns and cities. These organizations feel that "The Public Defender" should do a great deal to create a better understanding of the movement which has resulted in the establishment of twenty odd public defenders in the U. S. In addition to the serious purpose contained in "The Public Defender," it is said to be a particularly entertaining drama of real life as well. Its cast is all of the all-star variety, containing Alma Hanlon, Frank Keenan, Robert Edeson and other players of repute and drawing powers.

BECKER STARTS HIS CAMPAIGN.

Herman Becker, general manager of Master Drama Features, Inc., has already opened the winter sales campaign of "Who's Your Neighbor?" Already Washington, Colorado, Nevada, Oregon, Montana, California, Arizona, New Mexico, Utah, Wyoming, Idaho, northern New Jersey have been closed and deals are pending on New York, southern New Jersey, Pennsylvania, Mexico, Porto Rico and several South American countries.

Willard Mack, who wrote "Who's Your Neighbor?" broke into the dailies in early October through his marriage to Pauline Frederick. S. Rankin Drew, who directed the feature, is in France now, according to Mr. Becker, where he is serving with the American Ambulance Corps. Mr. Becker states that it was Mr. Drew's intention to produce another Willard Mack play when conditions would permit of his return from Europe. Three stars were employed by Mr. Drew in the "Who's Your Neighbor?" cast: Christine Mayo, Evelyn Brent and Anders Randolf, with Frank Morgan and William Sherwood in support. Director Drew sailed for his war work a week after finishing the picture.

PATCH PREPARES UNUSUAL ADVERTISING SERVICE.

What is termed by the Fort Pitt Theater Company as the most complete advertising service ever supplied for a special production, has been prepared for the Royal Italian Government's official war pictures. "The Italian Battlefront," which is now being played as a special attraction in legitimate houses throughout the country and which is soon to be distributed generally to moving picture theaters.

An exhibitor himself, who believes that not a small part of his success has been due to the advertising which he has put behind the picutres shown in his house, William Moore Patch, president and managing director of the Fort Pitt Company, under the direction of which the American tour of these pictures is being conducted, has seen to it that exhibitors are provided with every conceivable help to make the most of this production.

STARS HELP FILL SOLDIERS' PIPES.

Hoffman-Foursquare artists showed their patriotism last week by "doing their bit" for the benefit of the New York Sun's Tobacco Fund for the "Boys in France." Turning their backs for the moment upon their profession, they became "newsies" for a splendid cause. With evening editions of The Sun under their arms, they stopped pedestrians at Fifth Avenue and Forty-second Street and sold papers galore.

Among the volunteers were Jane Grey, Zena Keefe, Gertrude McCoy, Irene Fenwick, Leah Baird, Milton Sills, J. Herbert Frank and Tammany Young.

IN SEARCH OF FEATURES.

The Moving Picture World is in receipt of a letter from Max S. Nathan, manager of the Great Atlantic Feature Film Co., Wilmington, N. C., informing us of their desire to secure North and South Carolina and Georgia state rights to popular film productions being thus marketed. Mr. Nathan is particularly willing to consider handling such pictures on a percentage basis.

Manufacturers' Advance Notes

November Bluebirds

Will Include Mae Murray and Carmel Myers in the Flock—Interesting Subjects Listed.

BLUEBIRD'S two new stars—Mae Murray and Carmel Myers—will be introduced to the program during November with Ruth Clifford (in the hundredth Bluebird) and Franklyn Farnum, furnishing the other features. There will be wide diversity in the subjects, including old fashioned-melodrama, society play, nature-study drama and mystery comedy. With these issues, Bluebird's "star-cycle" gets under way, Violet Mersereau and Dorothy Phillips, appearing in December, to complete the coterie of six stars who will figure in Bluebird's arrangements for the coming season.

"The Lash of Power," in which Carmel Myers will star, with Kenneth Harlan her leading man, will be released November 5. J. Grubb Alexander furnished the story, Fred Myton made the scenario and Harry Solter directed the good, old fashioned melodrama that starts the month. The sensational scenes and lurid episodes in "The Lash of Power" will form sharp contrasts to diversify the series.

Mae Murray's introduction to Bluebird will come Nov. 12, with the release of "Princess Virtue," directed by Robert Z. Leonard, from Fred Myton's scenario. Louise Winter's magazine story furnished the basis for Miss Murray's initiation to her new surroundings.

Bluebird No. 100 will be "The Savage," released Nov. 19, with Ruth Clifford the star and Monroe Salisbury featured as leading man. This is a Rupert Julian production, based on Elliott J. Clawson's story of the Canadian Northwest. Previous to its release on the program "The Savage" will be shown at the Broadway theater, New York, to start the Bluebird season at the theater, Oct. 21.

Franklyn Farnum, in "The Winged Mystery," will furnish comedy of a mysterious and sensational bent Nov. 26, with Claire Du Brey and Rosemary Theby having supporting roles of equal importance. William Parker prepared the scenario from O. D. Stuart's story, and Joseph De Grasse directed the production.

Violet Mersereau, in "The Raggedy Queen," will reappear among Bluebirds Dec. 3, after an absence of several months. This issue has been held back to admit Miss Mersereau to the place assigned to her in Bluebird's "star-cycle." Like all the other stars in the series, she will, in future, be seen every sixth week. "The Girl by the Roadside" has already been completed for her use, and she is now working on a third subject, under the direction of Wilfred Lucas.

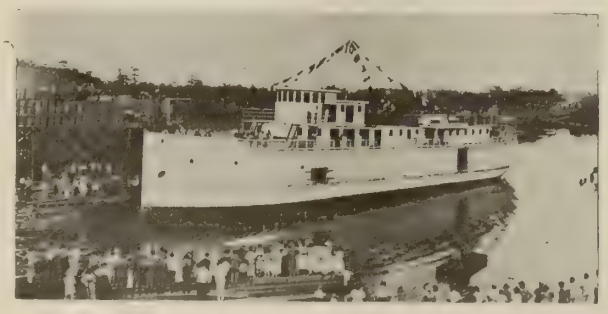
VIRILE WESTERN "O. HENRY" THEME.

The famous story writer, O. Henry, at his best is found in the current Broadway Star Feature release, "Law and Order." The great American humorist established a large measure of his fame through his stories of cowboy life in the west. The film version of his well-known story is so faithful to life, so full of the quaint twists of human character that it is likely to rank as one of the most admirable of the "O. Henry" pictures.

"Law and Order" is a recital by Bud Oakley of those stirring days on the plains when court decisions were handed down with the aid of six-shooters, as contrasted with modern ideas of law and order. It relates to the domestic tragedy in the life of his ranch boss, Luke Summers, who returned home one day to find an eastern "dude" kissing his wife. He shot the latter and hurried away to the city to obtain a divorce. When he returned with an order givnig him the custody of the child, both mother and son were gone. Twelve years passed and in the meantime Luke had been elected sheriff. While taunting an eastern youth in a highly imaginative cowboy costume, "Pedro," a leading citizen of Bildad, by virtue of his chili con carne stand, was peppered with the youth's toy gun. "Luke" determined to avenge this insult to Bildad's "Law and Order" and hit the trail for New York. The latter finds Pedro's assailant, but Luke has no requisition papers Bud has recognized the youthful desperado as Luke's son by a scar over the eye. He confers with the court and displays Luke's order for the custody of the child. This solves the tangle, but Luke in his triumph wavers between paternal love and his duty to law and order. Finally he decides that Pedro was half Mexican anyway and that settles it. Chet Ryan is Bud Oakley and W. L. Rodgers is Sheriff Luke, and Frances Parks the feminine lead. The story was directed by David Smith. The next release in the O. Henry series will be "A Night in New Arabia," a four-reel picture laid in New York, in which J. Frank Glendon and Patsy De Forest are featured.

SOUTHERN YARDS BUILD A SHIP A DAY.

During the controversy which raged for months as to whether we should build steel or wooden ships, the Southern shipyards said nothing but "sawed wood." And they sawed so much of it that they are now far ahead of the schedule rate at which they promised the government to build wooden ships, and



"Launching of a Wooden Ship" (Gaumont).

will soon be completing one wooden ship of 3,000 tons or over every working day.

The Southern Pine Association co-operated with the Gaumont Company in making a picture of the building of one of our new wooden fleet from the cutting of the monster pine and its conversion into lumber in the largest sawmill in the world, to the actual construction and launching of the largest freight and passenger steamship ever built in the South. More than 42 carloads, or 1,500,000 ft. of yellow pine lumber were used in this ship.

"Building Our Wooden Fleet," which appears in No. 79 of "Reel Life," released November 1, will restore the confidence of those pessimists who still fear the German submarines. It will show that if other sections of the United States are building ships in like proportion, our transportation problem is solved for all time.

Because that country will undoubtedly break with Germany, "Important Industries of Argentina," another subject featured in this issue of "Reel Life," is of particular interest. The Argentine Republic now ranks second only to the United States in its exportation of wheat, cattle, and hides, and will do its share towards feeding and clothing the nations fighting for democracy.

Three other entertaining subjects make up this number: "A Dry Land Periscope" describes a novel invention by which boys may see any ball game; "An Unusual Foster Mother" pictures the strange relationship which exists between a cat and some small chicks; "Had Your Mining Stock Panned Out," this week's animated contribution from "Life," shows how calmly we would have contemplated the price of coal had our dreams come true.

"THE MARK OF CAIN" (Pathe).

Caroline Wells, the popular novelist, wrote the book from which the second of the Mrs. Vernon Castle Pathe Plays, "The Mark of Cain," was adapted. This fact, together with that of Antonio Moreno being the male lead to a star so well known as Mrs. Castle, gives special interest to the play. George Fitzmaurice, a director of specially brilliant achievement, directed the feature which is in five parts. A man is known by the company he keeps and a director by the successes he has put on. To Mr. Fitzmaurice's credit are such heavily booked plays as "New York," "Via Wireless," "At Bay," "Kick In," "The Hunting of the Hawk," and "The On-the-Square Girl" to mention only a few. Such a record for achievement is remarkable. The bare statement, then, that Mr. Fitzmaurice directed "The Mark of Cain" is sufficient proof that the picture has received the most careful attention to detail and that sets, location and photography, to say nothing of the star and cast, are practically perfect.

"The Mark of Cain" is one of those thrilling detective-love-romance mystery plays that are so popular with every audience. There is something doing almost every minute, the action is rapid and the striking personality of the star, united with her attractive gowns, give the picture a tone and class that is present only in the highest class productions. Antonio Moreno is always pleasing and in this picture makes a fine opposite for Mrs. Castle. "The Mark of Cain" will be released on November 4.

Three Stars Grace Pathe Program

Molle King, Pearl White and Harold Lloyd Will Scintillate During the Week of Oct. 28.

MOLLIE KING, Pearl White and Harold Lloyd are the Box Office Stars on Pathe's program for the week of October 28. Miss King stars in the seventh episode of "The Seven Pearls" entitled "The False Pearl" with Creighton Hale and Leon Bary produced by Astra.

A crook named Stayne steals the pearl that Ilma and Harry have recovered. After thrilling adventures they get it back. Stayne and his pals pursue and trap Harry and Ilma on a little point of land on the edge of the Hudson. Harry sees some boys flying a big kite. He and Ilma grab the kite string and plunge into the Hudson. Stayne and one of his men jump into a little boat, raise the sail and pursue, guns in hand, and as the picture fades out, it is inevitable that they will catch the fugitives.

Pearl White is seen in the seventeenth episode of "The Fatal Ring," material produced by Astra. By a miracle Pearl is saved when Carslake pulls the lever and the terrific weight of the pile driver falls upon the spot from which Tom has just snatched her. Foiled again, Carslake hatches a clever plot. The former partner of Pearl's father dies and his daughter Bessie, on her way to a finishing school in the East, stops to visit Pearl. In a mysterious manner Carslake is able to trace the Violet Diamond and in a series of thrilling incidents, he finally succeeds in waylaying Pearl, Tom and Bessie on their return from a visit to a Chinese theater in the slums. To Pearl's amazement as Carslake's head appears in the door of the car, Bessie suddenly whips out a gun and speaking crisply and quietly says: "The Violet Diamond, quickly, no noise," and the film fades out.

Harold Lloyd starred in "Rainbow Island," a one-reel Harold Lloyd Comedy, produced by the Rolin Film Corporation. Harold and Snub out for a row, see a bottle floating in the water. Thinking that perhaps it contains a note from an heiress with pink ears and a flock of limousines they open it and the result is after a long row, they reach Rainbow island and are ready to see what makes it tick.

They are received in state by the King of the Cannibals. With white-faced fricasee in sight, it is a tradition of the tribe that Princess Loka-lik-a-tub who is not much on appearance, but a bear for playfulness, may select a husband. The trouble is that both Harold and Snub prefer boiling in a pot to stewing in a hut with a ten-ton princess. Life during the fifteen minutes that it takes to look at this picture is just one laugh after another.

"The Mole-Cricket," "Springtime in the Riviera" are the two halves of the Pathe colored split-reel educational and travel.

An international cartoon and educational and Hearst-Pathe News No. 88 and No. 89 complete this program.

TWO SINGLE REELS FROM GAUMONT WEEK OF OCTOBER 29.

The first single-reel produced by the Gaumont Company for the Mutual program for the week of October 29, is No. 148 of the Gaumont-Mutual Weekly, which will be released on Wednesday, October 31. Like its predecessors, this number of the Weekly will contain only the latest happenings of interest to the entire country. It will, of course, contain a section devoted to pictures, taken by staff photographers, of our soldiers here and abroad.

The other reel will be the Mutual film magazine, "Reel Life," No. 79 of which will be released on Thursday, November 1. In this issue are two subjects of more than usual importance. "Building Our Wooden Fleet," which was taken in co-operation with the Southern Pine Association, will go far towards assuring the public that our transportation problem is solved.

The other subject of timely interest is "Important Industries of Argentina." This great Southern Republic ranks second only to the United States in its production of cattle and wheat, and it is now prepared to do its part towards supplying the nations which will soon be its allies in the war against Germany.

Shorter, but greatly entertaining subjects, describe "A Dry Land Periscope," which will enable a boy to see any ball game, no matter how high the fence; "An Unusual Foster Mother," a cat which treats small chicks as though they were kittens; and "Had Your Mining Stock Panned Out," an animated drawing from the humorous weekly, "Life."

CAMERAMEN WORK AMID EXPLOSIVES.

For the first time in the history of a munition plant two outsiders were allowed to venture into "No Man's Land," a strip of territory given over to the powder houses. It is here that fulminate, a most dangerous explosive, is made to be used in the loading of the priming caps fitted into cartridges.

H. E. Hancock, director, and Herman Stockhoff, cameraman, of the International's split-reel staff, were allowed to enter the inclosure to "take" the first process in cartridge manufacturing. So, while the powder carrier wheeled his rubber-tired cart to the steel inclosed windows of the loading room delivering the deadly stuff, the camera was "ground." Not only was this single scene taken, but enough time was devoted to close-ups to make the picture complete. Needless to say no time was wasted, and both men breathed a sigh of relief when they had put a safe distance between "No Man's Land" and themselves. The pictures will soon be shown in the International's split-reel, released weekly through Pathe.

Hayakawa Talks of His Art

Japanese Actor Describes Difficulty of Interpreting Native Roles Due to Stoicism of Race.

SESSUE HAYAKAWA, the Paramount Japanese star, whose latest picture, "The Call of the East," was released by Paramount October 15, asserts that portraying the Oriental in his true character upon the stage or screen is no easy task.

"To properly interpret the true Japanese," said Hayakawa, "is very difficult, especially on the screen, because from childhood we are taught never to betray by our facial expression the least emotion. Stolidity of expression, indeed, is almost a racial trait. On the speaking stage, the voice might serve to 'put across' emotions, but on the screen there are only the eyes, the gestures, etc., with which to convey the feelings. Perhaps by no more than a fixed expression of the eyes, a rigidity of the lips, possibly with not a single gesticulation, we must carry to the audience the thoughts necessary to an understanding of the plot. To do this requires deep concentration."

"The Call of the East" was written by Beulah Marie Dix, and was filmed largely in the mountains of Northern California. While this sounds anomalous, the exterior settings in the picture will be found remarkably like the scenery of Japan. Sessue Hayakawa has virtually a double role—that is to say, the character is that of a young Japanese noble who changes to a modern type of the polished Oriental, a clubman in exclusive Tokio circles, educated in the West and greatly Anglicized. The actor is said to have accomplished this transition most admirably.

The startlingly Oriental quality of the scenes in "The Call of the East" is partially explained by the fact that Hayakawa, through Japanese friends, learned of a Nippon summer resort on a Northern California lake, where a group of his countrymen have banded together to form an Oriental summer colony. Every detail of the gardening, construction of the houses, costumes, etc., is reminiscent of such places in Japan. This was used as a "location."

"THE BOSS OF POWDERVILLE" (Jewel).

Action of the most exciting and intensely dramatic sort, absorbing suspense, highly spectacular effects and camera work such as has seldom been attempted in motion pictures—all of these qualities have been incorporated in generous measure in "The Boss of Powderville," the new Jewel special feature production which is nearing completion at Universal City under the direction of Ida May Park.

The cast is exceptionally capable. Dorothy Phillips plays the leading feminine role and William Stowell is the hard-hearted boss of the western town. Jack Mulhall appears in the part of a young and adventurous New York newspaper man, and Lon Chaney has great opportunities for characterization as an old restaurant keeper. Evelyn Selbie and Alfred Allen also have important roles.

One intensely dramatic moment follows closely upon the heels of another in the story, building up to a thrilling climax. The story was written by Thomas Addison, and Miss Park prepared her own screen arrangement.

As a suggestion of what the production promises in a spectacular way, a costly setting representing the town of Powderville will be burned and a spectacular explosion is planned to occur when the flames reach an extensive powder mill, the principal industry of the place.

A large force of carpenters has been busily engaged for the past month in building the town which is put to torch by enemies of the "Boss" after a spirited battle with the sheriff and his men. The scenes of the burning down will be filmed at night and unique lighting and camera effects have been planned by Director Park, aided by Milton Moore, technical director and Eddie Ullman, superintendent of photography.

MISS VALLI A DANCER OF ABILITY.

Virginia Valli, a clever young ingenue who recently joined the Essanay forces, has just returned to Chicago from New York, where she spent several weeks during the filming of the New York end of a forthcoming Essanay comedy-drama.

Miss Valli, whose most recent appearance was in "The Fibbers," literally danced her way into the pictures. An Essanay director needed a professional dancer for one scene. She must be skillful and capable of executing the most exacting interpretative steps. There were many good dancers among Essanay actresses, but no professionals.

Essanay scouts saw Miss Valli billed at a Chicago theater in a dancing act. He saw her perform and enjoyed her. A permanent contract followed.

Miss Valli also could qualify as a professional swimmer if she cared. She is one of the last to abandon daily dips in Lake Michigan near the Essanay studios. Miss Valli declares swimming and horseback riding proved great assistance to her in keeping in trim as a dancer.

PUT ON SKATES AT SENNET STUDIO.

Now it's the Sennett Skating Squad, superseding the Sennett Bathing Brigade, in Paramount-Mack Sennett comedies. It is said that once seen these gliding maidens can never be forgotten and that the bathing beauties, despite their charming costume, will vanish from memory in the face of the latest display.

Variety in Mutual Schedule

Four Big Stars Will Grace the Program for the Week of October 22.

FOUR big stars in a variety of pictures make up Mutual's release schedule for the week of October 22. Charlie Chaplin's latest picture, "The Adventurer," a two-reel comedy of the most ludicrously funny kind, is released on Monday, October 22. Miss Olive Tell is presented on October 22 in the first of her appearances in Charles Frohman's stage successes in motion pictures, "The Unforseen," a five-reel drama.

William Russell comes to the screen on the same date in "The Sea Master," a red-blooded drama of Barbary coast and the sea. The sixth chapter of "The Lost Empress," Helen Holmes' latest photonovel, is released October 22. The week's schedule includes two comedies, both one-reelers, "And Along Came Mary," starring Billie Rhodes, and "Jerry's Soft Snap," starring George Ovey. The list carries two topicals, Mutual Weekly and Reel Life.

"The Adventurer" Eagerly Awaited.

Chaplin's forthcoming comedy, "The Adventurer," has been eagerly awaited for more than two months by exhibitors. The production is long overdue, owing to the invasion of the Lone Star studios by illness, and Mutual's branch offices have been besieged with inquiries for weeks as to the release date of the forthcoming mirth-maker.

Chaplin's box office value is so well established—the demand from the hosts of Chaplin fans to see the Mutual funny man on the screen is so insistent—that the release date of a new Chaplin-Mutual special is an event among exhibitors.

"The Adventurer" shows Chaplin in the garb of a convict, making his escape over the rocky coast of southern California and up among the Sierra Madre mountains.

Olive Tell's First "The Unforeseen."

Miss Olive Tell, the well-known Frohman stage star, makes her first appearance in Frohman stage plays in the "Unforseen," a picture presentation of one of Charles Frohman's most successful productions. "The Unforseen" was originally staged at Mr. Frohman's Empire theater, New York, in 1903, and enjoyed a long and highly successful run.

Miss Tell is supported by an able cast, headed by David Powell. The picture was directed by John B. O'Brien. It is from the pen of Captain Robert Marshall, a celebrated playwright.

"The Sea Master" Thrilling Drama.

"The Sea Master," the release of October 22, starring William Russell, provides the well-known athletic hero of American-Mutual dramas with one of the most sensational roles of his screen career. Russell is cast as the skipper of a Pacific coast tramp, of doubtful reputation, with an ugly and hybrid crew. The opening scenes are laid in the notorious Barbary coast, where the rough and ready skipper rescues a pretty girl from the clutches of a dive keeper. His efforts to make her his woman failing, he makes her his wife, and it is not until the last scenes of the picture that he wins her trust and love. "Big Bill" Russell as "Bull" Dorgan, master of the ship, does some fighting which will add to his reputation as a screen scrapper of first magnitude. He engages in two free-for-all fights never before equalled in his well-known fighting.

The sixth chapter of "The Lost Express," the Mutual-Signal photonovel starring Helen Holmes, brings the thrilling mystery picture closer to its climax. Director McGowan has put a big wallop into "High Voltage," and Helen performs a number of her thrilling and death-defying stunts.

Two Comedies and Two Topicals.

"And Along Came Mary" is the fourth of the new series of Strand-Mutual comedies, starring pretty Billie Rhodes, supported by Jay Belasco. The new Mutual-Strands filled a distinct want in the industry and the bookings have been exceedingly heavy. "And Along Came Mary" is scheduled for October 23. The Cub comedy release of the week, "Jerry's Soft Snap," is scheduled for October 25.

Mutual Weekly comes to the screen October 24 with pictures of the world's latest news, including scenes among the American troops in France. Reel Life, the weekly film magazine, carries the following subjects: "Queer Trees in Trinidad," "How the American Traveler is Fed," "High Cost of Living Wins the Race," and an animated drawing from "Life," entitled "The Apparel and Not the Man Guilty."

ARTCRAFT SPECTACLE OPENS SIX THEATERS.

At the New York sales headquarters of Artcraft it was found last week that the initial Artcraft spectacle, "The Woman God Forgot," starring Geraldine Farrar, and produced by Cecil B. De Mille, has been selected to open six new theaters throughout the country. This production is expected to outshine the triumph of even "Joan." The first theater to sign the spectacle as an opening attraction is the widely advertised Kinema in Los Angeles. The California Theater in San Francisco is the other west coast house to open with this film, the others being eastern theaters. A big motion picture palace in the Middle West has also applied for this production as an opening attraction, which, when the contract is approved, will make seven new theaters throughout the country to present "The Woman God Forgot" as the initial offering.

SPLENDID BACKGROUND FOR ANN PENNINGTON.

Paramount Star Does Terpsichorean Feats in Striking Reproduction of Japanese Tea Room for "The Antics of Ann."

A RECORD in striking interior settings for motion pictures was established at the 56th Street studios, New York, where Ann Pennington's new Paramount productions, "The Antics of Ann," is being completed under direction of Edward Dillon for release during this month. It was the

Scene from "The Antics of Ann" (Paramount).

interior of a Japanese tearoom in a summer hotel, and in this picturesque and wonderfully simulated environment Miss Pennington did a dance, bordering on the Russian type, which will be one of the features of the picture.

As premiere danseuse of the Ziegfeld Follies, Miss Pennington has won laurels for her marvelous dance creations, but it is doubtful if she has ever done anything more original, beautiful or exotic than this, nor has she in all probability ever worn a costume so chic, daring and at the same time exquisitely attractive.

The setting, which was suggested by Director Dillon, designed by Richard Murphy, technical expert, assisted by Property Man William Riley and Jack Strickler, master carpenter, shows a long, ornately decorated room, with polished floor-space for dancing and on either side a raised platform with tables for diners, each provided with a golden hued lamp. At the rear, in a forest of palms and ferns an orchestra plays, while overhead are great Oriental lanterns depended from the ceiling.

"THE HUNGRY HEART" FOR NOVEMBER 5.

David Graham Phillips was one of the foremost American novelists, and at the same time the possessor of more than ordinary ability to search out the depths and shallows of human emotions. "The Hungry Heart," which was one of his most popular stories and which will be Pauline Frederick's next Paramount vehicle, is an example of his very best work, because it takes up and discusses frankly a problem that is met with frequently in the lives of those about us. This problem in brief is: "Can a man be true to his science and at the same time give to his wife the unadultered affection she necessarily craves?" Robert G. Vignola directed the piece with consummate skill.

Pauline Frederick, in the role of Courtney, is said to have outdone herself in portraying the depths of emotional moments with which the story abounds. Howard Hall is the husband and Eldean Stewart plays the child of the couple. Helen Lindroth has a character bit upon which much of the plot hinges.

"The Hungry Heart" is scheduled for release November 5 by Paramount.

UNIVERSAL ENGLISH BOY SCOUT PRODUCTION.

Universal has arranged with the Trans-Atlantic Film Company, Ltd., of London, to handle "Boy Scouts—Be Prepared," the big eight-reel production devoted to the work of the huge army of wide-awake English boys headed by Lieut.-General Sir Robert Baden-Powell who are accomplishing so much in the way of home defense and auxiliary service while their fathers and brothers are at the front.

Throughout the United Kingdom the production is being released in eight single-reel episodes, and is said to be creating considerable stir, as it is backed by the entire membership of the Boy Scouts Association. Every boy in this huge organization has been enlisted in the movement to put the series over with flying colors, and as a result, exhibitors are reporting record-breaking business. Baden-Powell and many other famous British military leaders appear personally in the various episodes.

Week's Work for Fox

What Was Done and Who Did It—Several Changes in Schedule.

THE little accident in William Fox's Eastern studios which gave dainty June Caprice a black eye (temporarily) and forced her into several days of idleness, has compelled another shift in the schedule of Fox releases for October.

Owing to the necessity which has now arisen for more time on "Miss U. S. A." Miss Caprice's new subject, William Fox has transposed the release dates of "Miss U. S. A." and "This Is The Life," George Walsh's play made under the direction of his brother, R. A. Walsh. In consequence of the change, "This Is The Life" will be issued on October 21 and "Miss U. S. A." on October 28, instead of vice-versa.

Virginia Pearson began work last week on another photo-drama in the Fort Lee, N. J., studios. Only the early scenes have been taken and the supporting company has not yet been selected. Carl Harbaugh, who screened "When False Tongues Speak," Miss Pearson's recent film, is again supervising the production. Miss Pearson's newest drama, "Thou Shall Not Steal," will be released for October 14. The cast is unusually large and includes besides the star, Eric Mayne, Mathilde Brundage, John Galsworthy, Robert Elliott, Martin Fuast, Lem F. Kennedy, Danny Sullivan, Dan Mason, Mrs. Patrick Foy, Victor De Linsky and William Burton.

Gladys Brockwell, William Fox's brilliant star in the West, is busy shopping in preparation for another production which will be filmed by Bertram Bracken, who directed "Conscience," Miss Brockwell's last picture. All the members of the company have not yet been selected but prominent parts will be played by such well known actors as Colin Chase, Edward Cecil and Willard Louis, who is particularly familiar to the William Fox picturegoers.

Vivian Rich is again with the William Fox forces in Hollywood, Cal. Miss Rich will appear in an important role in a feature production in the making. She has been in motion pictures for years and will be recalled for the appealing heroine which she made in "The Price of Silence," opposite William Farnum.

OLIVE TELL IN "THE UNFORESEEN."

Having finished filming "The Unforseen," the five-reel feature to be released October 22, and that will introduce Miss Olive Tell as a motion picture star, the Empire All-Star Corporation is now engaged in making a motion picture from the play of "Her Sister," which Ethel Barrymore starred in under Charles Frohman's management and which proved such a decided Broadway hit.

Miss Tell showed in "The Unforseen" that the beauty that so distinguishes her on the stage registers on the screen to such a remarkable degree, and her powers of dramatic expression lose nothing through being portrayed before the camera, that it was decided to hasten the release of her first picture by a whole month.

Miss Tell loves acting for moving pictures; she is thoroughly at home before the camera and although a perfect novice as regards picture experience knows just exactly what to do to gets various emotions "over."

In "Her Sister" she has a difficult dual role to enact, for part of the time she is just a sweet young American girl and part an Egyptian Seeress—quite a decided jump in characterization. However, it seems perfectly easy for Miss Tell and she looks wonderfully beautiful in "her daughter of the desert" garb.

BEBAN DESCRIBES HIS SCREEN IDEAL.

"It has been my one aim and desire, ever since I entered the motion picture field, to give the thinking public plays that are distinctly different, and to portray characters that are colorful, big, vital, and at the same time wholesome and clean," says George Beban.

"Of course I shall always have a sweet, tender love interest as a counterplot, but the main theme upon which the story hinges is based upon the big, human disinterested loves of everyday existence. For instance, in 'The Alien,' it was the love of old Pietro, the ditch-digger, for his little motherless child; and the people loved him because of his intense, soul-filled love for her. In 'The Bond Between' it was the love and sacrifice of the quaint old French piano teacher for his wayward son. In 'Pasquale,' the groceryman's devotion to his faithful old horse, 'Colombo'; in 'The Roadside Impressario,' the love of the mountebank for his performing bear; in 'His Sweetheart,' the love of the iceman for his old mother, and in 'Lost in Transit' the love of the ragpicker for a little waif.

"These are the types of stories I love and the public has convinced me by their support of my pictures that they believe as I do."

THREE MORE ADE FABLES FOR GENERAL.

The work of producing the new series of Essanay-George Ade Fables in Slang for release through General Film Company has reached a well advanced stage. In addition to the six subjects already announced, Essanay has completed three new subjects for current release. In the meantime these sprightly comedies, issued in two reels, continue to demonstrate their worth as box office attractions. The new subjects announced in the second half of the series are "The Fable of All That Triangle Stuff as Sized Up by the Meal Ticket," "The Fable of the Film Fed Family," and "The Fable of the Uplifter and His Dandy Little Opus."

Human Appeal in Current Essanays

Dominating Factors in Subjects Now Being Released on Perfection Program.

CURRENT Essanay productions released on the Perfection Pictures program through the George Kleine exchanges include comedy-dramas starring Taylor Holmes, Bryant Washburn, Virginia Valli, Helen Ferguson and Little Mary McAlister, and a new George Ade Fable. The comedy-dramas entitled "Fools for Luck," "The Fibbers," and "Young Mother Hubbard" contain the two predominating human appeals.

"The Fibbers," in which Mr. Washburn and Miss Valli play the leading roles, deals with the adventures of a young married couple, and is full of amusing situations. At the same time the picture carries a plot so strong that the interest of the spectator is held until the last foot of film.

Taylor Holmes and Helen Ferguson have made a wonderful screen success of Kennett Harris' story, "Talismans."

"Young Mother Hubbard" tugs at the heartstrings through its intensely dramatic interpretation of the plight of four little orphans abandoned by their step-father. Mary McAlister plays the role of little mother to the three other orphans. While the picture is of the type that brings tears it is by no means a gloomy one, and contains many a laugh timed just right to relieve the sadder phases of the story.

The Ade fable is of especial interest, for it deals with "movie fans" themselves. The picture, "The Fable of the Film Fed Faimly," unfolds the story of a family too proud to visit the movies. They spent all their money on high priced theaters. Then, one by one, they began to sneak to the pictures. They meet each other in the theater, and finally admit that they were wrong in ever condeming the screen as beneath them.

THE HUNDREDTH BLUEBIRD ANNOUNCED.

The hundredth Bluebird has been set for release. Its title is "The Savage," and Ruth Clifford will be the star. While its regular distribution date is set for Nov. 19, it will have a week of pre-showings, commencing Oct. 21, at the Broadway theater, New York, to start the Bluebird season at that theater. In addition to producing, as per schedule, one hundred features for the program, "The Eagle's Wings," "Hell Morgan's Girl," and "Mother O' Mine" have been created and circulated independent of the regular issues, as state rights productions by Bluebird's acting and distributing forces, since "Jeanne Dore" was released, on Jan. 24, 1916, as the initial Bluebird.

NEW "DAUGHTER OF DARING" STUNTS.

Helen Gibson, feminine desciple of deeds of daring, is to return to General Film in a new series of her one-reel successes known as "A Daughtr of Daring." The Kalem Company, which produces the new series in which she is featured, has announced five subjects for release in November and December.

Since the close of the last series of "A Daughter of Daring" the clamor from public and exhibitors has caused Kalem to amplify the series. The first of these subjects to be released will be "A Race to the Drawbridge," which will be ready November 7. Others to follow under consecutive weekly release dates are "The Munitions Plot," "The Detective's Danger," "The Railroad Smuggler," and "The Deserted Engine."

POWER MACHINES IN CAMPS.

The Nicholas Power Company have made a number of very important installations recently, the most notable of which are the following: Camp Meade, Baltimore, Md., 10 machines; National Y. M. C. A., Petersburg, Va., 11 machines; U. S. Internment Station, Hot Springs, Ark.; Camp Mills, Hempstead, L. I.; Fort Riley, Kans., 4 machines; U. S. S. "Bridge," Brooklyn Navy Yard; Camp Whitman, New York; Fort Sill, Okla.; Camp Upton, Yaphank, L. I.; Prisoner of War Camp, Fort Douglass, Utah; Pumpkin Island, Boston, Mass.

Two 6B machines, equipped with incandescent lamp and lamphouse, were installed at the Globe theater, Richmond, Va., and project a picture at an 80-ft. throw.

DETECTIVE MYSTERY IN FALCON SUBJECT.

Action of the thrilling sort is found in "The Clean Gun," the current Falcon release. It is a mystery story which fastens its grip on the spectator from the opening and does not release him until the last flash has been run off. Kathleen Kirkham is seen to excellent advantage in this four-reel drama, where her work as Matie is unusually good. She is supported by a strong company, in which Stanley J. Preston, Charles Edler, and Louise Sothern are found.

"Feet of Clay," another strong mystery story, will be the next Falcon release. Margaret Landis and R. Henry Grey are featured.

FOX AFTER INFRINGERS.

On the ground that William Fox's rights to the title, "The Honor System" have been infringed in advertising another picture in the Victor theater at Richmond, Va., the State Court, sitting at Richmond, has granted the Fox Film Corporation a temporary injunction restraining the use of such advertising.

It was alleged on behalf of the Fox interests that W. F. Hassell, in giving publicity to a film, "A Convict's Honor," had subordinated the real title and so emphasized the honor system idea as to mislead the public into the belief that the famous Standard picture, "The Honor System," really was being shown.

Triangle Features Completed

Variety of Subjects for Advance Schedule Keeps Large Directorial Staff Busy.

WITH seven directors working on new pictures, four waiting for or preparing stories, over one hundred performers cast and others being added to the playing forces as the need arises, the first week in October threatened to break all production records at the Triangle Film Corporation's Culver City studio, where H. O. Davis, vice-president and general manager, is directing the general policy of production and expansion.

Four pictures, "The Firefly of Tough Luck," "The Stainless Barrier," "Doing Her Bit," and "Fighting Back," were shipped and five pictures are completed and ready for final editing. These are "The Fuel of Life," featuring Belle Bennett; "Easy Money," with Charles Gunn and Laura Sears; "Medicine Man," with Roy Stewart; "Regenerates," featuring Alma Ruebens and Walt Whitman, and "Indiscreet, Corinne," a new Olive Thomas.

Director Thomas N. Heffron will soon complete his latest picture, "Gentility," the vehicle in which William Desmond will next be starred before Triangle patrons. This is a winsome story of an Irish lad who rises from village blacksmith in Old Erin to the head of a mansion and rich estate in Chicago, through the death of his uncle. He is also appointed guardian of a minor child, and the way this child puts him through his paces, knocking off the rough edges in passing, is said to be highly amusing. Desmond, a true Irishman, is well cast in this picture.

Thus far Director William Gittens has experienced many unexpected difficulties with the tide and storms in his sea picture, whose working title is "The Everlasting Mercy," but has succeeded in obtaining some remarkable water stuff in the harbor district of San Diego. The Triangle three-masted barkentine, "Fremont," is being used, and last week a realistic thrill was given the whole company when "The Fremont" caught fire during a scene where real flames were not intended. Only heroic work by the crew saved this veteran of the motion picture industry from destruction.

The script called for an explosion and a ship burning at sea, so five tanks filled with film and several torches were used to secure the fire effect. The work was done at night to add to its effectiveness. The burning film shot tongues of flame fifty feet into the air and the effect was a decided success, but the woodwork of "The Fremont" caught fire and the crew of the barkentine had a sharp fight to save the craft. A tug rushed reinforcements from the shore in time to give material help to the hard-pressed crew.

In 1912 "The Fremont" began its career as a moving picture actor, and since that time has been a black-birder, pirate ship, and yacht; has been scuttled, burned at sea, blown up by submarines and shipwrecked on cannibal islands—all for the sake of movie art. It is estimated that in the five years it has been the property of film interests more than one hundred stirring dramas of the sea have been woven around the historic "Fremont."

Director Raymond Wells is making good progress on his latest story, "Fanatics," in which J. Barney Sherry, popular character actor of the Triangle force, is being featured. Olga Grey, who recently joined the Triangle playing force, is also cast in this picture, playing a modern adventuress. The setting used as the adventuress' apartments is one of the richest ever erected on a Triangle stage, including wonderful antiques and teak-wood masterpieces from the Orient.

"Up or Down?", Director Lynn F. Reynolds' latest masterpiece, featuring George Hernandez, will offer something new in the way of Western drama. Reynolds and Hernandez have just returned from Santa Barbara, where many shots of rare scenic beauty were obtained. While in the north, the director took advantage of the vast cattle range near Santa Barbara to get some unusual Western stuff. The story of "Up or Down?" concerns an ex-convict in the process of evolution, assisted by the kindness of an author without an idea. How "Dollar Mike" finally furnishes the "big idea" and aids the author to win the woman of his choice gives a surprising turn to the plot, which is said to have an especial appeal for students of psychology.

Using thirty stock players and more than a hundred people in the open scene, Director G. P. Hamilton, newest addition to the Triangle directing force, has begun work on "The Maternal Spark." Among those cast are Irene Hunt, Josie Sedgwick and Rowland Lee. It is a story of how too much vanity almost ruined a bright young country lawyer who was taken up by an influential financier, and how the maternal spark in the breast of a woman who was not all bad saved his matrimonial barque from shipwreck.

Director Cliff Smith and Roy Stewart, Triangle Western star, together with forty punchers, have just returned from the O'Neil ranch near Oceanside, California, the largest cattle ranch in the southwest. Sixty-three thousand head of stock bear the O'Neil brand, and these, together with the O'Neil ranch cowboys, were voluntary actors in the opening scenes of Stewart's new picture, "The Learnin' of Jim Benton."

Belle Benton, Triangle star, who last appeared as a vampire in Director Walter Edwards' new picture, "The Fuel of Life," has been cast for the leading role in Director Jack Conway's new picture, "Because of the Woman." Conway has already begun work on this feature.

The directors who are waiting for or preparing stories include Walter Edwards, Ferris Hartman, Jack Dillon and E. Mason Hopper.

PLOT OF "WHO IS 'NUMBER ONE'?".

That the continued photoplay is far from being on a decline is proved by the fact that Paramount Pictures Corporation is going in for serials and soon is to release "Who is 'Number One'?" a mystery story, a new kind of serial. Anna Katharine Green, greatest of mystery writers, is the author of the novel.

Kathleen Clifford, famed as a vaudeville and musical comedy star is the heroine around whom evolve the throbs and thrills of "Who Is 'Number One'?"

"Who Is 'Number One'?" has as its theme the famous quotation, "Hell has no fury like a woman scorned." It is a story of revenge, of a mysterious person who is the instrument by which the woman seeks to make a famous inventor and capitalist pay for his scorn.

Scene from "Who Is 'Number One?'" (Paramount).

In the heart of Camille Arnot, "the woman scorned," burns a terrible hatred for Graham Hale, a mental giant, a Thomas A. Edison and J. Pierpont Morgan combined. She does not seek to kill him, she wants a greater revenge. She desires that Graham Hale shall be ruined, that one by one the big things in his life shall be taken from him, and lastly, after his most beloved possession, his son, is gone, that his mind shall be utterly destroyed.

In the midst of all this intrigue, herself a victim, is Aimee Villon, portrayed by charming Kathleen Clifford. Tommy Hale, son of the financier, is in love with her and she loves him. She fights to save the Hales from the impending danger that threatens annihilation. It is she that risks everything for the man she loves.

Throughout the stroy is felt the power of the mysterious "Number One," who strikes hard, and who, the Hales know, must be destroyed unless they themselves are crushed. The thrilling tale is built upon a charming story of love unconquerable, a love devoid of selfishness, a love tested and found true in the flame of self-sacrifice.

KELLERMANN LOOKING FOR "SEA STUFF."

Having completed the Bar Harbor portion of the new subsea picture which Miss Annette Kellermann is making for William Fox's "Queen of the Sea," the company is now finishing up the studio scenes preparatory to making the deep sea portions of the film.

In order to find water of the proper temperature in which Miss Kellermann and her mermaids and sirens of the sea can work, it will be necessary for those scenes to be done either in Florida or in California.

Director John G. Adolfi is undecided whether to go to California or Florida. Should he decide upon California "Queen of the Sea" will have been made on both the Atlantic and Pacific Coasts, the introductory part of the picture having been made at Bar Harbor on the Atlantic. Even though he goes to Florida the range of the picture will have been from Maine to the southernmost bit of continental United States.

In the making of the undersea portions of the picture Mr. Adolfi will have the assistance of the officials of the United States Fish Commission which is vitally interested in the success of the apparatus which has been designed for the photographing of scenes under water.

ESSANAY TO ISSUE SINGLE SLAPSTICKS.

Essanay has completed the first of a new series of one-reel slapstick comedies featuring A. Rastrelli, noted French film comedian, on leave of absence from the trenches. Rastrelli is widely known in France, having been on the speaking stage there for years both in drama and comedy. He had a part in the first two-reel picture produced by George Melies, a pioneer in the film industry abroad.

Rastrelli's first offering, "Hard Luck John," is a fifteen-minute scream. A most interesting series of "rough stuff" one-reelers is promised.

Alma Ruebens in New Triangle Drama

"Cassidy," Featuring Dick Rosson in Larry Evans' "Post" Story, Also Released This Week.

THE Triangle program for October 21st will carry two big features, which should prove to be good drawing cards, ie a western play featuring Alma Ruebens with Charles Gunn, and the other an adaptation of one of Larry Evans' Saturday Post stories with Dick Rosson in the title role.

How a dainty sprite of a cabaret singer is forced by her ne'er-do-well husband to go out to a western mining camp to fill an engagement, gives the opening scenes of "The Firefly of Tough Luck" an unusual touch of human interest which is sustained throughout the ensuing action. Leaving a private train which carried him westward with a party of joy-larking companions, Danny Ward (Charles Gunn) stumbles upon the Firefly (Alma Ruebens) in the desert near Baxter City, a boom town long past the heyday of its glory, and claiming the faith of only one citizen, its founder, an eccentric character, portrayed by Walt Whitman. The old man's hopes are given a sudden impetus by the discovery of pay ore nearby, and, with the location of a missing vein, he and his companion become the nucleus of a revived settlement. Just as Danny's love ripens into a proposal of marriage, the worthless husband appears; but by his own self-interest the man is disposed of in a way which makes the final fade-away a satisfactory conclusion to the plot.

In the second release of the week, "Cassidy," an unusual study of derelict types is made. The youth Cassidy arrives in San Francisco hungry and broke, a sorry picture of discouragement. Realizing that his health is gone, he attempts to rob the house of the district attorney in order to make his way back home to New York. He is caught, and by an unexpected turn in events, is permitted to save the attorney's daughter from gangsters in return for a freedom which soon liberates his spirit to the "girl back home." Frank Currier, Pauline Curley and Mac Alexander are members of the supporting cast.

The double life of the city editor of a newspaper by day who assumes the role of "Swami Swobodi," crystal gazer, by night, to fool his wife and the public, is the entertaining plot of "A Hindu Hoodoo," the two-reel Keystone Comedy of the week, in which George Binns, Maude Wayne and Dale Fuller lead the merrymaking.

"His Busy Day" and "A Modern Sherlock" will also be released October 21st as one-reel Triangle Komedies on the regular program.

GRACE CUNARD IN "SOCIETY'S DRIFTWOOD."

In "Society's Driftwood" Grace Cunard has been provided with her most telling Butterfly vehicle. The story, by Harvey Gates, is genuinely dramatic in theme, and has been developed with logic and sincerity. It relates the life struggles of a sister and brother, whose whole future is darkened by the shadow of a crime of which neither is guilty. Lena Rogers and her brother Paul, physically frail lad, are operating an amusement tent in connection with country fairs during the summer. Some of the visitors to the grounds are the victims of pickpockets, and a man whose advances Lena has repulsed, hides one of the stolen purpses among her effects. In order to save his sister from the humiliation of arrest, Paul takes the blame of the theft upon himself. The judge before whom

Scene from "Society's Driftwood" (Butterfly).

the case is tried heartlessly sentences the boy to the penitentiary, despite the pleas of Lena, who knows that the confinement will probably cause her brother's death. Lena resolves to bring the cruel magistrate to a keener sense of responsibility to the unfortunates whom he sends away so nonchalantly to death and dishonor. The manner in which she achieves this aim forms the vivid moments in a plot that moves sometimes breathlessly and always interestingly to a satisfying climax.

"THIS IS THE LIFE" (Fox).

Seven to one are the odds against the woman in the case of "This Is the Life," the William Fox Special Feature to be released October 21. Wanda Petit, however, is sufficiently in the foreground of action easily to offset masculinity's generous numerical handicap. George Walsh is the star, the picture involving the type of stirring drama in which he revels.

Scene from "This Is the Life" (Fox).

Supporting him, besides Miss Petit, are James A. Marcus, Ralph Lewis, John Eherts, Jack McDonald, W. H. Tyno and Victor Sarno. Authorship is credited jointly to Ralph Spence and R. A. Walsh, the latter, of course, being the director.

The title of the play is said to express exactly its spirit and action, being the thought always uppermost in the mind of the care-free, happy-go-lucky, dare-devil hero who becomes involved in all sorts of trouble, including principally a South American revolution, which he mistakes for a moving picture setting. As a result he wins the love of just the girl who is capable of inducing him to settle down, which condition, as one might expect, turns thumbs down on this-is-the-life sort of living.

STAGE "SCRAP" IN JACK PICKFORD PICTURE.

Vernon Arena, near the city of Los Angeles, is historic in sporting circles; once it was famous in the annals of the squared circle. Memories of the palmy days of the boxing game in the West will be revived by the prize-fight scene in "Jack and Jill," a forthcoming Paramount picture, starring Jack Pickford and Louise Huff, which takes place in this once popular home of the fistic fraternity.

The bout shown in the picture is between Jack Pickford and a Los Angeles lightweight, who acted as trainer for the young player prior to the taking of the picture.

Jack Pickford puts up a nifty bout in the picture, which includes also a charming love story. Louise Huff, of course, appears as his sweetheart. The story is by Margaret Turnbull, prepared for the screen by Gardner Hunting, and the production was directed by William D. Taylor.

The many Paramount pictures in which the two youthful stars have appeared have endeared them to the screen patrons. Their latest co-starring vehicle was "The Ghost House," released October 1. "Jack and Jill" will be seen in November.

"HER SECOND HUSBAND" (Mutual).

American metropolitan life, the pitfalls it holds for the young wife in society, and the follies of social custom as observed in certain metropolitan circles, are very pointedly and effectively dealt with in a new Mutual photodrama, "Her Second Husband," in which Miss Edna Goodrich is starred.

The new play was written by Hamilton Smith, who also wrote "The Vampire" and "Mysteries of the Grand Hotel." It is based on actual happenings that have cropped up in connection with the social upheaval created by the amassing of enormous fortunes in "war brides," as a result of which great numbers of hitherto unknown names began to appear in the social register and exclusive doors were thrown open to men and women who never in their wildest dreams had expected to enter them on any social mission.

Miss Goodrich believes "Her Second Husband" to be a play of great power, and one that must needs exert a salutary influence on American life.

"THE ADVENTURER" READY FOR RELEASE.

"The Adventurer," next of the series of Mutual-Chaplin specials, is ready for release on October 22. The first print of the two-reel comedy was received at the Mutual executive offices early last week and the original screening proved that it was fully up to expectations. It has been pronounced by the studios as the masterpiece of Mutual's comedian.

UNIVERSAL SCORES WITH WORLD SERIES.

An unusually full and effective record of the opening games of the world series baseball championship played in Chicago is the outstanding feature of the 93d issue of the Universal Animated Weekly. Some twenty-eight scenes are shown, including a large percentage of the crucial plays. Felsch's fatal homer, which put the first game on ice for the White Sox; George Burns, singling twice as the lead-off man for the Giants; and Lew McCarthy's injury at the plate in the second

Scene from "Animated Weekly" (Universal).

contest, when he attempted to block off Liebold, are but a few of the exciting moments pictured. A number of effective studies of the crowds, both outside and inside Comiskey park, have been caught by the alert cameraman, who has also secured close-ups of Cicotte, Sallee, Jackson and other stars in action.

The Universal is said to have been the only concern to secure so large a number of striking pictures of the great American sporting classic. This was due to the untiring patience of Cameraman Rucker, who trailed Garry Herrmann, Chairman of the National Baseball Commission, for nearly twenty hours until Herrmann finally granted him permission to shoot the games in order to get rid of him. On Saturday evening, less than three hours after the completion of the first game, the pictures were being shown in the leading theaters of Chicago.

An equally complete series of scenes of the games staged at the Polo Grounds in New York have been taken, and will be released as one of the features of the 22nd issue of Current Events, to be released Saturday, October 13th.

"THE MATE OF THE SALLY ANN" (American).

There's a title for you. Mary Miles Minter, who is taking an active hand nowadays in reading plays and deciding on approprite titles, is so engrossed in her new play, "The Mate of the Sally Ann," that she is developing a decidedly nautical roll to her graceful walk and a sea tang to her personality. She likes the part of "Sally" because she can wear nice sea-going togs and have a good jolly time filming the play. Henry Albert Phillips wrote the play and Elizabeth Mahoney adapted it for the screen.

Alan Forrest, that good looking young chap who is adored by the screen fans, will again appear in the leading masculine role. He has played the lead in three or four of the Minter productions, notably "Charity Castle," "Her County's Call" and "Peggy Leads the Way," recently completed and released late in October.

George Periolat, as Captain Ward, the gruff, forbidding old grandfather of little Sally, promises to give another one of his wonderful impersonations, such as we saw in "Periwinkle," "Melissa of the Hills" and "Her Country's Call."

Mr. Phillips has supplied Miss Minter with a wonderfully suitable vehicle, with many clever and novel surprises.

The scene of the story is laid in the stranded hulk of an old ship in which Sally, with her grandfather, lives. To humor his fancies, she figures as mate and crew of "The Sally Ann," the name he gives the old hulk.

Jack Connolly and Adele Farrington have been given good roles in this forthcoming play.

CAVALIERI FINISHES PARAMOUNT PICTURE.

Lina Cavalieri, prima donna, and now a star of Paramount productions, has finished the portion of "The Eternal Temptress," in which she appears, and has departed from the studio at Fort Lee. Director Emile Chautard is completing the other scenes which make up the photodrama, principally street scenes in Venice and the poorer quarters of Rome.

Lina Cavalieri, with the animation which is an accompaniment of her Latin temperament, will, it is said, create a veritable sensation in her first Paramount picture.

EDNA GOODRICH IN "A DAUGHTER OF MARYLAND."

Miss Edna Goodrich, who is admitted to be the typical American girl of the American stage, has never had a better opportunity to demonstrate her right to the title in versatility of characterization, than is offered here in a new Mutual production, "A Daughter of Maryland," to be released October 29.

In this charming little drama Miss Goodrich is a patriotic southern girl, surrounded by all the passion and chivalry of the south—a part that admirably suits her rather southern type of beauty.

The locale of the piece and its action, afford Miss Goodrich the opportunity to wear some particularly stunning gowns, as well as to illustrate anew her subtle grasp of the quaint little turns and twists of southern girl character—one minute the gentle smiling beauty of the ball room, surrounded by beseeching beaux, the next a woman, defending her beliefs and birthright with all a woman's determination and finality.

"A Daughter of Maryland" was written by Samuel Morse and scenarioized by Anthony Kelly, author of "The Great Divide," "The Walls of Jericho" and other famous productions. It is one of the happiest characterizations in which Miss Goodrich has so far appeared pictorially.

REALISM IN THIRD "SUB-DEB" ADAPTATION.

Maxine Elliott's theater on Thirty-ninth street, New York, became for one afternoon recently a Paramount studio, when Marguerite Clark enacted some of the playhouse scenes in "Bab's Matinee Idol," third of the "Sub-Deb" stories from Mary Roberts Rinehart's series of highly amusing tales. Also some three hundred "extras," constituting an audience of first-nighters, saw Miss Clark act in a theater which was not, for the moment, a theater but a studio; and while she acted it was not for the audience but for the camera—or rather for future screen audiences.

Never a first-night performance in reality has seemed more brilliant than this one, with the women in evening gowns of latest mode, then in full-dress attire, the ushers, water carriers, everything belonging to the actuality but in every instance merely a makebelieve.

Director J. Searle Dawley left nothing out, even to the programs, the smallest details familiar to every theatergoer. Miss Clark sat demurely in the left stage box and looked her daintiest.

"PRINCESS VIRTUE" (Bluebird).

Mae Murray, directed by Robert Z. Leonard, is introduced as a Bluebird star with the release of "Princess Virtue" on November 12. Louise Winter's magazine story was used by Fred Myton in preparing the scenario from which Mr. Leonard produced what is declared to be the most artistic and sumptuously mounted offering Bluebird has ever presented on its program. As the scenes reflect life in Parisian society, the necessity for elaborate settings and fine raiment required heavy expenditures in framing Miss Murray's introduction to the Bluebird series.

The supporting cast has Wheeler Oakman as leading man with Paul Nicholson playing an equally important role. Lule Warrenton, Gretchen Lederer, Clarissa Selwynne, Jean Hersholt and Harry von Meter are others in the cast. An unusually large company of supernumeraries were employed in filming the scenes in Parisian salons, and their customers, together with Miss Murray's own creations, as well as the dresses of the prin-

Scene from "Princess Virtue" (Bluebird).

cipal ladies, promise a veritable "fashion show" that exhibitors will do well to especially feature in their announcements.

Miss Murray's established popularity as a star in other programs is depended upon to draw new friends and patrons "Bluebird Day" to theaters throughout the country. Robert Z. Leonard, her director, has established an excellent reputation as an artistic producer, and now comes back to Bluebird after a protracted absence. In the early issues he directed Ella Hall as a featured Bluebirder and also acted as her leading man in several subjects.

New T. & D. Plant

Turner and Dahnken Circuit Erects Its Own Film Building on Golden Gate Avenue, San Francisco.

TURNER and Dahnken Circuit, of San Francisco, has just located in its own new T. & D. Building, 134-146 Golden Gate Avenue, San Francisco. This structure is 70x137 feet, a Class A reinforced concrete building. The decorations in the front of the building are of the Grecian Spartan type. The entire building is occupied by the Turner & Dahnken Circuit, no sub-leases being made or will be made at any time.

Many innovations have been provided for the convenience of the exhibitors. There will be lockers where they may check their film or packages, telephones have been installed for their use, an office will be placed at their disposal, and the Turner & Dahnken Circuit invite the exhibitors to make this their meeting place and headquarters without any obligation whatsoever to them.

The executive offices, under the direction of J. T. Turner, Fred Dahnken and E. B. Johnson, are located on the first floor of the new building. The Film Exchange is under the management of E. M. Asher and will handle all productions of the First National Exhibitors Circuit and such other productions which have the stamp of quality. A. B. Crawford will be in charge of the Supply Department, which will carry everything necessary for moving picture theaters.

The Turner and Dahnken Circuit are members of the First National Exhibitors Circuit, and control their productions in northern California, Arizona and the Hawaiian Islands. This concern is interested in the First National Exhibitors' Circuit franchise for New York state, and Ralph Clark is now on his way to open offices in New York city.

The houses controlled by this circuit are as follows: Tivoli Opera House, San Francisco; New T. & D. theater, Oakland; T. & D. theater, Berkeley; T. & D. theater, Richmond; T. & D. theater, San Jose; T. &. D. theater, Sacramento; T. & D. theatre, Stockton; T. &. D. theater, Hanford, and T. & D. theater, Watsonville.

"THE SEA MASTER" (American).

They say that William Russell, athletic star of the American Film Company, took Samuel S. Hutchinson, president of the company, off on one side one day out in Santa Barbara, to tell him that he considered "The Sea Master" the best story he had done in a long time, because it had so many good punches in it.

That was just Bill's point of view. Not but what there are plenty of punches it it from the time when "Bull Dorgan," the sea-master of the "Southern Cross," a tramp steamer bound on a long cruise, rescues Emily Gordon (Francelia Billington) and Rev. Hugh (George Fischer) from the Black Dog Cabaret.

It seems Emily, a nice little shop girl, had gone there to see a dying friend of her childhood. Joe, the proprietor, sort of likes her looks and thought she ought to stay and join the staff. Emily fussed about it and Bull, always ready for a fight, carried her off to his ship, where Hugh married them—but they didn't live happy ever after.

Not by a long shot!

Emily couldn't seem to forgive Bull for marrying her out

Scene from "The Sea Master" (Mutual).

of hand, as it were. And she didn't like to spend Christmas in the tropics, either.

It was not until the baby, born on the ship, falls sick and good old Bull stops punishing the mutinying sailors long enough to risk his life to bring a doctor on board, that Emily forgives him and concludes that a sailor's life is the life for her.

I'll tell you. The "Sea Master" is the kind of story that makes you glad you went in to see it. It sends you out with a good salt sea tingle in your blood and the knowledge that you have seen a good man put up some good fights.

Sheehan Boosts Fox Business

General Manager Gets Big Results From a Trip Through the Middle West.

AS a result of a flying trip through the Middle West, Winfield R. Sheehan, the live wire general manager of the Fox Film Corporation, there has been a big increase in the demand in that section for the Fox pictures. Mr. Sheehan knew his field. He knew what he had to offer. He knew he had the greatest box office pullers today in the motion picture world. But he wanted the exhibitors and exchange managers to know what he knew. And he knew that the only way to reach them was in a personal talk.

Under General Manager Sheehan's direction, practically every large city in the country has been personally visited by a Fox publicity representative in the interests of Standard pictures and the Fox Special Features.

Mr. Sheehan not only has direct charge of the enormous United States business of the Fox Film Corporation, but directs its business in Great Britain, Australia, South America, Russia, China, and Japan, and other foreign countries, where Fox exchanges and agents are located. From the London office of the Fox Film Corporation the troops in France enjoy Fox pictures. They are sent overnight twice weekly to the various cantonments and to the trenches.

MARGARITA FISCHER'S NEW PLAY, "A DAUGHTER OF JOAN."

Margarita Fischer, now a star of the American Film Company, to appear in five-reel features, will have three new players in her forthcoming feature, "A Daughter of Joan," written by Beatrice Vander Pluym and William Parker and adapted for the screen by Chester B. Clapp. Jack Mower will play the lead opposite Miss Fischer, and L. C. Shumway and Hal Clements will have important roles.

Mr. Mower was Miss Fischer's leading man in previous productions, and as Lieutenant Adair will have a part particularly fitted to give him an opportunity for good work. As he has had experience in the army, we may look for a good interpretation here. Mr. Shumway, as Lieutenant Wilbur, will play his first role in an American Film Company production, while Hal Clements, as Major Kerwood, will prove the wisdom of Samuel S. Hutchinson, president of the company, in selecting only the best of talent for his new features.

As Jackie Kerwood, Miss Fischer will give to her admirers an excellent characterization of the energetic daughter of Major Kerwood, commanding officer at Fort Wayne. Jackie wants to be a boy so she can shoulder a rifle and fight for her country, but the scenario gives her an opportunity to aid her country more materially because she is a girl and knows how to employ her clever brains in tracing out a spy.

The story is unusually strong and Miss Fischer's friends may be sure that it measures up to her standard of corking good plays.

TIMELY NOVELTIES IN LATEST SCREEN MAGAZINE.

A most unusual feature is presented in Universal Screen Magazine No. 44, to be released November 9th. It depicts a new method of teaching the violin, evolved by Dr. Mitchell, of the New York University summer school. Revolutionary as it may seem at first, Dr. Mitchell demonstrates before the camera that by his new system dozens of pupils can be instructed in a class at the same time. The instructor uses his own specially constructed violin for teaching the students, with dummy bow, non-slipping pegs, shoulder rest, etc. After the proper way of handling the violin and bow is mastered, exercises are taught from a big fingerboard chart and the demonstration of what pupils have played after only four weeks of practise is truly astonishing.

How many picture fans know that a diamond, perfectly cut has 57 sides? This fact and many other interesting ones are revealed in the picturization of the art of transforming those tiny pebbles of the hardest known substance into the costliest of gems. Just what the young raw recruit may expect during the early days as a member of the National Army is shown in the preparedness topic, "Making an Infantryman." Sir Douglas Haig says that decisive battles are won with bayonets nowadays, and the Screen Magazine demonstrates that Uncle Sam is acting on his service. The Nature Study section provides photographs of a number of the more interesting varieties of fish, and Willie Hopkins closes the program with some of his laughable Miracles in Mud, his subject being "Exemption Please."

P. P. A. MEETING NEXT WEEK.

Last week was no time for meetings anywhere within fifty miles of New York. The fact that the Polo Grounds were to stage the feature film spectacle of the year, as produced by the Giant-White Sox Motion Picture Enterprises, Inc., and that Friday last was furthermore a legal holiday, was overlooked by William L. Sherrill, president of the Producers' Protective Association, when he called the meeting for October 12.

The receipt of his own ticket for last Wednesday and Thursday's games and the reminders sent out by his office staff that Friday was Columbus Day soon made Sherrill conclude that the meeting had better be postponed until next week, whereupon the various members were notified accordingly instanter.

"CUTE KIDS AND KIDNAPPING" (L-Ko.).

General Director J. G. Blystone is concentrating his inventive faculties upon L-Ko "slap-sticks" that are intended to depart, materially, from the usual run of "rough-house" comedy. He is depending more and more on tricks and trick-photography to get results while the players are directing their efforts to heightening the illusions.

"Cute Kids and Kidnappers" will mark a considerable advance in Archie Mayo's means to fun-making ends. Gladys Varden will be the featured comedienne, with Eddie Barry and

Scene from "Cute Kids and Kidnappers" (L-Ko).

Charles Larkin hustling each other to capture the rough comedy honors among her associates. To forestall any doubts among exhibitors, President Stern, of L-Ko, declares that this number carries his personal assurance of excellence in comedy results, in maintaining L-Ko standards.

ARMY CANTONMENTS IN HEARST-PATHE NEWS.

"See Your Boy in the Army." Under this slogan the Hearst-Pathe News announces its plan to show motion pictures of all National Guard and National Army cantonments.

There are more than two million homes throughout the United States that have some relative, husband, son, or brother, in the military service. As the new contingents of the National Army are called from their homes this number will constantly increase. These pictures are, therefore, not only of special interest to the people affected but have a direct appeal to the hundred million people throughout the United States, the greater part of whom will be directly affected if the war should continue any great length of time.

According to the plan of the Hearst-Pathe News, every motion picture theater that is a subscriber to this film will be enabled to show its patrons pictures of the various cantonment camps to which the boys from their locality have been sent, the conditions under which they are living, and the training which they are undergoing.

With the co-operation of the Committee on Public Information the work of gathering this film was undertaken several weeks ago and cameramen were dispatched to every cantonment camp in the country. This work is now practically completed and the films will be released in the regular editions of the Hearst-Pathe News, each exchange receiving prints that will contain pictures of only the cantonment camps in which the theaters they serve would be interested. This will give the New York theaters an opportunity of showing pictures of the New York boys at Camp Wadsworth, Spartanburg, S. C., while Cleveland and Cincinnati theaters will show the pictures of the boys at Camp Sheridan, Montgomery, Ala.

All pictures of the National Guard cantonments will be shown in the Hearst-Pathe News No. 84 and 86, while the pictures of the National Army cantonments will be shown in Nos. 91 and 93.

HERBERT BRENON'S ACTIVITIES.

Within the next twelve months Herbert Brenon plans to make five productions, maintaining in each the high standard which has always characterized Brenon productions. Two big subjects have already been secured, "The Woman Thou Gavest Me," the novel by Hall Caine, and "Kismet," with Otis Skinner. Mr. Skinner will begin his work in "Kismet" next summer. The securing of these are considered as two of the biggest deals of the season. Otis Skinner, it is further announced, has consented to appear in one production only, so from all accounts in "Kismet" this great actor will make his first and last appearance. With these two subjects to begin with, it leaves three more yet to be chosen.

At the present time "Empty Pockets" is progressing at full sway at the studio, judging from the amount of work that has been accomplished since Mr. Brenon's return from Atlantic City early last week. It will not be long before Mr. Brenon's second venture into the realms of melodrama will be produced.

A Trio of Great Funmakers

To Appear on the Pathe Program During the Week of October 21.

IN "Lonesome Luke From London to Laramie," a two-reel comedy to be released on Oct. 21; "Rainbow Island," a one-reel Rolin, on Oct. 28, and "Lonesome Luke in Love, Laughs and Lather," a two-reel comedy for Nov. 4, Pathe offers to exhibitors the well-known and well-liked comedians, Harold Lloyd, "Snub" Pollard and Bebe Daniels, in three comedies that, it is said, are sure to please every exhibitor and tickle his public. Harold Lloyd has been growing steadily in popularity ever since the first "Luke" comedy was put out nearly two years ago and Director General Hal Roach of the Rolin Company is now generally recognized as being one of the best comedy directors the business has yet produced.

"Lonesome Luke From London to Laramie" shows Lloyd as the valet to an English Lord, played by "Snub" Pollard. The pair arrive in the untamed West and become very suddenly initiated into the ways of sundry barbarous cowboys, of bucking bronchos and primitive ways of living. The comedy will take its place among the very best of the rough and tumble playlets that Mr. Roach knows so well how to produce.

"Rainbow Island" takes the fun makers to the South Sea Islands where they run foul of various and sundry brown-skinned natives in deshabille. They escape the perils of the meat pot only to fall foul of husband-seeking females of peculiar unattractiveness. Their efforts to escape this new and hardly less-to-be-feared danger are bound to produce many laughs.

"Lonesome Luke in Love, Laughs and Lather" shows our hero in the new and comical role of a barber. Every man, unless he cuts his own hair and shaves himself, will find this burlesque on a business with which he is in almost daily contact, laughable in the extreme. Harold Lloyd shines as the dandified barber who is less a slave to his profession than he is to the beauty of womankind.

CHARLES RAY IN VIRILE ROLE.

When Charles Ray makes his screen appearance October 22 in "The Son of His Father" it will be his debut under Paramount auspices. The player has, it is said, outdone himself in this new picture, which affords him material for red-blooded, virile action, a portrayal of a typical young American.

None of the weak traits of character such as were frequently given Mr. Ray to interpret in previous productions are embodied in this role, which is one of the most congenial in which he has ever appeared.

The story is by Ridgwell Cullum, directed by Victor Schertzinger, and has as its leading features a tremendous fistic encounter in which Ray proves his prowess as a boxer; numerous sensational scenes and a plot that is original and full of splendid screen material. Viola Vale supports Mr. Ray, and is the only woman in the cast.

"SINS OF AMBITION" (Ivan).

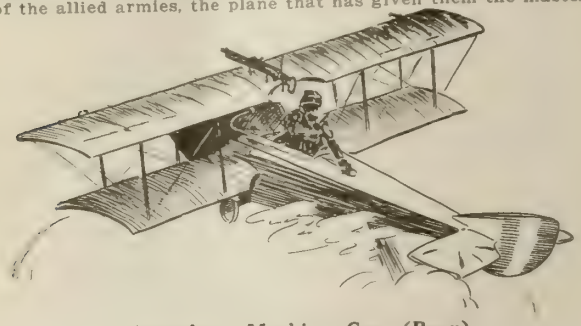
Ivan Film Productions, Inc., announces the early release of Ivan Abramson's "Sins of Ambition" and it is declared to meet

Scene from "Sins of Ambition" (Ivan).

fully the great expectations of the Company. The play written and directed by Mr. Abramson is the first of the so much heralded new problem plays that Mr. Abramson proposes to produce during the coming year. While it vigorously treats of the problem in question the situations are said to be held in such tense dramatic grasp that an exceptional fine cast was necessary to act as a proper vehicle for the author-director's ideas. Among the players are Wilfred Lucas, Leah Baird, Barbara Castleton, Anders Randolph and James Morrison.

"THE AEROPLANE MACHINE GUN" (Bray).

No part of the great war is so spectacular as that which goes on high above the clouds. The aeroplane of today is vastly different from the one that took the air in the first day of Germany's invasion of Belgium. The ability, however, of the air-fighter to put it over his opponent is due to the present type of machine gun as much as the plane and his daring. It is this gun and the wonderful fighting machine of the allied armies, the plane that has given them the mastery



Aeroplane Machine Gun (Bray).

of the air, that is depicted in animated diagramatical drawings by J. F. Leventhal of The Bray Studios, whose master hand has given to Paramount audiences a first-hand knowledge of how the mechanical marvels of the war operate. This subject "The Aeroplane Machine Gun," will be a part of the 90th release of Paramount-Bray Pictograph, the "magazine-on-the-screen."

Another exciting subject, "Humpback Whaling in the Pacific," taken on the outer fringe of the Antarctic, together with a graphic description of how to beat the butcher by means of meat substitutes, called "A Meatless Meat Loaf" and made in conjunction with the N. Y. State Food Supply Commission, round out a most interesting release.

LOMBARD ADDRESSES THE I. P. A.

A. P. Lombard of the Precision Machine Company addressed the International Projection Association last Friday and selected as his subjects "The Operator As I Have Found Him" and "The Simplex Mechanism—Its Care and Up-Keep." Mr. Lombard was ably assisted by Al Kindlebann, foreman of the Assembling Department of the Precision Machine Company.

A mechanism was taken apart to show the members of the association just how easy adjustments could be made, and when the intermittent oil box was removed and its parts shown the boys remarked "No wonder they call it Simplex, it's so simple."

One of the Type "S" Simplex lamps and lamphouses was also on exhibition and caused favorable comment upon its extraordinary size.

Picture Theaters Projected

MONTGOMERY, ALA.—Pekin Amusement Company plans to erect a moving picture theater here.

PASADENA, CAL.—M. Pierce and A. L. Phillips have disposed of their interest in the Clune and Crown theaters to A. L. Caldwell and Mrs. L. F. Pine of China.

OAKLAND, CAL.—Harry E. Cornell has been made manager of the new Oakland Orpheum theater.

NEW HAVEN, CONN.—Simon Persky, 19 Congress avenue, has indefinitely postponed plans by Brown & Von Berenson, 185 Church street, for a two-story moving picture theater, store and office building.

BASCO, ILL.—Moving picture theater will be conducted in Clark hall by Fisher & Ancelet.

CHICAGO, ILL.—Theater erected by Tom Chamales at Broadway and Lawrence avenue, will be leased by Broadway Hippodrome Company, of which Aaron J. Jones is president and Adolph Linick is secretary.

CHICAGO, ILL.—Alfred Hamburger, of the Continental Theaters Corporation, announces the erection of one large theater and another to be built soon.

CHICAGO, ILL.—Theater at 1330-32 Morse avenue, owned by Anna C. O'Bryan, has been purchased by B. H. Hellen. The house has seating capacity for 600 people.

CHICAGO, ILL.—Charles H. Kusel has leased the theater in the building at 1548-56 North Clark street, to Henry M. Lubliner and Joseph Trinz.

FREEPORT, ILL.—C. G. and Roy Guhl will reopen the Orpheum theater.

QUINCY, ILL.—Bijou theater, leased by Breinig and Smith, is being remodeled. The house, which has a seating capacity for 700 people, will hereafter be known as the American.

STREATOR, ILL.—C. A. Day has been appointed manager of the Majestic theater.

LA FAYETTE, IND.—Luna Amusement Company has plans by W. K. Eldridge, 806 Board of Trade building, Indianapolis, for an addition 36 by 47 feet, and other improvements to a moving picture theater.

MARION, IND.—Royal-Grand Theater Company has been incorporated with capital of $150,000 by George D. Lindsay and James P. Rusby.

ADEL, IA.—Palace theater has been purchased by Mrs. Fay Ferguson.

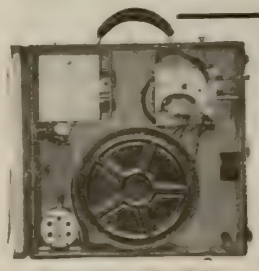
AKRON, IA.—John Jeroke has purchased the Majestic theater from Alfred Klemm.

DODGE CITY, IA.—Moving picture theater is being constructed here, 108 by 200 feet, with seating capacity for about 4,000 people. It will cost $35,000, and be conducted under the management of Elbert & Getchell.

DWIGHT, IA.—Mr. and Mrs. Allen have sold the Lyric theater to Mrs. Costello.

ELLSWORTH, IA.—Theater formerly owned by the Ellsworth Amusement Company has been taken over by George A. Hanson.

FOREST CITY, IA.—Forest Secor has disposed of his theater and moving picture business to J. P. Neist.



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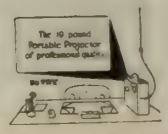

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"They are successful, and we have had no trouble with them whatever.

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THIS IS ENLISTED SERVICE

Come on, Boys
Uncle Sam needs you now

Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

Liberty Loan Films Quickly Distributed

Massachusetts Branch of Motion Picture War Service Bureau Shows Efficiency by Smooth Distributing of New Bond Selling Films.

By Richard Davis Howe, 80 Summer Street, Boston, Mass.

BOSTON, MASS.—Through the voluntary co-operation of local film exchanges the distribution of New England of the five different pictures boosting the Liberty Loan was carried out with speed and efficiency and without a hitch. Because of the lack of prints it was found necessary to confine the pictures to the larger towns and cities and arrange to have the smaller places exhibit lantern slides, which were sent to them direct from the New England Committee of the Liberty Loan Campaign.

The following exchanges in Boston worked together in distributing the films, which were sent to more than two hundred towns and cities in New England: The Paramount, Metro, Fox, Universal, Pathe, Select, Triangle, Goldwyn and Vitagraph, V-L-S-E. Each exchange volunteered the services of their booker to aid in the work of distribution. Details for distribution were completed at a meeting of the various bookers and Manager Harry Asher of the local Paramount office, who is in charge of the distribution.

Louis B. Mayer, who is director of the Massachusetts branch of the Motion Picture War Service, has general supervision of all work being performed by the exhibitors and is ably assisted by Mrs. Alice Rice Carroll, a prominent Massachusetts exhibitor and lecturer.

Pratt Circuit Takes New Stoneham House.

Stoneham, Mass.—Stoneham's new moving picture theater, built at a great cost for Joseph Deffarari, one of this city's most prominent merchants, has been leased by Ralph Pratt, owner of the Premier theater in Newburyport, Mass., Ioka theater and the opera house in Exeter, N. H.

General Manager Eberhard of the Pratt circuit will have supervision over the new house in this place and has contracted for the Goldwyn service through Manager Harry F. Campbell of the Boston exchange of the Goldwyn Pictures Corporation.

Herman Ribkin Handling New Ivan Film.

Boston, Mass.—"Married in Name Only," the latest Ivan production, is being exploited in New England territory by Herman Rifkin, president and general manager of the Eastern Feature Film Company of Boston. He has the New England rights for this production and predicts that it will go strong.

Frederick Summers Takes Olympia Theater.

Farmington, N. H.—Bert Avery, who recently took over the control of the Olympia theater, a moving picture house, has sold his rights to Frederick C. Summers. The theater was formerly controlled by Walter Young, who has joined the National Army at Camp Devens in Ayer.

Manager Shapiro Ready to Move.

Boston, Mass.—With a few minor details to be completed Manager William D. Shapiro of the Fox Film is ready to occupy the company's new headquarters at No. 45 Piedmont street, in the heart of Boston's film exchange district.

The main office is located in the center of the first floor and covers one-third of the large floor space of the main building. Manager Shapiro has a large, airy office leading from the main entrance. Adjoining the manager is the office of Thomas Jennings, the Fox booker. Then come the bookkeeper's offices and the stenographers. The main offices are exceedingly well planned for convenience and the systematic handling of business with speed and accuracy. All the rooms are sunny, well ventilated and well lighted. The shipping room is so located that the Fox automobile can drive right into the room, be loaded, and off to its destination without any delays.

Several fireproof vaults are located on the second floor and a dumb waiter connects this department with the shipping room.

The re-wind room is on the second floor and is a large airy room giving the score or more girls excellent conditions under which to perform their work.

One of the main attractions of the new exchange is the exhibition room, a classy little theater in which two score exhibitors can see the run-offs with every degree of comfort.

The advertising department is in the basement where huge quantities of the Fox advertising paper is handled.

Letters of Commendation to Exhibitors.

Boston, Mass.—Every Massachusetts exhibitor who exhibited slides advertising the "Liberty Fund" campaign, which was conducted recently, or gave permission for "four-minute" men to speak in their theaters, or allowed sailors to solicit money in the lobbies of their houses, were the recipient of a letter of acknowledgement and thanks from the committee in charge of the campaign.

In the letter the Committee praised them for their patriotic spirit and the great good which they did in making the campaign a complete success. They also enclosed a written statement of the amount of money collected in the various theaters and lobbies.

Strand Film Company Opens Office.

Boston, Mass.—Another addition to the ranks of state rights distributors in New England is that of Edward L. McEvoy, organizer and general manager of the Strand Film Company, of No. 23 Piedmont street, this city. The Strand company is now in the field for the best big features in the market. Already Manager McEvoy has contracted for the King Bee comedies, which he expects to make a lot of money with in this territory.

Mr. McEvoy has attached to his staff Frank H. Wotten, formerly a motion picture exhibitor in Waltham, Gardner, Natick, Cambridge and other cities, and George H. Grant, a prominent business man of Ellsworth, Me., who though without a great deal of experience in the picture industry is possessed of unusual executive ability.

Manager McEvoy has secured the services of two well-known film salesmen, Joseph Benoit and Joseph Dumas. With this staff Mr. McEvoy is equipped to exploit any feature picture promptly in all parts of New England.

War Films at Keith's Make Hit.

Boston, Mass.—Excellent notices were given by the various leading Boston newspapers to the first showing in the Keith's theaters in this city of the British official war pictures known as "The Retreat of the Germans at the Battle of Arras."

The Keith interests have booked the entire set of pictures for their two Boston houses—Keith's vaudeville theater and the Boston theater, the largest motion picture and vaudeville house in New England.

Reopens Sanbornville Show.

Sanbornville, Maine.—The Town Hall, the leading moving picture house of this territory, has been reopened by A. N. Sanborn. Mr. Sanborn was recently drafted into the National Army and closed his house when he saw the duty of serving his country before him. The district board later ordered his exemption because he has a wife and three children.

Notes from New England.

Clinton, Mass.—A whole half of the front page of the Clinton Item was used by the Star theater in its advertising of "The Birth of a Nation."

Boston, Mass.—Many of the leading publications in New England are carrying advertisements of the first Paramount serial, "Who is Number One," which is to be released October 29.

Robert Clark Takes Charge at K-E-S-E.

Boston, Mass.—Robert Clark, well known in New England film circles, has been appointed manager of the Boston office of K-E-S-E, relieving B. N. Moran, when R. D. Marson, one of New England's veteran film men, left George Kleine to establish a state's rights concern of his own. Mr. Moran has returned to the Texas office, where he will once more take charge of affairs there.

Mr. Clark is a welcome addition to the Kleine forces and should prove a most successful manager, as he is very well acquainted in this territory and knows the film game well.

Exchange Man Answers Call.

Boston, Mass.—Edward Kleine, one of Boston's independent distributors and head of the Central Film Feature Film Company, located on Church street, has been called to the colors in Uncle Sam's draft army and reported with the "second forty" to Camp Devens at Ayer, Mass., last week. He has closed up his business until the war is over. Last reports were that he was enjoying the new life.

Philadelphia Film Business Does Its Part

Meeting at Office of Chairman S. V. Mastbaum Completes Plan for the Distribution of the New Liberty Loan Appeal Films.

By F. V. Armato, 144 North Salford St., Philadelphia, Pa.

PHILADELPHIA, PA.—A meeting was held on Tuesday morning, Oct. 9th, in the office of the Stanley Company, 1214 Market street, to complete plans for the distribution of a picture made to boost the second Liberty Loan. The production consists of five distinct episodes, each 500 feet in length. Among the many celebrities are the President appearing in the picture together with more than forty stars of the stage and screen. Local distribution of the picture is in the hands of the committee, of which Stanley V. Mastbaum, managing director of the Stanley Company, is the chairman, and Harry W. Schwalbe, of the First National Exhibitors' Circuit, is secretary. The following are members: John Clark (Paramount Artcraft); George Ames (Goldwyn), Joseph Hebrew (Vitagraph), Robert Lynch (Metro), Max Milder (Select), James Flynn (Peerless), W. R. Priest (World), George Dembo (Fox); W. S. Seymour (Triangle), William Sachsenmeyer (Universal), H. O. Osborne (Pathe) and A. L. Einstein of the Stanley company.

This committee has arranged for distribution through their various exchanges, and in order to avoid any possible confusion, each episode has been assigned exclusively to two of the ten companies, as follows: The first episode will be handled by Universal and Vitagraph, the second by the Metro and Paramount, the third by Fox and Goldwyn, the fourth by Pathe and Triangle and the fifth by the World and Select. Exhibitors are earnestly requested to facilitate the handling of these pictures to the greatest possible extent, and it is particularly called to their attention that the pictures are distributed to them absolutely without any cost to themselves.

Charles Segal Now Sole Owner of the Apollo.

Philadelphia, Pa.—Charles Segal terminated an existing partnership on Saturday, Sept. 1, and became the sole owner of the Apollo theater, at 52d and Thompson streets, by buying out his two partners. Mr. Segal is a pioneer in the picture business, and has, since the early days of the business, paved the way for many theaters to a successful career. The Apollo, which was his latest enterprise, had the reputation of a "white elephant" three years ago, when he first took hold, and it was his personal perseverance and attention that brought about its success. Today the Apollo stands high among the leading theaters of this city and is a fair example of the results of following the Stanley system methods. Alterations, decorations and improvements are now being made here to the extent of $5,000, which will include a ladies' retiring room and a gentlemen's smoking room. New carpet is being laid through the house and rich velvet curtains hung. The front part of the building is of glazed terra cotta, which will be treated by a process to bring back its original color and luster. The theater has a seating capacity of 1,200 and furnishes excellent musical accompaniments for its big productions with a Kimball organ.

Shows and Features of Recent Date.

Philadelphia, Pa.—Following is a list of the important film attractions which were shown here during the week of October 8.

At the Stanley Maxine Elliott made her screen debut in this city in "Fighting Odds," the Goldwyn feature. The Paramount's first Mack Sennett comedy release was roundly applauded.

At the Victoria D. W. Griffiths' "Intolerance," the much-heralded feature, opened a week's engagement. The attendance at times was overwhelming and some difficulty was experienced in handling the crowds.

There seems to be as many grown-up children in Philadelphia as there are children of more tender years who came to see "Jack and the Beanstalk," which commenced its second week at the Arcadia. The attendance was so great that the house was taxed to its capacity of both varieties.

The Regent's first attraction of the week was "Rasputin, the Black Monk." Olga Petrova in "Silence Sellers" and Vivian Martin in "The Trouble Buster" followed.

The Strand, where many important first-run pictures are to be seen, had a novelty in the presentation of "Bab's Diary," picturized from the story by Mrs. Rinehart, with Marguerite Clark as Bab, and Julian Eltinge in one of his famous female impersonations, in "Countess Charming."

The Palace, as the first of its two feature plays of the week, offered "When a Man Sees Red," with William Farnum, and a new film production entitled "Parentage."

The Alhambra presented the new Mary Pickford photoplay "Rebecca of Sunnybrook Farm."

Patrons of the Great Northern for two days enjoyed "Polly of the Circus," with Mae Marsh, with Ethel Barrymore in "The Lifted Veil," and Douglas Fairbanks in the "Lamb," which followed.

Pauline Frederick was seen for the first time in West Philadelphia at the Locust in "Double-Crossed," with Mme. Petrova in "Exile." The Belmont had Anita King, in "Girl Angel," followed by "Sands of Sacrifice" and "A Rich Man's Plaything" for two days each. The Leader started with George M. Cohan in "Seven Keys to Baldpate."

The Family is now showing six first run productions each week. Al Boyd, who has permitted Joseph Murphy to go in for this new policy believes in doing things in a new way. At present several hundred complimentary tickets are being distributed for the purpose of encouraging the feminine theatergoers to patronize this house.

W. D. Neilds Steers Tioga Theater.

Philadelphia, Pa.—W. D. Neilds, manager of the Tioga theater, which comes into possession of William Boogar about the first of February, has had a long and notable career. His experiences have been varied, manager of theatrical enterprises, advance press agent and treasurer. His connections have been with Mr. Reese and Ed. Mozart of New York and many others. Mr. Neilds was also manager of the Coliseum in West Philadelphia for C. Stamper, before coming to the Tioga, where his popularity has become widespread.

Superior to Get State Rights Films?

Philadelphia, Pa.—C. H. Goodwin, secretary of the Exhibitors' League of Philadelphia, went to New York last week. It is rumored that he intends to secure some remarkable state right productions to release through the Superior Film exchange, which he has recently opened.

Some Good Ideas to Boost War Film.

Philadelphia, Pa.—H. A. Sullivan, manager of the Belmont, one of the theaters belonging to Fred Nirdlinger circuit, is preparing a novel and attractive display to be used in conjunction with the presentation of "In the Wake of the Huns," to be shown here during the week of October 22. The scheme involves several original ideas. Upon the sidewalk in front of the theatre, a war-time trench will be built of sand bags, and soldiers of the various allied nations will be in them. Also four sentinels, in the uniforms of an American-British, French and Russian soldier will pace up and down in front of the theater. Upon the opposite side of the street a search light will be placed upon the roof of a building and operated by a capable man. Occasionally the lights in front of the house are to be extinguished so that the full effect of the searchlight playing on each of the sentinels may be observed. The front of the building will also be profusely decorated with flags and bunting.

F. W. Buhler Decides on New Uniforms.

Philadelphia, Pa.—The new uniforms supplied by General Manager F. W. Buhler are now being worn by the girl ushers and cashiers of the Victoria, Ruby and Savoy theaters. Each one has been specially tailored to fit the individual. They are also decidedly distinctive in character and give the wearer a sort of military bearing. The jacket is close fitting and is trimmed with velvet collar and cuffs being edged with gold and white braid, which gives it a very striking effect. The skirt is plain tailored, having graceful lines. No caps are worn by the girls, which enhances the dainty effect given by their carefully arranged coiffure.

A. G. Buck Leaves Perfection for Select.

Philadelphia, Pa.—A. G. Buck resigned as manager of the Perfection exchange after making new records for increases in business during the past summer months. Mr. Buck was exceedingly popular among the trade and the local exhibitors, who responded quite freely with their bookings. He leaves with the greatest respect and best wishes from his former employees, who wish him future success. Mr. Buck goes to the Select exchange on Monday to assume his new duties.

Bert M. Moran, who arrived here recently from the Boston branch, will be his successor. He has had considerable experience in this branch of the business, having represented Geo. Kleine in many cities throughout the United States and Canada.

Hippodrome Has Splendid Openings.

Allentown, Pa.—George Bennethum opened the doors of his Hippodrome theater here for the first time Saturday, October 6. Tremendous crowds were in attendance to witness Pauline Frederick in "The Love That Lives" on the opening night. The theater presented a most inspiring sight to the local theatergoes with its rich and beautiful decorations and up-to-date appointments.

Another Allentown Theater Soon.

Allentown, Pa.—Dr. Stuckert, a dentist, is expected to open the Strand theater soon for its initial performance. This house will have about 800 seats and is reported to be strictly up-to-date.

George Meeker to Engineer New Idea.

Philadelphia, Pa.—George Meeker, formerly manager of the World Film local exchange, has been given a highly important position by Stanley V. Mastbaum with the Stanley corporation. He will shortly engineer a very promising co-operation plant whereby the local exhibitors will be helped to better their conditions in their respective neighborhoods.

Theater Notes from Western Pennsylvania.

York, Pa.—J. Barry, of the Jackson theater, has spent about $15,000 in practically rebuilding this theater. An orchestra will furnish the music when completed for the features to be shown here. The seating capacity is estimated to be about 1,000.

York, Pa.—The Wizard theater has been subjected to a considerable amount of alterations and many improvements. When completed Mr. Dickman proposes to install an orchestra to furnish the music for his feature presentations.

MORE ONTARIO JOTTINGS.

Strand's "New and Steadfast Policy."

Toronto, Ont.—Manager Clarence Robson, of the Strand theater, Toronto, has come out with a big announcement regarding the "new and steadfast policy" of his theater. He has decided to book features on the open market and programmes will be entirely changed every Monday and Thursday. Prices will never be changed, he declares. The evening scale is 10c, 15c and 25c, while for matinees the prices will be 10c and 15c. The 1917-1918 season for the Strand officially started on Monday, October 1, with "The Law of the Land," featuring Olga Petrova. The attraction during the second half of the opening week was Fox's "Some Boy," with George Walsh. Manager Robson has adopted "Three Days Each Production" as his programme slogan, while he calls his theater "The House of Big Stars."

Big Shows in London (Ont.) Theaters.

London, Ont.—Manager Minhinnick, of the Grand theater, London, Ontario, has spoken with reference to the future policy of his theater. He has booked nothing but multiple-reel subjects, particularly state right features, for the coming season. He will present some vaudeville with each big feature to fill out the programmes. Some of the attractions which he has booked include "Beware of Strangers," "Redemption," "The Public be Damned," "Jack and the Beanstalk," "The Honor System," "The Conquerer" and others.

The Patricia theater, London, is giving double feature matiness. Starting Monday, September 24, two features are being presented every afternoon while the regular feature attraction only is shown at night.

For some timé the Majestic theater, London, has given two five-reel features each matinee, changing them three times each week.

Business Notes and Personals.

Toronto.—Both the Strand and Loew's Yonge Street theater, Toronto, have booked the Alice Howell Comedies. Loew's theater has also signd for the Harvey Lloyd Comedies, Pathe made.

Toronto.—The General Film Company donated four reels of pictures for use at the special children's benefit matinee performance at the Temple theater, Hamilton, Ontario, which was staged recently by Manager Wall for the St. Hilda's Chapter of the Daughters of the Empire. About $200 was realized from the show for comforts for Canadian soldiers overseas. More such matinees are promised.

Hamilton, Ont.—During the course of a recent entertainment for returned soldiers at Edgemount, the Hamilton Health Association was presented with a projection machine by the Lucky Patriotic Euchre Club. Manager Stroud, of the Savoy theater, Hamilton, loaned a five-reel feature for the occasion and a show was given for the crippled warriors.

Toronto.—Benny Rogers, Ontario branch manager for the Fox, has secured the third week in December at the Grand Opera House, Toronto, for the first run of "Jack and the Bean Stalk" in Canada. This feature will be put on as a road show throughout Ontario.

Toronto.—Manager William Sturgess, of the Imperial theater, a Universal booster, has made a number of nice improvements in both the interior and exterior of his house. One of the new fixtures is a big electric sign of startling design and effect.

Atlanta, Ga.—It was quite apparent from the capacity crowds at the Forsyth theater this past week that the wild west film has lost none of its appeal, and that Douglas Fairbanks still retains his great host of admirers in Atlanta.

"Redemption," featuring Evelyn Thaw and son, is playing this week to capacity at the Criterion theater.

North Carolina Exhibitors Are Not Asleep

President Wells and Secretary Varner Are on the Watch to Combat Any Ill-Digested Film Laws that May Be Proposed.

By D. M. Bain, Wilmington, N. C.

WILMINGTON, N. C.—With the forthcoming sessions of the North Carolina Legislature less than sixty days off, President Percy W. Wells, of the North Carolina Exhibitors' Association, is bending every effort to mobilize the forces of the association and be in readiness to combat all efforts to put over harmful legislation which threatened at the last session, but which was forestalled through prompt action of the league. The state organization employs a representative regularly to stay in Raleigh during the sessions of the Legislature, a shrewd observer who keeps President Wells and Secretary Varner posted of any threatening clouds.

State censorship for North Carolina seems hardly possible, as there has been very little agitation along this line from any section of the state and the lawmakers are content to let the matter rest in oblivion until such a time as there is a strang and insistent demand for it. Several localities, among them the city of Greensboro, already have local censor boards, but no trouble has ever been experienced with them. Representative L. Clayton Grant, from this county, is one of the most sincere friends the motion picture industry has ever had in a law-making body and his missionary work alone has resulted in warding off several dangerous movements in the past.

The fluke bill passed by the last session which was intended to exempt theaters from taxation by the counties, but which in reality left it to the discretion of the several counties, will probably be corrected early in the present session. The error occurred in engrossing the bill for the signature of the governor, the exemption clause having been omitted.

Picture Theater Becomes Vaudeville House.

Raleigh, N. C.—E. D. Hines, of Roanoke, Va., has taken over the handsome Strand theater, built a year and a half ago for the Aronson & Browne Amusement enterprises, and will convert it into a vaudeville theater. The Strand, one of the handsomest theaters in the South built for pictures, has never been successful and this is the third deal in which it has figures since its first opening. Its location on a side street away from the center of business has kept it from being the success that it would otherwise have been, and the less commodious houses situated on the main thoroughfare get the business while the Strand barely exists. Mr. Hines will open with Keith vaudeville on October 22.

Mr. Hines, who apparently has aspirations towards becoming a theatrical magnate, has also closed a deal by which he takes over the Trenton theater in Lynchburg, Va., at an early date. This theater also will be changed from pictures to vaudeville. He has signed contracts with the Charlotte Pathe exchange, through George V. Atchison, for Hearst-Pathe News which he will feature at all his theaters in connection with his vaudeville bills.

Tar Heel Exhibitors Will Do Their Part.

Lexington, N. C.—"Hooveritis" is reported as the latest malady affecting Hon. Henry B. Varner, and the North Carolina state chairman of the United States Food Administration is busy these days lining up the Tar Heel exhibitors to do their part in food conservation. The southern exhibitors as a whole are patriotic to a marked degree since the war has entered the United States and Mr. Varner states that he has yet to meet the first exhibitor in the state who is not anxious to do everything the Government asks of him in helping to conserve the world's food supply.

G. F. Daniels Will Manage House at Durham.

Durham, N. C.—George F. Daniels, formerly manager of the Piedmont theater at Greensboro and recently a road man with the Washington K-E-S-E exchange, becomes manager of the new Orpheum theater here the latter part of the month.

Manager Barron Pays a Visit.

Greensboro, N. C.—Traveling in a late model benzine buggy of liberal proportions, Manager C. H. Barron of the Washington Paramount-Artcraft exchange paid this city a visit last week, being one of the stops on a tour which Mr. Barron is making over his territory, combining both business and pleasure. Mr. Barron states that his road men in this territory, Messrs. Busch and Randall, are now working on the Paramount serial exclusively, the regular feature service having been placed in practically every town of five thousand population or over in the territory covered by the Washington exchange.

New Mayoden House Wholly Concrete.

Mayoden, N. C.—The New Pickwick, Mayoden's modern theater, is nearly completed and Manager Tullock expects to open about the middle of November with exclusive features. The Pickwick is one of the most modern theaters in a small town in the South and is quite a novelty in theater construction, being built entirely of concrete with reinforced concrete girders and beams. The old Pickwick, formerly conducted by Mr. Tullock, will be closed upon the opening of the new house.

C. E. Wagner Buys Grotto Theater.

Burlington, N. C.—C. E. Wagner, owner of the Palmetto theater, Chester, S. C., has purchased the Grotto theater here and has already assumed its management. Mr. Wagner is becoming largely interested in theater properties throughout the Piedmont sections of North and South Carolina and expects to obtain control of a chain of eight or ten theaters within the near future, according to a statement.

Broadway Theater at High Point Sold.

High Point, N. C.—A. B. Huff, formerly manager of the Isis theater at Greensboro, has taken over by purchase from J. Lee Stone the Broadway theater here.

George Does a Lot of Things.

Charlotte, N. C.—"Let George Do It" in the local Pathe exchange means George V. Atchison, one of the hustling young men who market Pathe productions from that office. George has recently had produced a series of blotters which he is mailing to the managers in his territory, the reading matter on the blotters starting off with the declaration "If there were better pictures made I would handle 'em, (signed) George, Pathe, Charlotte." That George has the courage of his convicions is proven by the fact that he recently booked three serials in one theatre—each for a two-day run—making a solid Pathe week in that theater. With "Diamond Dick" Anderson in command of the Pathe baliwick and "Let George Do It" Atkison and C. E. Livezy (pronounced "live easy") on the road, this office furnishes fat pickings for the punsters.

Ruling on Theaters in Training Camps

War Department Issues Order on Amusement Companies in and Near the Cantonments—Control of and Income from Concessions.

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

WASHINGTON, D. C.—No concessions to private enterprizes are to be granted within the mobilizatilon camps, according to an order just issued by the War Department, which states that "In view of the provisions that have been made and of the additional facilities planned for the amusement and recreation of troops in division camps and cantonments, the following instructions are published for the information and guidance of all concerned:

"1. No concessions to private enterprises will be granted within the camp proper, but camp commanders will make such arrangements as local conditions may warrant for the location of private amusement enterprises in the vicinity of camps (on Government property, if possible) and for exercising such control over them as may be necessary.

"2. The co-operation of local citizen organizations that have been formed under the direction of the Commission on Training Camp Activities in the vicinity of every camp will be at the service of camp commanders in the supervision and control of amusement enterprises.

"3. Camp commanders will not hesitate to close undesirable amusement places located on Government property or to prevent by use of the provost guard or otherwise the attendance of soldiers at such amusement places located on private property.

"4. Concession privileges should be sold on a cash or percentage basis and the receipts therefrom devoted, under the direction of camp commanders, to the various institutions having to do with the welfare of the soldiers both within and without camps.

"5. In view of the varied conditions existing in the different camps special and unusual local situations with respect to amusements may be taken up with the War Department for special action."

Select Pictures Takes Office Space.

Washington, D. C.—The Select Pictures, the organization recently formed to take over the Selznick interests, has secured a location in the quarters formerly occupied by the V-L-S-E exchange at 811 E street, Northwest. The lower floor has been repainted and redecorated and fitted out with heavy quartered oak office furniture.

In Manager Vivian Whitaker's office, back of the main office, the buff colored walls form a fine background for the framed pictures of the stars appearing in the releases handled by the corporation. The front office is railed off from the space serving as the reception room. The third floor of the building is used as the film and poster and delivery departments.

Mr. Whitaker now has his office going in good shape and is well pleased with the way bookings are being obtained throughout the territory. W. A. Ballenger is covering Virginia, and O. R. Brown, of the firm of Aronson & Brown, operating a motion picture theater in Raleigh, will look after the interests of the company in North Carolina. A third man is soon to be put on for Maryland.

Charles Moss Gets "Maciste" Rights.

Washington, D. C.—Charles Moss, who has been covering Virginia for Pathe's Washington exchange, has resigned his position to become a magnate on a small scale. He has bought state rights for Virginia on "Marvelous Maciste" and will add others if the opportunity presents itself.

Mr. Moss is one of the best known traveling men in this section. He had been with Pathe for three years, a part of which time he was stationed in Charlotte. He broke into the game a number of years ago as owner and manager of the Lyric theater in Petersburg, Va., later going to Cincinnati, O., where he opened an independent exchange. Upon coming to Washington he joined Warner's Features, this being his last place before going with Pathe.

Time to Renew Capital City Licenses.

Washington, D. C.—Wade H. Coombs, superintendent of licenses for the District of Columbia, has just issued a notice informing the owners and operators of motion picture and other theaters in Washington that all theater licenses for this year will expire on October 31. All persons desiring to continue in the motion picture and theater business must promptly renew their licenses.

Theaters Paid $87,625 Tax in August.

Washington, D. C.—Motion picture and other theaters, museums and concert halls paid into the treasury of the United States during the month of August, according to figures just compiled by the Internal Revenue Bureau, the sum of $87,625.45, as a result of the imposition of war taxes based on the seating capacity of the houses. This is $32,554.17 greater than the receipts for the same month of 1916, totaling $55,071.28.

Guy Brandt Made a Corporal.

Washington, D. C.—Congratulations are being sent forth from filmland of Washington to Guy Brandt, late assistant manager of the local K-E-S-E exchange, now a member of the New National Army. Although in Uncle Sam's service but about two weeks, Private Brandt has become Corporal Brandt, with every chance of further promotion even to the extent of shoulder straps.

Toronto News Letter.

By W. M. Gladish, 1263 Gerrard St. East, Toronto.

Operator Knew What He Should Do.

TORONTO, ONT.—An unnamed projection machine operator at the Crown theater, Toronto, is something of a hero. He did his duty and used his head when fire broke out in the booth of the theater at 591 Gerrard street East, on the afternoon of the Canadian Thanksgiving Day, Monday, October 8.

When the film burst into flame the operator quit his cabinet, the door of which he closed, proceeded to the stage and announced to the crowd that his machine had broken down and could not be fixed until the evening performance. He asked the people to be good enough to leave the theater at once. The house, which was built only one year ago, seats 900, and was almost filled at the time.

A new feature was obtained for the evening performances, which were held without a hitch.

Moving Picture World requested the name of the thoughtful operator, but the latter did not wish it to appear in print. Fire Department officials complimented the man for his coolness and promptness of action.

Order Regarding Comments on Pictures.

Toronto, Ont.—The Canadian Government, through Colonel Ernest J. Chambers, chief press censor for Canada, has advised all newspapers not to publish quoted comments about moving picture releases from newspapers of the United States whose circulation in Canada has been barred. The comments by the newspapers in question have formed part of the advertising matter sent out by one prominent film company. It is not desired to have the name of any prohibited newspaper appear in any publication in the Dominion.

New State Rights Exchange Formed.

Toronto, Ont.—An exchange to be known as Griffin Pictures and heated by Peter Griffin, the Canadian theater veteran, has been organized with headquarters in Toronto to handle a number of state right attractions and other pictures. The company has secured the Canadian rights for Herbert Brenon's "The Lone Wolf" and also "Salambo" and "Vera, the Medium."

Canadian Universal Doings.

Toronto, Ont.—Maurice Fleckles, of Jewell Productions, Inc., conferred with General Manager Clair Hague of the Canadian Universal, at Toronto, during the week of October 1, after which it was announced that the state right features department of the Canadian Universal would handle Jewel Productions throughout the Dominion.

Lloyd Evans, a popular member af the office staff at the Canadian Universal's headquarters here, has joined the Canadian Colors for war service.

A. W. Perry, an advertising man of Toronto, has joined the advertising department of the Canadian Universal.

Record Business With "Fighting Odds."

Toronto, Ont.—The Regent theater, Toronto, did record business with the third Goldwyn release, "Fighting Odds," on Monday, October 8. The box office sold no less than 4,500 admission tickets on the one date, which means that the house was filled to capacity three times during the day. This was the biggest day at the Regent since the showing of "The Battle of the Somme," one year before, when practically the same record for a day's business was established. The top admission price for the orchestra floor at the Regent is 35 cents.

New Pictorial Weekly Company.

Toronto, Ont.—Announcement has been made regarding the organization of "Commercial Films, Limited," with headquarters at 102 King street West, Toronto. The general manager is F. St. Austell. The company will produce the "All Canada Weekly," a news pictorial covering current events in the Dominion and other pictures.

New Policy for Regent at Ottawa.

Ottawa, Ont.—The Regent theater, Oatawa, has outlined its policy for the coming season. The Regent has signed for Goldwyn and also "The Slacker," "Womanhood," "Mother o' Mine," "Twin Beds" and others. The Regent orchestra consists of seven pieces under Director Rudolph Pelisek. Coming soloists include Willis Flanagan, of Boston; Mlle. Rubanni, Mme. Choiseul and Harold Jarvis, of Detroit. Prices for the season will be 10 and 15 cents for matinees and 15, 20 and 25 cents for evening performances.

Wanted, Some Queer German Dog.

Sault Ste. Marie, Ont.—As an advertisement for the Mutual serial, "The Girl and the Game," Manager Leo Crume of the Princess theater, Sault Ste. Marie, Ontario, offered a reward of $250 for a brindle dachshund "5 feet long and 7 inches high." The impossible canine also had other unusual characteristics and Manager Crume offered in addition one reserved seat ticket for the whole series for every foot of dog returned to him. He

warned the public, however, to make haste in looking for the pup, as it was liable to shrink. "He shrinks from water, so catch him before it rains or he'll shrink a couple of tickets on you," was the amusing announcement by Crume. "His distinguishing mark is that two back teeth are missing. Let him bite you and then examine the marks. No questions asked. I will be up all night waiting."

Short Interesting Jottings.

Toronto, Ont.—The first release of Wharton's "The Great White Trail," was to the Hippodrome, Toronto, during the week of October 8. The Canadian and Alaskan rights to this feature were secured by John C. Green, the veteran exhibitor of Galt, Ont., but the Canadian distribution is being handled by Regal Films, Limited.

Toronto, Ont.—A recent visitor at Toronto exchanges was Mrs. Moore, who is the proprietoress of Moore's theater, Grimsby, Ont.

Toronto, Ont.—Manager W. F. Sexton of the Family theater, Toronto, one of the oldest exhibitors in Toronto, has been spending a late summer vacation at Monteith House, Muskoka, for a needed rest.

Toronto, Ont.—Manager Barrett of the Greater Vitagraph branch at Toronto, announced on October 9 that no less than thirty-three Toronto theaters had booked the latest Vitagraph serial, "The Fighting Trail." Twelve theaters on Queen street alone had signed contracts for the series.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compete with the standard of the MOVING PICTURE WORLD? There's a reason.

H. Marsey Out of Rialto Theater Company.

Buffalo, N. Y.—Harry Marsey has disposed of his interests in the new Rialto moving picture theater, formerly the Family, Buffalo, to a New York theatrical syndicate. The managers of the house are Samuel Caver of Boston and John R. Stevens of Buffalo.

Metro Employes Are Bond Buyers.

Buffalo, N. Y.—All members of the Metro Film, Buffalo, have purchased Liberty Loan bonds. An effort is being made to interest every film man in Buffalo in Liberty Bonds. Throughout the city they are buying freely.

Metro Exchange Notes.

Buffalo, N. Y.—The Metro Film Co. is enlarging its quarters. It will occupy the entire second floor of the Palace theater. The new offices will be fitted up into a beautiful modern exchange, elaborately furnished and equipped.

Ben Fitzer has been appointed salesman for the Metro to cover the Syracuse territory.

"Draft 258," the successor to "the Slacker," is booking heavy. The new feature is arousing patriotism by its appeal to the drafted men.

Universal Office Jottings.

Buffalo, N. Y.—G. H. Christoffers of the Universal, Buffalo, was in New York last week. Mr. Christoffers visited the Universal offices and also his family, who live in New York City.

Frank J. Leonard, road man for the Universal, is signing exhibitors up for the Animated Weekly. Mr. Leonard covers the territory east to Rochester and part of Pennsylvania. He reports that the bookings are heavy and in great demand.

Clarence Ross and Frank Schulman, members of the Universal, are now at Camp Dix, although Mr. Ross has just been married.

Buffalo Theaters Boost 'Smokes Funa"

Manager Franklin Co-operates with Buffalo Paper and Puts on a Special Tobacco Fund Show—Other Theaters Help the Cause.

By Joseph McGuire, 152 North Glenwood Avenue, Buffalo, N. Y.

BUFFALO, N. Y.—Another example of the practical patriotism of the moving picture theaters during war time has been brought to the attention of Buffalonians. Harold B. Franklin, manager of Shea's Hippodrome, is among those who realize that American soldiers must have "smokes," and plenty of them. He therefore arranged a stage tableau illustrating the need of tobacco by soldiers. In this work he co-operated with the Buffalo Evening News, which is taking subscriptions for a "soldiers' tobacco fund." At several performance at the Hippodrome collections were taken up to add to the fund.

The special attraction was well advertised and drew capacity houses. Douglas Fairbanks in "The Man from Painted Post" was the film feature. Mr. Fairbanks wired personally his congratulations to Mr. Franklin and The News on their "splendid tobacco campaign." The Hippodrome orchestra furnished appropriate music.

Patriotism Marks Theater's Premier.

The Broadway, formerly Sattler's theater, at 512-516 Broadway, opened under new management Friday evening. The new owners decided that patriotism should mark the launching of the enterprise and agreed to offer their entire proceeds for the opening day to the "smoke fund." The plan was a marked success. There was a musical program of patriotic airs. One of the features of the program was Gail Kane in "Souls in Pawn."

Jewel Films Distributed by Bluebird.

Buffalo, N. Y.—The Buffalo luebird office has taken over the distribution of the Jewel productions for New York State.

Mr. and Mrs. J. L. White of Galeton, Pa., visited the Victor Film offices last week. Mr. White is planning a hunting trip for F. M. Zimmerman and G. H. Christoffers of the Victor.

The Gordon theater of Rochester is offering three acts of vaudeville, five reels of features and a comedy. J. J. Raymond, manager, is enthusiastic over the new policy and he reports a liberal increase in patronage. Recently Manager Raymond introduced a great drawing novelty in the presentation of "Mother of Mine," the new five-reel bluebird specialty. While the production was being shown a quartet rendered a number of selections in harmony with the features of the play.

Carroll Theater at Rome Changes Hands.

Rome, N. Y.—Charles P. Gilmore of Oswego has taken over the lease of the Carroll theater of Rome, N. Y. His policy will be to feature vaudeville in connection with the regular pictures.

Harry Dixon Takes Over Globe Theater.

Buffalo, N. Y.—Harry Dixon, manager of the Sun moving picture theater, Buffalo, recently took over the Globe, Buffalo. "Put down in your note book," said Manager Dixon, "that we show the best pictures at the Globe, have a three-piece orchestra and have tripled our business."

Warn of Possible Express Delays.

Buffalo, N. Y.—The volume of general traffic now being tendered to the express companies is so great that the managers of the local offices have received instructions to inform shippers that moving picture films going to or from or within the territory east of the Mississippi will be receipted subject to delay on account of congestion.

Shippers of film have been requested to get their express shipments ready as early in the day as possible. All packages that can be sent by motor trucks should not be sent by express until the congestion is relieved, it is said. On account of the large volume of business for the Government and the number of freight and baggage cars being used in the troop movement, the express companies announce that they have much of the loads that would ordinarily be shipped by freight. In order to relieve the situation exchange managers and others have been requested to co-operate with the express companies as much as possible at this time.

J. H. Stoffel Praised as Showman.

Buffalo, N. Y.—"The livest wire in the community" is the name applied by local road men to Joseph H. Stoffel, manager of the Family theater, Albion, N. Y. His picture appears herewith. In a town of less than 5,000 inhabitants, including many prosperous retired farmers and other wealthy men, Mr. Stoffel is featuring the biggest productions, such as the "Slacker," and making a decided success of the venture. This Manager Stoffel believes that it pays to advertise and probably it is due to his originality in keeping his theater before the public that has contributed in a large measure to his drawing crowds. Film men predict that a future lies before Mr. Stoffel in a much deserved larger field. They say he could give points in showmanship to some of the big town exhibitors.

Joseph H. Stoffel.

New Moving Picture Corporation.

Buffalo, N. Y.—The Buffalo Moving Picture Corporation, capitalized at $125,000, has been organized. One of the incorporators is Frank L. Talbot, who organized and managed here the Allied Bazaar, conducted to raise a fund for war sufferers. The directors are Mr. Talbot, Maxwell M. Nowak, Ben Starr, S. K. Talbot and Charles McCready.

J. L. Drohen to Build at Dunkirk.

Dunkirk, N. Y.—Drawings have been completed for a $75,000 theater to be erected here on the Blood property in Central avenue by James L. Drohen. The structure will be concrete and brick, with a seating capacity of 2,000. The house will be fireproof and will be known as the Drohen Hippodrome.

Popular Cinema Extends.

Buffalo, N. Y.—John M. Sitterly, manager of the Popular Cinema exchange of Buffalo, and Harry Marsey have taken over the western New York branch of the Modern Film Company. The new company will move to 47 West Swan street, where it will operate under the name of the Popular Cinema. The Popular will continue releasing Art Dramas in addition to the present features. Miss Rappeport and Miss Frey of the Modern office staff will continue in the same capacities under the new management.

Stephen Clark in Khaki.

Buffalo, N. Y.—Stephen Clark, operator of the Rialto theater, Buffalo, is at Camp Dix.

Cleveland Exhibitors Arrange Flat Rate

Operators Accept New Scale Providing Sixty-two and One-half Cents an Hour for Projecting Film—Result of a Get-Together.

From M. A. Malaney, 218 Columbia Bldg., Cleveland, O.

CLEVELAND, O.—The discussion over the wage scale demands recently made by the local operators' union to the theater managers has been brought to an end by an amicable agreement between the union and the exhibitors. The discussion has resulted in a flat rate of 62½ cents for an hour's work, regardless of the number of seats or the number of shows. Laying aside all discussion of the amount of the rate agreed on, the fact that the same wages is paid for the same hour's work seems to be the only fair and business-like arrangement possible. What difference does it make in the booth whether there are two thousand or two hundred seats in the house? Few of the smaller houses can afford to have sloppy work in its booth. Then again it is not good for the trade to have the jealousy among operators that would have been sure to result in any other wages plan.

Picture of Kaiser? Yes, If Funeral.

Cleveland, O.—More revelations of German propaganda have come to light recently—this time in the film business.

It seems that shortly after the United States entered the war, a moving picture of several reels, showing the kaiser, the crown prince and Germany's armies was offered for censorship at Columbus.

The board looked at one reel of it and rejected the films. Later reports came to the board that these films were financed by German money and the object was to distribute them in this country in the interests of the German Empire.

Chairman Williams, of the Ohio Board of Censors, when asked about the truth of this matter, did not deny it. He remembered very distinctly the occurrence and how the pictures were rejected.

"Is the ban on pictures of the kaiser for use in Ohio?" Mr. Williams was asked.

"We will be very glad to pass a picture of the kaiser but it would have to be his funeral," he replied.

Bad Weather Lessens Business.

Cleveland, O.—After enjoying a good business the past summer the theaters of Cleveland have been experiencing very poor patronage during the last two weeks.

This is due primarily to the rainy and cold weather. Up to Saturday, Oct. 6, it had rained for seventeen consecutive days. Some days it was so cold that folks thought snow was ready to fall, and the result was that thousands remained indoors evenings.

Elmer Sell Cashes on Serials.

Youngstown, O.—Elmer Sell, manager of the Palace theater, Youngstown, has gained the reputation of the "serial" king in his town. Elmer has a small house, but an all-day grind and finds that serials pay best. He uses not less than three at one time, booking the latest thrillers that come forward.

Mr. Sell has been an exhibitor of Youngstown for nearly ten years.

Local Conference on New Tax.

Cleveland, O.—Cleveland exhibitors expect to hold a meeting shortly, at which the details of the new ticket tax will be discussed and outlined in full by a representative of the mayor's war board.

They are at sea as to how this tax will be handled and are anxious to learn the full particulars.

E. J. Schmidt New U. Manager.

Cleveland, O.—E. J. Schmidt, who is the new manager for the Victor Universal exchange in Cleveland, has had a wide experience in the film business. He was with Bluebird in New York, and later with the Victor Film service of Buffalo. He also has handled many state right pictures and evidently qualifies as an expert in both branches of the distributing end of the film business.

National Circuit Has Cleveland Office.

Cleveland, O.—The First National Exhibitors' circuit has now been firmly established in Cleveland territory through the opening of offices in the new Sloan building by E. Mandelbaum, who holds the franchise.

The Wolfberg Attractions, which is distributing the First National's pictures for Mr. Mandelbaum also has quarters on the third floor of this building. T. M. Eckert is the manager of the Wolfberg branch

Film Men in Khaki at Chillicothe.

Cleveland, O.—The last quota of draft army men to leave Cleveland, Oct. 5, included several moving picture operators.

They were Al Dolan of the Erie theater, James French of the Alhambra, Walter Olds of the Reel and Nathan Goldstein and John Krock.

They went to Chillicothe, Ohio.

MORE ILLINOIS NOTES.

By Frank H. Madison.

Kilbourne, Ill.—The Vaudette theater is the name of the photoplay house which will succeed the Gem. A company has been formed which purchased the equipment of the Gem and moved it to the Ketchum building. The opening was set for October 20.

Springfield, Ill.—Myrtle Stedman, Paramount star, has been appearing in person in Illinois houses with a number of songs. She was at the Rialto in Kewanee, the Apollo in Peoria and the Hippodrome in Peoria.

Freeport, Ill.—Manager Guiteau of the Majestic theater has a new policy. His house will be operated practically on a five and ten-cent basis, except that on Saturday and Sunday nights the admission will be fifteen cents.

Canton, Ill.—People always like to look at pictures of babies—especially their own. The Garden theater cashed in on this trait by showing slides of two hundred of Canton's most attractive youngsters.

Rutland, Ill.—Rev. Father Dickman, who has charge of the moving picture show at the opera house, turned over the theater on September 25 to the local Red Cross society when Mary Pickford in "Cinderella" was shown, to help the funds of the organization.

Cincinnati Considers the New Tax Problem

Shall Theaters Ask for an Extra Copper with a Ticket or Shall They Raise the Admission Another Nickel—No Move Made as Yet.

From Kenneth C. Crain, 307 First National Bank, Cincinnati.

CINCINNATI, O.—Now that the precise terms of the section in the new war tax bill affecting amusements have been made known, there is naturally a good deal of interest among moving picture exhibitors as to how the matter can best be handled, in order to take care of the tax of one cent for each ten cents or fraction thereof charged, with the minimum of inconvenience to the public.

As something like ninety per cent. of houses here charge ten cents admission, the remaining few being the dwindling number of five cent houses, with the Walnut charging 25 and 15 cents, it is apparent that the bulk of exhibitors and of moving picture patrons will be affected. So far the concensus of opinion seems to be that the exact amount of the tax will have to be paid by the patron in addition to the price of his admission, making it necessary to bring along a few coppers when out for an evening with moving pictures. The possible alternative is a flat five cent increase in admission charges, out of which the tax could then be paid by exhibitors. However, this has so far not even been suggested in Cincinnati. The most outstanding advocate of high prices in the city is the Walnut theater which is, as stated, the only 25-cent house in the city. Its manager, it seems, is not yet contemplating applying a similar charge at his other two houses, the Strand and Family, which are among the most popular in the city.

It is undoubtedly true that Cincinnati people have so far been able to take in all save the most spectacular attractions, such as "The Birth of a Nation," "A Daughter of the Gods," and so forth, at prices much below those prevailing in other cities. In spite of the rapid increase in the cost of operating a theater, including the higher prices for film service, increased wages, rent and the like, the ten-cent admission charge has virtually become standard in Cincinnati. It remains to be seen whether the war tax will accomplish a change and bring prices closer to the real value of the entertainment offered, which serves to supplant the stage attraction for which people are accustomed to pay as high as two dollars a seat.

Buy-a-Bond Films Now at Work.

Cincinnati, O.—In the great drive on behalf of the second Liberty Loan, which is now going on, Cincinnati has the honor of playing an important part, as the city is the headquarters through which some of the "Buy-a-Bond" pictures are being handled. Specifically, Picture No. 5 in the series on this subject, released by the World Film, is being handled through the local office, the entire 100 prints being released through Manager Stanley Hand's office in Cincinnati. The World pays all express charges on the films, which are being used liberally by exhibitors everywhere.

Automobile Thieves Annoy Patrons

Avondale, O.—Patrons of the Forest theater in Avondale, one of the most popular suburban houses in Cincinnati, have been worried a good deal lately by the operations of a group of thieves such as formerly had little to do with moving picture audiences, indicating, incidentally, the progress of the business. Nightly, long rows of automobiles are parked on the streets near the Forest, more than equaling the strings of machines seen at the big downtown houses. Lately automobile thieves have been helping themselves to cars, driving them to remote points and stripping them of everything movable. Special police protection, requested by the management of the Forest, so far has not helped much, as the thieves appear to be able to get away with machines whenever they like.

May Call New Theater the Gifts.

Cincinnati, O.—The new McMahan & Jackson theater on Sixth street has been duly christened, at least the name has been selected, after a warm contest, in which nearly 8,000 names and slogans were submitted. A Miss Gladys Rising was the winner, her name, The Gifts, with the slogan, "The Gifts Gives Pleasure to All," being decided as entitled to the

prize. An interesting incident of the contest was that a very young lady, of 12 years, submitted the same name, with a slogan which the judges declared to be the best of all—"Every Show a Ten-Blow." This, of course, refers to the fact that the theater stands on the site of the famous old Gifts engine house, which housed a company which worked at many a ten-blow fire. However, unfortunately, the father of this clever young woman was an employe of the paper which handled the contest, and hence was not eligible for the prize. The theater may be opened by the latter part of the month, as remarkable progress has been made on the work, largely through the personal efforts of Mr. McMahan. Arrangements have already been made to show Goldwyn attractions.

I. Frankel Now Owns the Lubin.

Cincinnati, O.—Hennegan Brothers are no longer interested in the Lubin theater, which for many years they have been prominently connected with. They have disposed of their interests in the West-Fifth street house to I. Frankel, who is now the sole owner of the theater. A pleasing incident connected with the transfer of interests was the presentation to Mr. Joseph Hennegan, who has been the active manager of the house, of a handsome loving cup, employees of the theater taking this means of showing their affection and esteem for him.

W. R. Johnson Opens Exchange.

Cincinnati, O.—Another place to secure film attractions has been added to the many already doing business in Cincinnati, as W. Rhea Johnson has opened an office in the Provident bank building, where he will not only handle the Harris P. Wolfberg attractions, but will book subjects on which he controls the Ohio rights. Mr. Johnson is well known as a large buyer of State rights, controlling in Ohio such pictures as "The Crisis," "The Deemster," "On Trial" and others, as well as some new Chaplin releases.

Newsy Notes from Michigan.

Detroit, Mich.—Harry S. Lorch, of the State Film Company, Detroit, is back from a three weeks' trip to the northern peninsula of Michigan, where he laid out a route for "A Mormon Maid" and his other features.

Detroit.—The Maxine theater, Detroit, is the first local house to sign for the new Paramount serial, "Who is Number One."

Detroit.—The Drury Lane theater, Detroit, was robbed of $350 (Sunday's receipts) early in the morning of Oct. 8.

Detroit.—Ray Branch, of the United Theater Equipment, reports excellent business. He is now looking for much larger quarters. No less than a half-dozen sales of Power's machines have been disposed of during the past few weeks.

Detroit.—Harry Charnas, president of the Standard Film Company, was a Detroit visitor last week.

Detroit,—M. H. Hoffman, of Foursquare Picture Fame, was in Detroit recently conferring with George W. Weeks, division manager.

Henry Zapp Appointed U. Manager.

Grand Rapids, Mich.—Henry Zapp has been appointed manager of the Universal exchange in Grand Rapids. He was formerly with Goldwyn, Fox and Paramount and is well known to western Michigan exhibitors.

Irons Signs for Artcraft-Paramount.

Findlay, O.—Harry I. Irons, formerly at Detroit for Pathe, has leased the Mystic theater, in Findlay, O., and has contracted for Artcraft-Paramount service. He writes the World Detroit office: "We opened last Saturday, Oct. 6, to big business."

Are There Too Many Pictures Released?

Detroit Exhibitors Ask World Representative Where They Can Put All the Good Stuff that Is Being Offered—Quality Is Better Than Ever.

By Jacob Smith, 718 Free Press Building, Detroit, Mich.

DETROIT, MICH.—Is there an over-production of pictures? If we take the word of exhibitors there is an over-production. "Where am I going to put it all" is the way many of them put it to The World correspondent. There are only seven days in the week, and if they play some of the attractions two days it means that something must be put on the shelf or canceled. Exhibitors feel that never before has there been so much good stuff on the market as right now, and it is getting better. Yes, sir, that fact cannot be denied—that the producers of this country never made as good pictures as they are turning out to-day. The stars are better—the people are selected with respect to whether they suit the part—the stories are better, the photographer is better; in every way pictures are better. Exhibitors are really at sea in selecting their program, and are being forced to let pictures go by that they want and yet can't use for lack of open time. Exhibitors seem to feel that it would be a good thing for the industry if there was less stuff on the market.

Kunsky Merges Two Exchanges.

Detroit, Mich.—John H. Kunsky and George W. Trendle, of the Kunsky Enterprises, announce the merging of the Metro exchange and the Madison Film exchange at Detroit to handle Michigan bookings. This announcement comes upon the heels of the resignation of J. O. Brooks, of the Madison Film exchange, and the desire of the owners to bring about the greatest economy in the conduct of their business. By merging the Metro and Madison it means that the Madison features will hereafter be sold through the Metro, and that all business will be transacted hereafter out of one office instead of operating two separate exchanges. The pictures referred to are "On Trial," "The Crisis," "Enlighten Thy Daughter" and "Idle Wives." The Metro will also handle the coming Petrova pictures, released through the First National Exhibitors' Circuit, as well as the coming Charlie Chaplin pictures.

G. M. Montgomery Will Be in Charge.

George M. Montgomery, manager of Metro, is to have complete charge of the merged exchanges. "Monty," as he is best known, has certainly made good as Metro manager, increasing the business way beyond the mildest expectations of Messrs. Kunsky and Trendle. Not alone has he increased the business, but he has effected a number of efficiency changes which have proved of benefit to Michigan exhibitors in the handling of affairs.

The Madison Film features have already been transferred to the Metro, at 73 Broadway, but in a few weeks or so the Metro will move to the fourth floor of the Madison theater building, where it will have fully 3,500 square feet of floor space. C. Howard Crane, Detroit's theater architect, is now working on the plans and he promises some unique innovations in laying out the floor. Good luck to Monty. He is deserving of it.

As for J. O. Brooks, who has no end of friends in Michigan, it will be a great surprise to learn that he has resigned, and while they will be sorry to see him leave the Kunsky organization they will anxiously await news of his new connection, to be announced later.

George Fuller New Pathe Manager.

Detroit, Mich.—George Fuller, for the past year at Pittsburgh for Pathe, has been appointed Pathe manager in Detroit, succeeding C. A. Perry, who went to Boston for the company. Previous to his affiliation with Pathe Mr. Fuller was with the World in St. Louis.

He announces that the new Colonial theater, Detroit, has booked Pathe first runs, both as to features and the Hearst-Pathe News Weekly.

Bert Williams Will Manage New Adams.

Detroit, Mich.—Bert Williams, for the past few years connected with the Woodward Theaters Company, of Detroit, as general manager, is now manager of the New Adams theater for John H. Kunsky. During his connection with the Woodward Company Mr. Williams built up an enviable reputation for "putting over" theaters which previously had been declared failures. We refer particularly to the Grand Circus theater, 310 Woodward avenue, which has been a huge success under the general direction of Mr. Williams and his company. His connection at the Adams gives him a new field and bigger opportunities. He succeeds R. G. McGaw, for the past 18 months with the Kunsky organization, who resigned October 6.

More Film Men Called to Service.

Detroit, Mich.—F. D. Martin, formerly manager of the Knickerbocker theater, Detroit, and for the past six months manager of the Fairmount Park, in Kansas City, was in Detroit recently paying his respects to his numerous friends. He expects to be called to one of the training camps before the 1st of November.

D. Leo Dennison, formerly manager of Paramount and recently with Foursquare Pictures, writes that he is with the ammunition train, Camp Lee, Virginia.

Sam Barrett, formerly with the Universal, Detroit, is with Company 337, Ambulance Corps, Camp Custer, Battle Creek.

J. A. Davis, formerly with Paramount, at Detroit, who is in the next call, has been accepted. Until he is called he is doing special work for the Cleveland office of Paramount.

Kunsky Buys More Pictures.

Detroit, Mich.—Just as we write this information has been received that John H. Kunsky has purchased "The Warrior" for Michigan. Also that he has purchased the Lynch-Triangle reissues featuring W. S. Hart.

Herb Fauser Back With General.

Detroit, Mich.—Herb Fauser, for the past six months with Universal, is again with the Detroit branch of the General Film Company.

Howard Gale Opens Detroit Office.

Detroit, Mich.—Howard Gale, a prominent and leading advance man, road man and manager in the amusement business, has been placed in charge of "The Garden of Allah" for Michigan. Mr. Gale has opened Detroit offices at 73-75 Broadway. His picture played the week ending Oct. 13 at the Washington theater, Detroit.

"Redemption" Going Big.

Detroit, Mich.—In all due respect to "Redemption" we must say that this picture is proving one of the biggest hits in Michigan of the state right features. The Dawn Masterplay Company has it for this state and actually one print is already booked solidly until the 15th of December. A. S. Hyman is now considering purchasing a second print.

Memphis Theaters Open for Sunday Shows

City Judge Says That They Can Open Legally by Donating the Net Proceeds to Charity—Discussion Probably Ended.

By J. L. Ray, The Banner, Memphis, Tenn.

MEMPHIS, TENN.—After a fight extending over period of many months, the doors of the Memphis theaters are again open on Sunday—this time to stay. City Judge P. W. Lanier, in an opinion handed down Saturday, held that the moving picture theaters and vaudeville houses of the city may operate legally on Sunday if they continue to follow the course pursued by them prior to the latest outbreak of the agitators of Sunday closing, i. e., by donating their net profits to charity.

Judge Laniers decision straightened out the Sunday closing tangle, which has long been the source of much agitation and political strife in Memphis. The decision as rendered will oblige the police department to maintain a strict "hands off' policy when these shows open on Sunday. After hearing the test cases against James B. Amis, manager of the Majestic theater No. 2, a prominent uptown picture house, Judge Lanier handed down his opinion. Manager Amis was arrested September 30, three times in succession following the sale of tickets to his house. He was the only theater manager attempting to show on that day, as per agreement among the managers. Police orders transmitted from Mayor Litty caused the arrest of Manager Amis. The three cases against the defendant were released after the courts' decision.

The petition to the court was made by the theater men on the grounds that in operating the shows for charity on Sunday, no law was violated, it having been decided by the court that there was no doubt that the profits of the Sunday exhibitions were being turned over to the Associated Charities. Those of a skeptical turn of mind who wondered why the theaters should desire to operate on Sunday if they are obliged to donate their profits to charity are answered by the amusement men with the explanation that the seven days operation helps to cut down the overhead expenses, most of which continues, regardless of whether the theaters are dark or open. Salaries, rent, picture rights and other expenses must be paid, even though the houses be closed on Sunday. Especially is this true with combination moving picture and vaudeville houses, owing to the fact that the performers on the various circuits are paid the same for six days' work as for seven.

A special committee from the Associated Charities appointed to see that all profits came to their organization included Messrs. J. L. Rawlings, Milton Binswinger and M. H. Rosenthal. This committee will be asked by Mayor Litty as to the managers' fairness to them and their willingness to confirm their claims. And the end of the rumpus started by the morality agitators seems to be in sight.

Theaters Assist Women's Registration.

Nashville, Tenn.—Theater men of this city have come to the front in assisting to make Women's Registration Day, on October 13, a complete success by offering their houses to parties representing patriotic women's civic bodies and social clubs. The local committee representing the Council of National Defense has arranged for representatives to appear at all moving picture houses during the week preceeding registration day to give short talks in the interest of this patriotic move. Every manager in the uptown district readily gave his co-operation and the speakings have begun in an enthusiastic manner.

Princess in Fall Dress.

Nashville, Tenn.—The Princess is resplendent in its new fall decorations, and much credit is reflected upon the already belaureled brow of Manager Harry Sudekum in arranging the attractive interior decorations. The inner auditorium has been touched up to give a fall atmosphere of freshness, and the second lobby has been repainted throughout. The main entrance, on Church street, is finished on the order of a high class drawing room with heavy upholstered furniture, velvet rugs and ornamental receptacles for flowers distributed at chosen points. A concrete floor has been installed directly back of the seats on the main auditorium floor. The entire theater is now in splendid shape for the autumn season.

Big Picture at Knickerbocker.

Nashville, Tenn.—Manager W. H. Wassman of the Knickerbocker is running "The Masque of Life" for four days at his house, and the the first day's business gives promise of unusually large crowds. The picture is a seven-reeler, and is being exploited by H. E. Coffey, whose address is Patten Hotel, Chattanooga. The picture has been given large publicity both through the press and bill board advertising in Nashville.

Week-Run Policy at Elite.

Nashville, Tenn.—The policy of running all pictures for an entire week is meeting with pouplar favor at the Elite, one of the Crescent Amusement Company's best houses. This week Douglas Fairbanks holds the screen, and is showing to big houses at each performance. This plan was followed after the show was remodeled some weeks ago.

Atlanta News Letter.

By A. M. Beatty, 43 Copenhill avenue, Atlanta, Ga.

Dick Tant Appointed Manager of the Forsyth.

ATLANTA, GA.—Dick Tant of Augusta has been placed in charge of the Forsyth theater, which Monday, Oct. 7, began its third week as the home of moving pictures. Mr. Tant was born and reared in Augusta and has spent a large part of his time in that city. Since becoming connected with the Jake Wells' interests he has been shifted from city to city, spending only a short time in each place. He is well known over the South for his skill in decorative work, and the Forsyth theater, to which he has devoted several months of attention, has been so changed as to present the appearance of a new house on the inside, and is now probably the most attractive in the Jake Wells chain of theaters.

Mr. Wells has spent a large part of his time here recently preparing the house for its opening, and in seeing to it that every detail of its operation was in perfect order.

Shows Must Be Clean to Get Soldier Patronage.

Camp Gordon, Ga.—One of the most effective censorships ever known in this section is that put into effect by the officer at Camp Gordon, who has charge of this. Shows in Chamblee, Ga., and other nearby towns are investigated as to their moral effect; if they are not up to the standard, a taboo is put onto the special show, and the soldiers do not patronize it. Consequently the show soon passes for the lack of patronage. Showmen and exhibitors are very busy cleaning up to meet the requirements.

Photographers Had Better Take Care.

Macon, Ga.—Edgar Brown, who announced himself as a moving picture operator, as also a photographer for an Atlanta paper, took a shot with his camera at a platoon of the 121st Infantry, while it was deployed and firing upon an imaginary enemy on the Camp Wheeler parade ground Saturday morning. As the shutter clicked Lieut. W. D. Pope nabbed the operator and placed him under arrest. While Brown showed permits allowing him picture privileges in other camps he could show none for Camp Wheeler. His films were removed from the camera and exposed to the sunlight, after which he was sent from the camp with a warning. It is rumored that no more pictures will be permitted to be taken at Camp Wheeler, including motion pictures.

D. B. Traxter Will Build Theater.

Camp Sevier, S. C.—David B. Traxter of Greenville, S. C., was in Atlanta this week arranging for the opening of the amusement concessions in Camp Sevier, S. C., all of which he controls. Mr. Traxter contemplates the erection of a steel theater, modern in equipment, in which he will present vaudeville, motion pictures and musical comedy of the very best character. Mr. Traxter left Atlanta Wednesday for Nashville, and will continue from there to Philadelphia and New York.

Lyric Theater Gets Into Line for Defense.

Atlanta, Ga.—The first Georgia theatrical man to respond to the call of the state council of defense, which hopes to place speakers on patriotic subjects in all theaters, is George Hickman, manager of the Lyric theater. C. A. West, secretary of the council, has received a letter from Mr. Hickman, offering the use of the Lyric as desired by the state and government. Mr. West is confident other managers will prove as patriotic as Mr. Hickman in aiding the council.

Want Old Relic Rejuvenated.

Atlanta, Ga.—A committee from the Pioneer Women's Society will appear before the City Council, at its meeting October 15, and ask that steps be taken to preserve the cyclorama "The Battle of Atlanta," one of the city attractions at Grant's park. This cyclorama was a money maker before the advent of the motion picture. It can be said to be Atlanta's first crude moving picture, being arranged in such a manner as to make appear troops of the Civil war marching.

For several years the cyclorama has been in bad condition, and repairs are needed to preserve the picture, which is most valuable as an asset to the city, and as an historical record. All soldiers who are visitors to the park are admitted free, it being the belief of Atlantians that the picture is an inspiration to the men in training.

Dayton News Letter.

By Paul J. Gray, Alhambra Theater Bldg., Dayton, Ohio.

Majestic Wins New Future.

DAYTON, O.—Although competition is very strong in Dayton's downtown district, it has been decided to keep the Majestic, which opened a few weeks ago, in operation. An agreement was made by Mr. Guy whereby, if business was bad he was to close the house, but such has not been the case, however, which speaks well for Mr. Guy, the manager.

Harry Borrowes Gets Appointment.

Dayton, O.—Harry Borrowes, son of G. Burrowes, manager of the New Auditorium, has been appointed superintendent of the house his father manages.

Bad Accident in Springfield.

Springfield, O.—An accident which occurred last week at Springfield, O., caused the death of four men with a total of twelve injured. The accident was due to the cave-in of the newly completed wall of the Columbia theater, one of Springfield's most popular playhouses. The Columbia was an exclusive picture house and was to have been reopened in the near future. Although the catastrophe occurred Thursday, the 27th of September

the last dead man was not taken from the ruins of the theater until Sunday, the 30th. This is one of the biggest theater accidents in history in Springfield and its effect has left the town in a different mood than before. Springfield's main claim to fame in the theatrical line is that it is the main office of the Gus Sun Vaudeville Agency.

Columbia Makes Advertising Splurge.

Dayton, O.—The Columbia theater here is making extensive plans for a week's engagement of Selig's big feature, "The Garden of Allah." There will be a return engagement if business demands. Breaking away from its established policy, the Columbia is billing very strong on this picture and is planning for a big business. There are at present no picture houses in Dayton that use bills and banners except on special occasions. Window cards are being used in profusion, as well as banners and one-sheets, in every place that a bill can fit. This advertising should pull a big business on the Selig film, as the advance sale is already very strong.

"Retreat of Germans" at Keith's.

Dayton, O.—As an extra attraction for the next three weeks, B. F. Keith's theaters here are to run Pathe's great war picture, "The Retreat of the Germans at the Battle of Arras." This is the first and only time that Manager Weed has consented to run a picture in the Dayton house other than the Pathe weekly. The Pathe weekly is shown at all performances and proves a good opener for an eight-act vaudeville show.

Majestic Leased to Automobile Company

Dayton, O.—The Wyliss Overland Automobile Co. has leased the Majestic theater here for the next week to run their big educational picture, "A Trip Thru the Overland Plant." Mr. Guy could not refuse the offer of the Overland people, inasmuch as they offered a clear margin over the receipts for the week, and is all clear profit. This will not interfere with the next week's program at the Majestic and the usual attractions will be run after the stay of the educational picture.

C. C. Clark Buys the Favorite.

Piqua, O.—H. U. and Frank Young, proprietors of the Favorite moving picture theater, have disposed of that house to C. C. Clark of Dayton. H. U. Young, who recently lost his wife, is preparing to go to California, while his brother will devote all of his attention to his restaurant business. C. C. Clark, the new owner of the Favorite, is an experienced moving picture man, recently selling the Old Glory theater in Dayton, which left him open to new activities.

Strand at Piqua Reopens.

Piqua, O.—The Strand theater in its new decorations and fittings has been opened for the fall season with conspicousu success, the work which was done on the house during the summer having accomplished much improvement. The first attraction after the opening was worthy of celebration, being Ethel Barrymore in "The Greater Power."

We must all
SPEND LESS
and
SAVE MORE
and
HELP OUR
COUNTRY
by
BUYING
LIBERTY BONDS

Kentucky Theaters Help Food Conservation

Every Moving Picture Theater in State Responds to the Call of Chairman Lee Goldberg and Will Show Reels and Slides.

Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

LOUISVILLE, KY.—Moving picture theaters, together with other activities in Kentucky, are being mobilized into the state food conservation campaign. Fred M. Sacket, federal food administrator for Kentucky, has appointed representatives of each of these businesses as members of his staff and they have arranged their food-saving plans. Lee Goldberg, manager of the Strand and Mary Anderson, is the moving picture representative. Mr. Goldberg has been in communication with every moving picture theater in Kentucky and he reports that they have immediately responded to the appeal for co-operation. The theaters, at the request of Mr. Goldberg, will exhibit reels and slides, detailing the benefits of food saving and advertising the pledge card campaign which will be waged by the hotels and restaurants during the eight-day period from October 21 to 28. These pictures will be shown during the week beginning October 14, and Mr. Goldberg intends to furnish the matter which will be supplied him by the Government to every picture theater in Kentucky.

"The Food Administration, which is undertaking one of the most far-reaching campaigns ever planned, is dependent almost entirely on voluntary assistance," Mr. Sacket said. "It is very important that the moving pictures, hotels and restaurants and retail merchants should cooperate, and I consider myself extremely fortunate in having as co-workers and members of my staff Mr. Goldberg, Mr. Staus and Mr. Lindsay. These men are among the leaders of Kentucky in their special lines of activity and each is taking as much interest in the food conservation work as if it were his own private business, from which he expected to get a large financial return. Under their direction the moving picture theaters, hotels, restaurants and retail stores of Kentucky will undoubtedly render as valuable assistance to the United States Food Administration as those of any other State."

Straws Mill on Silver Creek Burns.

Louisville, Ky.—The destruction by fire of Straws Mill, on Silver Creek, has removed one of the historic landmarks of Clark county, Indiana. The mill, which was over a hundred years old, situated in a beautiful section of country, is associated with a number of romantic stories and adventurous deeds. Several years ago the M. & C. Film Company, a motion picture producing company organized in Louisville, had location headquarters at the mill, and during the summer months produced several pictures which were very popular locally and noted for the beauty of their scenic effects. The company's open air studio was an attraction for hundreds of visitors during the summer.

Louisville's Walnut Theater Made New.

Louisville, Ky.—A building permit has been issued to Joseph L. Stuerle covering the improvements on the Walnut Street theater. Mr. Stuerle has obtained a new lease on the building for a period of five years at a consideration of $12,000 per year and will again open with high class multi-reel photoplay attractions on October 21. Some weeks ago the theater was closed, and since that time a force of workmen and decorators have been busy making improvements. The lobby has been given special attention and will rank in beauty with the finest theaters in the country. More than $1,000 is to be expended on the poster frames alone, and new flooring, seats, carpet and scenery have also been added. Joseph L. Stuerle, who will return to active management of the house, has announced that only pictures of the highest merit will be booked Among the early attractions are "The Auction Block," "The Barrier," "The Public Be Damned," etc.

Kentucky Theater Jottings.

Louisville, Ky.—Carroll Fisher, captain of a team of the Dixie Highway organization, has announced a supplemental subscription of $100 from the Strand Theater Company. It is the largest individual subscription and a good example of enterprise and generosity.

Louisville, Ky.—The Casino Theater Company, with a capital stock of $3,000, divided into shares of $100 each, has filed articles of incorporation. The company will operate a moving picture show and the debt limit is placed at $10,000. The incorporators, with their holdings are: M. Switow, 15 shares; Sam Switow, 3 shares; Joseph L. Steurle, 12 shares.

Maysville, Ky.—Walter Baughman, of Circleville, O., lessee of the Gem theater, on a recent visit to Maysville made arrangements for the re-opening of this popular moving picture house on November 1. A new piano has been purchased and a number of first class pictures booked for the opening. Although Mr. Baughman will have charge of the Gem, it will be under different management than that last winter.

Sebree, Ky.—The Nelson theater, which was closed two weeks ago on account of the electric current not being sufficient to operate, will be reopened in a few weeks. Manager Turpin has purchased a new engine and generator and when it has been received and installed will furnish his own electric current.

Richmond, Ky.—Contrary to expectations the management of the Alhambra and Opera House theaters were unable to secure an orchestra recently. The piano, cornet and drum players were drafted for the army and Miss Anna Bell Ward, manager, is still looking for musicians. Miss Sheriff is now playing the piano and will continue until an orchestra can be obtained.

Somerset, Ky.—The Dixie theater has rented the Ferrell building on the corner of Main street and the Square, and will move as soon as the necessary repairs have been made. Another machine will be installed and continuous service will be given.

Columbia, Ky.—L. M. Young has sold his interest in the Columbia Amusement company to George H. Nell. The show will continue in the same location. The owners are now Edgar W. Reed and Nell & Son. Mr. Reed will continue as manager.

Louisa, Ky.—At the Eldorado theater, during the Lawrence and Wayne counties fair, the children were admitted to the show free on Saturday, the last day of the fair. The Eldorado was open every day during the fair and had a daily change of program.

Paducah, Ky.—With the improvements to the Star theater completed, the management has announced that in the future the Paramount and Artcraft productions will be shown. A larger program has been added and the theater will henceforth begin the daily program at 11 o'clock.

Louisville, Ky.—The exhibition of the photoplay "The Whip" at the Strand theater came at a very opportune time in view of the fact that there are several hundred race horse people in the city attending the fall races.

Both Theaters of Indiana Coal Town Burns

Fire Takes the Two Picture Theaters at Universal, Ind.—Town Is Left Without a Single Show—Partly Covered by Insurance.

From Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

UNIVERSAL, IND.—Lovers of the screen drama in this little town, a coal mining center about fifteen miles northeast of Terre Haute, will have to find some other kind of amusement for the next few weeks, as a result of a fire here last week that destroyed six business houses, including two motion picture theaters—the only two in the immediate vicinity.

The buildings destroyed were the Devitto theater, operated by Steve Devitto; the Vellosio theater, operated by Dominick Vellosio; Louis Garino's saloon and dwelling; Anthony Lusciatto's meat market; Dominick Rolando's restaurant and poolroom, and Dr. G. Utterback's office. A conservative estimate places the loss at approximately $20,000.

The fire apparently started in the rear of the Devitto theater and was burning fiercely when discovered, and is thought by some to have resulted from defective electric wiring. Devitto said there was no fire in the building when he closed the theater for the night.

Universal is without adequate fire protection, and the flames spread so rapidly that the water obtained from some of the mines failed to have any effect.

The loss to the Devitto theater is estimated at $2,000 on the building and $1,000 on the equipment, one half of the former being covered by insurance. The loss to the Vellosio theater was said to be about $4,000 on the building and $1,500 on the contents. The building was insured for about $3,000, but Vellosio carried no insurance on his stock.

Practically every man, woman and child in the town was a devotee of the screen drama, in fact the motion picture theaters were about the only amusements they had, so it can easily be seen that their loss can not very well be estimated in dollars and cents.

Vaudeville House Turns to Films.

Indianapolis, Ind.—The Gayety theater, formerly a second class vaudeville theater, situated on East Washington street near New Jersey street, has been taken over by the Lenwood Ammusement Company, now operating the Rialto and Lenwood motion picture theaters here, and will be completely remodeled and redecorated. The new Gayety will be reopened about October 14 as a first class picture theater, catering especially to women and children.

The policy of the new house will be to show only first class photoplays and occasional vaudeville entertainments. The largest ventillating system in Indiana has been installed, assuring patrons that the house will be propery ventilated at all times. The house has a seating capacity of 1,700, with a reserved section of 300, incuding the boxes. The interior will be beautifully decorated, and the walls done in allegorical scenes.

Daisy Theater Gives Xmas Box Benefit.

Indianapolis, Ind.—F. G. Cassell, proprietor of the Daisy theater, a motion picture house in West Michigan street, cooperated with Mrs. B. F. Whelan, a member of the Cheer Society for Indiana's Rainbow artillerymen, and turned over the proceeds of Tuesday, October 2, to the society. The money will be placed in the fund to purchase Christmas packages for members of the artillery. On Thursday night, October 11, the proceeds from the Garrick theater will be given to the same cause.

May Get No Smoking Law Repealed.

Indianapolis, Ind.—The ordinance prohibiting the smoking of tobacco and the lighting of matches in all theaters, including motion picture houses, in the cty, which was passed a few weeks ago by the city council, will soon be repealed if the ordinance introduced Monday night by Councilman Todd Young is passed. Young, who is not taking an active part in the city campaign, is believed to have been courtng the support of persons patronizing the burlesque houses when he introduced the measure. The other ordinance was passed at the request of Jacob H. Hilkene, commissioner of public buildings, and was approved by the motion picture exhibitors as a measure necessary to the public health and safety.

James Bouras Takes Over the Royal-Grand.

Warsaw, Ind.—James Bouras, of Chicago, Ill., has purchased the Royal-Grand theater here from W. R. Deaton, and will assume active charge of the place at once. Mr. Bouras is an experienced man in the motion picture business, and has announced that he intends to give the people of Warsaw the very best there is to be obtained. By making improvements and redecorations, he says, he expects to make the Royal-Grand the most popular theater in Warsaw.

F. J. Watson Will Remodel the Victoria.

Lafayette, Ind.—F. J. Watson, of Jackson, Mich., who recently purchased the Victoria theater here, arrived in the city week of October 1 to look over his property. He said the contract for remodeling the house will be let some time next week, as bids have already been advertised for. The theater will be renamed and new policy adopted, both of which will be announced later. Mr. Watson says he intends to move his family to Lafayette in the near future.

Long Term Lease on Ft. Wayne Theater.

Fort Wayne, Ind.—Clyde Quimby, owner of the Jeffeson theater, has just closed a long term lease for the Strand theater and expects to open the same in the near future as a motion picture house. He intends to operate the Strand on the same plan as the Jefferson.

Kansas City News Letter.

By Kansas City News Service, 205 Corn Belt Bldg., Kansas City, Mo.

"Jim Foland's Way of Making All Towns.

KANSAS CITY, MO.—J. E. Foland, Pathe salesman out of the Kansas City office, has finally put into operation his notion of how the people of his district can best be served with moving pictures. He fixed up an automobile in which to cover the territory, so that not even the smallest town need be omitted, and so that

J. E. Foland.

all could be reached with a minimum loss of time due to "catching or missing trains." Foland has made a particularly good record with Pathe, because of his attention to the small towns—and he has done it under the difficulties of driving across country in any old sort of vehicle, spending night in atrocious hotels, a-making long jumps. With the machine, he can go where he pleases when he pleases. The very special feature of the machine is its coloring, which attracts attention—and the Pathe banner.

William Warner Goes to Fox Dallas Office.

Kansas City, Mo.—William Warner, traveller out of the Kansas City office of the Fox Film, has been transferred to the Dallas office. He was to take the position the 8th of October.

Standard Will Publish "Fax."

Kansas City, Mo.—The Standard Film Corporation will soon issue a house organ to be called "Fax." This publication will contain ideas for advertising, notes for operators and exhibitors, a "questions answered" department and a department called "Faxious Editorials." It will have a circulation of about 8,000. The issuances of this paper and the contents thereof are originated with R. C. Cropper, president of the company, and Phil Ryan, advertising and publicity manager. It will have about 16 pages for the first issue, with probable increases in later issues.

V. A. Klingberg with Feature Film.

Kansas City, Mo.—V. A. Klingberg has been made a member of the sales force of the Kansas City Feature Film Co. He replaces J. H. Blawitz, who is now managing a theater at Moberly, Missouri. Mr. Klingberg was formerly with the Kansas City Feature Film Company, but had been out of the moving picture industry for some time.

A. W. Friemel Assigned to Nebraska.

Kansas City, Mo.—A. W. Friemel, who for the last six weeks has been working in the Kansas City office of the Kansas City Feature Film Co., has been assigned a territory in the state of Nebraska. He was formerly a salesman for the General Film Company, and worked out of the Kansas City office.

Farrar's "Joan" Makes Hit.

Kansas City, Mo.—"Joan the Woman" drew a record attendance at the Columbia theater her the week of October 1st. The picture was the third in a series of first-class productions which formed a very auspicious beginning to an innovation in the moving picture business in Kansas City. The idea of the Columbia management is that the public will pay a bigger price to see a bigger picture, and so far Kansas City audiences have proved their theory to be correct.

Harry Taylor Leaves Standard.

Kansas City, Mo.—Harry Taylor has resigned his position with the Standard Film Corporation. He was a specialty salesman working out of the local office. His plans for the future are unknown.

Two New General Film Offerings.

Kansas City, Mo.—The General Film Company is planning private showings of two pictures recently received, "Camille," and "Marvelous Maciste." These two six-reel features are taking well so far, as many requests for information have been received.

Kansas City Feature Boosting New Serial.

Kansas City, Mo.—The Kansas City Feature Film Co. is now conducting an advertising drive on the new Paramount serial, "Who Is Number One?" This work is being done aside from the regular line of advertising out of the New York office, and consists mostly of mailings and novelty advertising. This advertising is handled by C. L. Matson, who makes the advertising end his exclusive work.

New Theaters—Notes from Southwest.

Yates Center, Kan.—E. F. Devore, of the Star theater, has purchased the picture show at Buffalo, Kansas.

Concordia, Kan.—F. F. Davis has bought Ben McCrary's interest in the White Way theater.

Medicine Lodge, Kan.—R. H. Dawson has purchased the interests of O. T. Thom in the Pastime theater.

Olathe, Kan.—T. H. Wilson has moved to the Gem theater from the Moneta.

Manchester, Kan.—G. J. Arnold has re-opened his moving picture theater.

Winfield, Kan.—Oscar Zimmerman has bought the Jewel theater.

LaHarpe, Kan.—Harry Kite, formerly of Washington, Kan., has purchased the picture show here.

Troy, Kan.—E. D. Leland and John Kennedy have purchased the theater here.

Winona, Kan.—Work is progressing rapidly on the Thouvenell's picture show building.

Greenfield, Mo.—Hartfield and Holeman have leased the Bijou theater and have made extensive improvements.

Miami, Mo.—Frank Slatton, of Tar River, has bought the Glory B theater from W. B. Schmucker.

Edinax, Mo.—The Dome theater has been opened under the management of C. R. Forbes.

St. Louis, Mo.—F. L. Root will erect a one-story picture, 40x100 feet, to cost $6,000.

Waco, Tex.—Plans are being prepared for the remodeling of the Majestic theater. The improvements will cost about $15,000.

Wichita Falls, Tex.—A moving picture room will be fitted up on the top floor of the new Y. M. C. A. building to be erected.

Waco, Tex.—Each army Y. M. C A building at Camp McArthur will have an open-air theater.

Dallas, Tex.—The Queen theater was destroyed by fire recently.

Italy, Tex.—Davenport and Rockett Bros. have opened a new theater here, called the Elk.

Ada, Okla.—C. A. Horn and B. B. Howard are planning to erect a new theater.

Ket, Okla.—The Savoy theater is being fitted up for the winter.

El Reno, Okla.—The new management of the El Reno theater has installed a $3,000 photoplayer.

Oklahoma City, Okla.—The Capital City Amusement Company, chartered with a capital stock of $1,000, by Carl H. Crossier, Max Idelman and V. Smith, all of Oklahoma City.

Omaha, Neb.—The Blank Realty Company are building a $125,000 fireproof theater here.

Texarkana, Ark.—The Saenger will be remodeled. Manager Vernon states that the decorations alone will cost about $1,500.

Pine Bluff, Ark.—Rudolph Lewine will open a moving picture theater to be called the Majestic.

Ambrose, N. D.—Harry Hammond is the new manager of the Electric theater here.

Whitewood, S. D.—Coen and Woelz have opened the Comet theater here.

Business Notes and Personals.

Kansas City, Mo.—D. O. Reese, manager of the Universal Film and Supply Co., spent the week of October 1 visiting the exhibitors in the northern Missouri territory.

Whitney Young, manager of the Fox Film Corporation, spent October 6 in Bartlesville, Oklahoma.

R. H. Fairchild, traveling salesman of the General Film in Oklahoma, was a visitor in the Kansas City office, October 6. He reported a good business in his territory, which is rather unusual.

Rockford, Ill., Theaters Doing Splendidly

Since Camp Grant Opened Exhibitors Have Been Unable to Accommodate the Crowds—Are Adding Seats as Fast as Possible.

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

ROCKFORD, ILL.—Business for exhibitors has been greatly increased by the opening of the National Army cantonment at Camp Grant five miles from Rockford.

Johnson Brothers, proprietors of the Royal theater, have been unable to handle their crowds at that house so have opened the Olympic on Seventh street to take care of the overflow. The second house will be uniform in policy with the Royal.

The Palm theater has added 400 seats on the main floor bringing the capacity up to 1,200. While these changes were being made Manager Palm had a new screen installed which will give a larger picture, secured new projection apparatus and had the pipe organ completely rebuilt. In addition the house was redecorated in old ivory and plain wall tints, new lighting was placed and more ventilating apparatus was added. "Lost in Transit" was the re-opening feature.

Joe Desberger Traveling for World Film

Robinson, Ill.—Joe Desberger, the pioneer exhibitor of Paducah, Ky., and late representative of Paramount service, is greeting old friends in the interest of World Film. Since taking a road job Desberger has began to grow young, and if he continues in this way at his presant rate, his friends will shortly be taking him for William Brady's office boy making his maiden trip as a film salesman.

Many Irresponsible Traveling Shows.

Robinson, Ill.—Southern Illinois has been a mecca for carnivals and tent shows this summer. Most towns have had few weeks without these itinerant attractions. Many city authorities are now contemplating a ban on this class of entertainment and with some kind of concentrated effort on the part of exhibitors it seems that the time is now ripe for action in this regard.

Little Player to Appear at Theater.

La Salle, Ill.—Little Mary McAllister, the Essanay's star in "Do Children Count?" was a recent visitor to Manager Taylor of the Majestic theater although she did not appear before his patrons. This pleasure is to be reserved for a later date when she, with her dog, will appear in person at the time a five reel feature is shown. The Essanay company had been working at Starved Rock near here.

Showmanship Hits in South Illinois.

Robinson, Ill.—Joe Hewitt, who lately assumed the management of the Strand and Grand theaters of Robinson for Roscoe Cochran, recently presented "A Tale of Two Cities" to big business. Mr. Hewitt sought the co-operation of the Robinson Township High School and as a result received a most flattering letter from the faculty for his efforts in this connection.

Eldorado, Ill.—Steve Farrar, "Ye Olde live wire advertiser" of Eldorado, recently admitted all bald-headed men to his show free of charge. It is said he did a capacity business. Steve says that this stunt was such a huge success that he is figuring on trying it on the fair ex.

Interesting Theater Notes in Illinois.

Quincy, Ill.—Breinig & Smith who leased the Bijou theater will operate it under the name of the American. It will run three or four acts of vaudeville and feature pictures. The house has been remodeled and redecorated.

Basco, Ill.—Fisher & Ancelet will operate a moving picture show in Clark hall this winter. A series of free moving picture shows given on the streets during the warm weather has been discontinued.

Shawneetown, Ill.—The Grand theater which was closed during the summer months has been re-opened by Joseph May, proprietor.

Belvidere, Ill.—Fire destroyed the Derthick Opera House block, causing a loss estimated at between $40,000 and $50,000. Joseph W. Fox owner of the Derthick lost his equipment and John O'Herren lessee of the Family theater lost considerable equipment.

Colfax, Ill.—Construction of the new opera house is rapid and it is expected to be completed sometime in November.

Lincoln, Ill.—"Redemption" was shown for two days at the Star theater for the benefit of Logan county's patriotic fund.

Northwest Film News Letter

By Frank H. Madison, 623 South Wabash Ave., Chicago, Ill.

Plans for New Biblical Picture Company

MADISON, WIS.—Production by the Trinity Film company, which is to be located here for the making of Biblical, historical and educational pictures, will start about the first of the year, according to A. Dorian Allison.

The plans call for the purchase of a tract on one of the lakes near here and the erection of a production plant. An outlay of $70,000 for this purpose is estimated, the company to be incorporated. Allison announces that the directors of the corporation will be prominent church men and that the productions of the company will be censored by ministers of each denomination.

Ebony Film Making Southern Picture.

Fond du Lac, Wis.—The Ebony Film company, a Chicago producing organization composed of colored persons, has been making pictures in the vicinity of Fond du Lac. One of the principal scenes was made at the county fair grounds, where the race track and grand stand were used for settings in a southern racing story. The company of forty members has been busy at Oshkosh for about seven weeks.

From the Dakotas.

Yankton, S. D.—The Yankton theater and the Lyric theater have been sold to A. L. and J. H. Hess, of Watertown, who will take possession January 1. The Yankton theater will be rebuilt in the spring and will be used then for theatrical attractions as well as for moving pictures. The Lyric will continue to be used for photoplays. Manager Mathewson will remain in charge of both houses for the rest of this year.

Aberdeen, S. D.—Louis Pouliot has purchased the Bijou theater from C. W. Gates.

Noonan, N. D.—The Grand theater is now under the management of V. B. Gits, Louis Gits and Eugene Tripp.

Cando, N. D.—A. T. Straub has sold the Rex theater to A. A. Colden and J. P. Legler.

Mandan, N. D.—Manager Hartman of the Palace theater is giving away a 42-piece set of Bluebird dishes every Friday night.

Wisconsin Theater Notes.

Bloomer, Wis.—The Opera house was destroyed by fire.

Monroe, Wis.—H. T. Holcomb and Joseph Collins have been making plans to open a moving picture show here.

Dallas Business a Bit Slower Last Week

Several Special Features Did Remarkably Well, but in the Regular Show Attendance There Was a Slight Sag Noticed—Business Generally Good.

By Douglas Hawley, The Times-Herald, Dallas, Tex.

DALLAS, TEX.—Except for two or three of the big first-run releases shown here at about the same time that people in the east saw them, local houses had a rather slim patronage during the week ending Oct. 6, despite reports by retail merchants in various lines that their business has been really great. There is no particular explanation offered—the condition just came about naturally, it seems. This does not mean that there has been any change from the state of affairs heretofore reported in these advices—business is still good—it was just probably a quiet week, as such things come once in a while.

The Washington Theater did very well indeed with "Rasputin, the Black Monk," which met popular local favor following its well advertised appearance. "Oh, Doctor," at the Old Mill, was another good business getter, with Arbuckle as popular as he has heretofore been in Texas. Julian Eltinge played to good business in "The Princess Charming," the clever scenario being particularly adopted to the talented star. It was his first appearance in the films here. Jack Pickford and Louise Huff—herself a Texan—drew well in "The Ghost House," remindful somewhat of "Seven Keys to Bald Pate," but at the same time altogether different. Madge Kennedy in the Goldwyn "Baby Mine" opened at the Old Mill on Oct. 7, to be followed by Hayakawa in "The Call of the East." "North of Fifty Three," with Farnum, had a good run in connection with the Pantages vaudeville bill at the Jefferson, the first of the week offering of the Washington was Desmond in "Flying Colors."

Hippodrome at Dallas Quits.

Dallas, Tex.—A. C. Langan has closed the Hippodrome, giving up his idea of producing "Civilization" for a two weeks' run during the State Fair, opening on Oct. 13. This theater has continued to give a strong demonstration of the psychology of crowds and the characteristic of people to "mill" like sheep. As handsome a structure as there is in Texas and built originally for a theater, it nevertheless doesn't get the crowds any longer. As the center of activity has moved from around Twenty-third street to above Forty-second, so has the center of things locally moved the matter of some four blocks east, leaving the handsome theater out of the run of crowds. It's the only explanation that can be offered. It is said that Langan dropped a good many more thousands than one cares to mention in the effort to make a "come back" of the place.

"Purity" Banned By Censor.

Dallas, Tex.—"Purity," with Audrey Munson, was banned during the last week by the local censor, and her action sustained, on appeal by the local appeals board. The refusal of a permit for the picture cost the Washington theater management the matter of half a thousand, but the embargo stuck. The picture was shown here more than a year ago, and while there was comment it escaped banishment under the former city administration.

Prices That Fit the Clientele.

Dallas, Tex.—There has not been nor is there much talk about changes in prices locally. They run from a nickel up to twenty-five cents, and everybody seems pretty well satisfied with his own charge, together with each manager's particular clientele. First runs in the big houses get twenty and twenty-five cents for best seats, and the general opinion seems to be that a lowering of admission charges wouldn't bring any bigger business. On the other, the belief seems strong that prevailing prices are about the maximum of what could be charged and still retain present patronage.

World Series as Added Attraction.

Dallas, Tex.—World series baseball games, given play by play on an electric board, have proved capacity house getters for the Old Mill during the progress of the big league contests. Prices for the games, including the pictures running on regular programs, were doubled, but it didn't keep people away. The theater has been packed at each offering.

Local Organization Talk.

Dallas, Tex.—Dallas is somewhere about second or third as an agricultural implement distributing center. It is classed seventh as a film distributing center. Implement men have an excellent local organization, at meetings of which men in the trade meet socially. Surprise has been expressed that local film men have no such and at the same time the thought has gone about that organization may follow. It is felt that men in the motion picture field don't know each other personally as well as they might and that mutual benefit would result from a closer rubbing of elbows and contact of minds.

It ought to go beyond the mere talk period. It is always up to some one in particular to start something. Some one usually has the opportunity to lead and the others are glad to help him.

Texas Knew He Was Genuine.

Dallas, Tex.—Even though Dallas has developed in the way of cities far above the cow-town days of two decades ago, you can't put anything pseudo over on Texas film patrons in the way of western stuff. For that very good reason Texas hailed Fairbanks in "The Man from Painted Post" with delight, and showed the keenest appreciation of ten-year-old Frank Clark, who puts Doug himself on his mettle for quick getaways and "bulldogging" of steers—in Frank's case, of course, a calf. Critical Texas folk who know their western life because it has been bred into them picked the youngster as 100 per cent. genuine the very minute he first waddled off into the perspective. His wee legs were properly bowed; he picked up his rope in the manner born.

Seattle Trade News and Personal Notes

"Tanks" Makes Money for Canadian Club of Seattle and for Exhibitor—Changes at Local Exchanges and Theaters—Patriotic Activities.

By S. J. Anderson, East Seattle, Wash.

SEATTLE, Wash.—"The Tanks" are being shown this week at the Rex theater under the auspices of the Canadian Club of Seattle. The picture was advertised for a couple of weeks in advance, and the members of the club have been selling tickets at 25 cents apiece for several weeks. A Scotch piper imported from one of the Highland regiments of Canada plays a bagpipe in front of the theater at intervals during the afternoon and evening. All this advertising has been very effective, and John Hamrick, manager, says that his share of the box office receipts are very satisfactory, in spite of the fact that he is giving a large percentage to the Canadian Club to be used for the dependents of Seattle soldiers and sailors.

J. W. Huber Will Manage the Colonial.

Seattle, Wash.—The management of two downtown theaters, as well as other business interest, got to be too much for John Danz, of the Colonial and High Class theaters, and he has employed a new manager for the Colonial. J. W. Huber, formerly in the picture and hotel business in Denver, is the new man who has just taken charge of the theater. Among other new features added to the Colonial Mr. Danz has installed a coin receiving and recording machine very similar to that used on the pay-as-you-enter street cars. This has been placed at the door, and the cashier sits just behind this, instead of in the box office. All she has to do is to make change. No tickets are given. This eliminates the necessity of a door man, and is much quicker than the old way.

Business Demoralized by Strikes.

Seattle, Wash.—C. A. Swanson, manager of the Princess theater, Everett, Washington, was a visitor at the Seattle exchange this week. He told the World correspondent that the strikes were ruining the motion picture business in Everett. The lumber mills, which Everett depends upon for its pay roll, have been closed for several weeks and the workmen are leaving the town in scores. It is demoralizing all business of the vicinity.

"Rasputin" Draws Crowds.

Seattle, Wash.—The World production, "Rasputin, the Black Monk," has been playing to crowded houses all week at the Clemmer. Only exceptional drawing cards are ever held a full week at Seattle's leading Second Avenue house.

Exchanges Donate Films to Artillery.

Seattle, Wash.—Several Seattle exchange managers have donated films for the entertainment of the men of the Coast Artillery Corps at Forts Worden, Flagler, and Casey. Among those who responded to the request made by Chaplain Estabrook of the Corps were A. W. Eden, Fox Manager; Mike Rosenberg, manager of the De Luxe Feature Company, and E. R. Redlich, Metro manager.

Greater Features Company Moves.

Seattle, Wash.—Jack Lannon, president of Greater Features moved his headquarters this week from his old location in the Orpheum building to 2020 Third avenue, one of the divisions of the new film exchange block. Al. Bloom is now manager of Greater Features. "The Mormon Maid" and Christie comedies have been added to their list of features.

J. W. Houck, New Goldwyn Road Man.

Seattle, Wash.—J. W. Houck, formerly manager of the Twilight theater, Cheney, Washington, has been employed by C. F. Hill as salesman for Goldwyn. Mr. Houck will have headquarters in Spokane, and will cover that territory.

Mr. Hill announces that the campaign on "The Manx Man" has been launched.

New Management at Supply Office.

Seattle, Wash.—G. A. Metcalfe, Motion Picture Equipment and Supplies, 1210 Fourth avenue, wishes to announce that in the future the Seattle branch will be under the management of his brother, P. Metcalfe. The large stock of Powers' parts and accessories coupled with the Metcalfe insistence upon efficient service assures the exhibitors that their needs will be promptly filled without confusion or delay.

New Booker at Seattle Vitagraph Office.

Seattle, Wash.—Ashley McRae, formerly salesman out of the Vitagraph office, has taken the post of booker, recently vacated by the resignation of E. H. Watson.

San Francisco Briefs.

J. H. Hobbs, vice-president of the Vanoscope Co., and H. M. Warner, president of the Despatch Film, were recent visitors here.

Charles Chaplin, Edna Purviance and other members of the Chaplin company were here a short time ago and sailed for Honolulu on the Matsonia.

Mary Miles Minter, who was recently here to make a picture on San Francisco Bay, appeared in person on the stage of the American theater at Oakland one evening and was tendered a reception by Rex Midgley, manager of this house.

E. H. Emmick has renewed his contract for Christie Comedies and is steadily adding new feature productions, planning to handle more of the latter than in the past.

Thomas Herbert, shipping Clerk for the Mutual, has left for the training camp at American Lake.

William Kellner, formerly with the Alcazar theater, is now manager of the Majestic theater recently purchased by Robert A. Hazel and H. M. Parleir. Mrs. Overman, the former owner, was married recently, and has left for the East.

Pathe Exchange News.

San Francisco, Cal.—Mel. Hulling, for three years booker at the Pathe exchange, has been promoted to salesman, and will cover northern California. Clinton Taffe, formerly of the poster department, has been made booker, and Frank Olsen has been promoted from the position of shipping clerk to the head of the poster department. The local French Consul recently reviewed "In the Wake of the Huns" at a private showing, and endorsed it. This production has been booked by the management of the Rialto theater.

T. & D. Circuit Changes.

San Francisco, Cal.—The Turner & Dahnken circuit has moved to its new building on Golden Gate avenue, and will shortly have all its departments in good running order.

Nick Turner, formerly a well known exhibitor, but for some time with the Pathe exchange, has been placed in charge of the T. & D. theater at San Jose, and E. V. Clover has been given the management of the Oakland house, succeeding Ralph Clark, who has left for New York to take charge of the film exchange being opened by the Turner & Dahnken circuit. Sam Y. Edwards, formerly assistant at the Oakland T. & D., has been given the management of the Berkeley T. & D., succeeding E. J. Merlin, who plans to return to Chicago.

J. H. Goldberg to Visit Exhibitors.

San Francisco, Cal.—J. H. Goldberg, manager of the local Bluebird office, plans to leave at an early date on a trip through the entire territory served through this branch. He has been in charge here for about three months, but has been too busy to get far from this city. He states that the new star series policy is working out splendidly, and he will work principally on this while away. Morris L. Markowitz, head of the California Film exchange, will go to Los Angeles shortly to start the new Bluebird system and introduce Jewel productions and Alice Howel comedies.

Recent Incorporations.

San Francisco, Cal.—The New Clement Theater & Realty Co. has been incorporated with a capital stock of $200,000 by J. R. Saul, A. J. Dannenbaum, G. B. Jackson, A. Walter and J. Richards. The construction of a large moving picture theater is planned.

The Light Absorber Camera Company has been incorporated by S. M. Field, F. G. Flaherty and M. C. Wagner, with a capital stock of $100,000.

Articles of incorporation of the Bio Carbon Company have been filed by W. H. Clay, O. L. Berry, F. H. McNally and J. F. Tevlin. The capital stock is placed at $25,000.

New Fillmore Theater at Frisco Brightens

Kahn & Greenfield House, Just Completed, Has Gala First Night—Notables Present —Patriotism Shown.

From T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—The New Fillmore theater, at Fillmore and Eddy streets, erected for the Kahn & Greenfield Circuit, Inc., at a cost of about $200,000, was thrown open to the public on the evening of October 4. This theater takes the place of the beautiful house opened at this location two and a half years ago. The dedication was made a gala event in which city officials, members of the army staff, the Fillmore Street Improvement Association, the Mission Merchants' Association and prominent exchange men took part.

The doors opened promptly at six o'clock, and when the first picture was thrown on the screen a half an hour later every seat, with the exception of the loges, which were reserved, was filled. Crowds thronged the lobby and the street in front of the theater and patiently waited until after the first show and the dedicatory exercises to secure admission, packing the house a second time.

At the close of the first show manager Joseph E. Levin stepped upon the stage and made a brief address, calling attention to the wonderful increase in the popularity of moving pictures during the past two and a half years, and how it had been found necessary to supplant the former New Fillmore theater with a much larger and finer structure with a capacity of 2,300. General Arthur Murray, head of the Western Division of the United States Army, was then presented, and two squads of soldiers from Company G, 13th Artillery, tendered a patriotic tableau and drill. L. A. Larson, attired as Uncle Sam, sang "My Own United States" and "The Star Spangled Banner," placing a finishing touch on the patriotic side of the program.

Edward Rainey, secretary to Mayor Rolph, then spoke for the mayor, who was unable to be present due to the press of urgent public business, and declared that the new theater was quite in keeping with the tremendous development of San Francisco. He was followed by members of the Fillmore Street Improvement Association and the Mission Street Merchants' Association, under whose auspices the opening was held. J. W. Allen, manager of the local Paramount exchange, also spoke briefly, telling of some of the accomplishments of the Paramount program in the past and of plans for the future.

The lobby and foyer were filled with floral offerings from exhibitors, exchange men and producers, and telegrams of congratulations were received from all parts of the United States attesting to the popularity of the members of the firm of Kahn & Greenfield.

The opening program consisted of Fannie Ward in "On the Level"; an Essanay George Ade Comedy, "The Fable of the Wandering Boy and the Wayward Parents," and a Hearst-Pathe News. Selections were rendered on the great orchestral pipe organ, installed by the American Photoplayer Co., by Richard Comfort and Rudolf Paulus. The prices of admission to the new house will be 5 and 10 cents at matinees, and 10 and 15 cents at evening performances, no seats being reserved.

The many interesting and unusual features in conjunction with this theater, including a dance pavilion which can accommodate an overflow of four or five hundred and a projection room without equal anywhere, will be described and illustrated in an early issue of the Moving Picture World.

Paramount Officials Visit San Francisco.

San Francisco, Cal.—Henry Abrams, president of the Paramount Picture Corporation, and B. M. Schulberg, general manager of this concern, were recent visitors here, and spent several days conferring with leading exhibitors in the San Francisco Bay territory. The purpose of the trip to the coast is to become acquainted with exhibitors and their needs, and a detailed chart is being prepared from the impressions and opinions revealed at conferences with theater owners, this to be used in making changes and improvements in the distributing system. The visitors left for the Pacific Northwest accompanied by District Manager Herman Wobber, and stops will be made at all of the large towns.

California Theater Opens Nov. 1st.

San Francisco, Cal.—An event of more than ordinary importance will take place on the evening of November 1, when the magnificent California theater at Fourth and Market streets will be opened. This house, representing an investment of $1,750,000, will be opened at the date set months ago by manager Eugene Roth, and will mark such an advance in the art of moving picture presentation that it is expected to be regarded as a national, rather than as a local institution. The exterior of the beautiful building is in a completed form, and barring serious delays the theater will be in perfect shape for the opening. The initial offering will be "The Woman God Forgot," featuring Geraldine Farrar, and this will be shown for ten days. Other productions to be shown during November include "The Man from Painted Post," with Douglas Fairbanks; "Arms and the Girl," with Billie Burke, and a W. S. Hart production, "The Narrow Trail."

"Four Minute Men" Busy.

San Francisco, Cal.—The second series of educational war speeches in local moving picture houses by "Four Minute Men" comenced on October 3, and on that date speakers addressed audiences in the following houses: Class A, Regal, Irving, Haight, Sunset, Progress, Garrick, Lyric, Nixon, Polk Street, Queen, Royal, Rex, Rialto, Elite, Empire, Strand, Imperial, Portola, Tivoli, Silver Palace, Unique, V-Odeon, Hippodrome, Edison, Savoy, Liberty, Hayes, Poppy, Opal, Majestic, Mission, Electric, People's Grand, Sherman, Lyceum, Panama, Fairyland, Clement, Fisher's, Lincoln, Palm, and La Bonita. Practically all of the local theaters have arranged to show the Liberty Loan pictures being distributed through the Pathe and World exchange, the Columbia theater having rented a moving picture machine and secured an operator to show these in the intermission between the acts of its show.

Perfection Franchises in Demand.

San Francisco, Cal.—The local branch of the George Kleine system has been meeting with great success in placing Perfection pictures in this territory, and among those who have acquired franchises have been the St. Francis theater, San Francico; the Franklin theater, Oakland; the Fresno photoplay; the T. & D. theaters, of Berkeley and San Jose; the Monache theater, Porterville; the New Piedmont, Oakland; the Park, Alameda; the Pride, Monterery, and the Majestic, Reno, Nev.

Imperial Doing a Record Business.

San Francisco, Cal.—The Imperial theater broke all former records for both receipts and attendance during September, surpassing that of August, also a record breaker, by a comfortable margin. October has started off well, the initial attraction being "Joan the Woman," with Geraldine Farrar. The management of this house is considering eliminatng the matinee price of 10 cents entirely and making the minimum 15 cents. But few ten cent seats are now being sold.

The War Tax and Portland, Ore., Prices

Indications Are That Prices Will Not Be Advanced in Portland, Ore.—Talk of Twenty Cents for Evening Admission, However.

By Abraham Nelson, Majestic Theater Bldg., Portland, Ore.

PORTLAND, ORE.—All indications are that the new war tax will not cause a price rise in moving picture theater admissions as was talked of during the summer, when the war tax question was first broached.

Downtown exhibitors would like to raise from 15 to 20 cents, but they are afraid of the verdict of the public on this question. They feel that the public is not going to stand for another nickel added to the admission price in face of the five cent raise some time ago. However, there is considerable talk among the exhibitors operating the medium sized theaters of raising the evening admission to 20 cents, leaving the matinee price at 15 cents.

The suburban exhbitors have been hoping that the downtown men would go to 20 cents so that they could raise to 15. A concerted attempt by the suburbanites to inaugurate the 15 cent price a few weeks ago failed, although some of the theaters did go to the higher price.

The Motion Picture Exhibitors' League of Oregon is considerably disappointed over the passage of the war tax bill in the quiet manner it was put through. The league was in hopes it would be appraised by the press, at least, of Congress' intention. At the Senate hearing last summer, where the president of the league, C. W. Meighan, attended, it seemed that the entire matter had been adjusted to the satisfaction of all concerned, and the fact that moving picture shows were the amusement places of the masses where patriotic propoganda could be presented by means of slides and speakers and that exhibitors could thereby do their "bit" was considered in making recommendations concerning the tax. However, Oregon exhibitors say they are prepared to make the best of the situation, and have already offered their services in co-operating with the Government in the new Liberty Bond drive and the Four Minute Men's campaign.

Film Men on Liberty Loan Committee.

Portland, Ore.—The second Liberty Loan drive opened in Portland a short time ago, with motion picture men on important publicity committees. J. J. Parker, of the Majestic theater, has been selected by Publicity Director C. C. Chapman as chairman of a committee to handle the Liberty Loan publicity in moving picture theaters, and Abraham Nelson of the World, has been named as a committeeman.

Paramount's President Visits.

Portland, Ore.—The Oregon exhibitors who had the opportunity to meet Hiram Abrams, president of the Paramount pictures, during his recent visit to Portland are unanimous in stating that he is a regular fellow and knows the game from an exhibitor's standpoint. These impressions were gathered from exhibitors upon whom Mr. Abrams called while in the Rose City. He shook hands with the boys in the operating rooms, and wasn't a bit "over the heads of the exhibitors," as has been said of some Eastern film men who are not yet film company presidents by any means.

Mr. Abrams was accompanied by Benjamin P. Schulberg, general manager for the Paramount Corporation, and called upon Portland in the interests of Paramount's new advertising campaign.

Industrial Company Begins.

Portland, Ore.—The Industrial Film Service, a new company, of which I. Leeser Cohen, former manager of the Globe theater, is manager, showed its first installment of the Oregon Industrial News at the People's theater during the week of October 1. The film features industries of the state that are of particular interest to Oregon people.

The Film Supply Company, handling the Universal product, is distributing the Oregon Industrial News, and Mr. Cohen reports ten bookings in Portland already. The photography is by the American Lifeograph Company, under the direction of Louis H. Moomaw.

Another Fish Story.

Portland, Ore.—This time the fish story is on George Mann, the genial western manager for Triangle, who has been sojourning in Portland territory for several days. Accompanied by Jack Jennings, of the Sunset theater; W. W. Kofeldt, Pathe manager; C. M. Hill, Paramount manager, and F. A. Tipton, traveling for Triangle, Mr. Mann took an auto trip to the Sandy River, where the fish were making their way through the rapids. Not having any hip boots with him, Mr. Mann waded into the stream in his business suit and captured a twenty-five pounder with his hands. The fish was served at the Hotel Benson to a party of Mr. Mann's friends that evening.

A New Serial Publicity Plan.

Independence, Ore.—C. W. Henkle, of Nelson and Henkle, owners of the Isis theater, has a new wrinkle for the exhibition of serials. Several months ago he began showing "Liberty" in regular weekly instalments. Recently, after finishing the picture, he hit upon the plan of bringing it back for a second run. He secured all the reels of the series and placd them in a show window where everybody could see the amount of celluloid it takes for a serial film. He will soon begin showing the picture over again, three episodes at a time, the entire serial to be shown in five consecutive days.

Feldman Show "The Manx Man."

Portland, Ore.—C. H. Feldman, known in the territory through his long connection with General, has returned as special representative for Goldwyn, and is exploiting "The Manx Man," "The Auction Block," and other Rex Beach productions.

Mr. Feldman recently held a trade showing of "The Manx Man" at the Majestic theater, where a big representation of local and up-state exhibitors attended. The picture has been booked at the Majestic for Portland first run. Mr. Feldman left Portland for Spokane immediately after the showing, but will return soon with "The Auction Block."

Portland Theater Briefs.

Portland, Ore.—The Derby theater, Kenton, which has been closed for about eight months, will reopen soon under the management of B. P. Boland and C. D. Mercer.

Nick Pierong, manager of the Strand theater, has resigned his position, and W. B. Armstrong has been appointed manager. Mr. Armstrong has been affiliated with S. Morton Cohen in many of his theatrical enterprises, and was at one time manager of the Star theater here.

Sunset Turns to First Runs.

Portland, Ore.—After a long season of second run pictures, John A. Jennings, of the Sunset theater, has again put the house back on a first run basis. Vitagraph, Perfection, and other features have been contracted for.

Mr. Jennings' second run policy consisted of picking the very best of films already shown in Portland. Recently "Wildflower" was shown, S. R. O. audiences were obtained at 2 o'clock on a Monday afternoon.

Frank Lacey has resigned his position as manager of the Sunset and is getting ready to take out a road show. His show is composed of a feature film and a Chinese novelty act.

Majestic Has a Parade.

Portland, Ore.—Manager J. J. Parker, of the Majestic theater, co-operating with W. W. Kofeldt, manager of the Portland Pathe exchange, staged a parade in Portland preceding the showing of the "Battle of the Somme" that attracted one of the biggest crowds ever assembled outside of a moving picture theater in Portland.

The parade started at seven o'clock, and was headed by motorcycle officers, and the Kilties Band furnished a lot of stirring bagpipe music. In line were floats by the United States Navy Department, the British marines and others, and by reason of the fact that some of the proceeds of the picture went to the British Red Cross several British societies, including the Cambrians, Caledonians, St. Andrews, and British Benevolent Society members also marched. It was a real turnout, and the picture did S. R. O business at 25 cents admission.

Regent Theater Sales.

Portland, Ore.—L. Vergere, People's theater, Joseph, Oregon, was a recent visitor on Film Row, where it was reported he has sold his interest in his theater to C. C. Ghormley, of the People's Theater Enterprise.

Monmouth, Ore.—The Norm theater, the only show house here, has been sold by C. D. Mackin to L. I. Bursell.

Harrisburg, Ore.—W. S. Trites has purchased the Rose theater from Glenn Holt, also the Crescent theater at Junction City.

Liberty Theater Takes on Autumn Tints

Ralph Ruffner Puts Into Effect New Ideas for Seasonal Tints at His Spokane Theater—Plans for More Bright Colors.

By S. Clark Patchin, E. 1811 11th Ave., Spokane, Wash.

SPOKANE, WASH.—This is the time of the year when one's thoughts turn to fall suits and bonnets, and if one can see far enough ahead there appear on the horizon warm furs, snug topcoats, fleece-lined gloves and even earmuffs. This applies in our degree to ordinary folks. Ralph Ruffner of the Liberty has a different idea. He decreed a new fall outfit for his theater and the costumers and designers are busy carrying out his plans.

If you had noticed the walls downstairs and used your olfactory nerves you would have known that something was being done. A fresh, clean smell of paint, kalsomine and plaster permeated the atmosphere. The walls of the lobby and downstairs are now a glory of autumnal colors—soft greens, browns and reds, gloriously blended. The woodwork is to be retouched, and as a surprise, there will appear one of these days new velour hangings and drapes and even new carpets. The color scheme is yet a secret, but Mr. Ruffner confessed that these luxuries would cost almost $8,000.

Ascending to the balcony huge trusses and scaffolds were seen mounting to the ceiling in order that the artists might leave their impressions on the vaulted heavens. At 7.30 one night last week there was not a stick of wood in the theater, according to Mr. Ruffner, and at 9.30 the next morning everything was up and ready for work and all unneces-

sary props were down so that the show was not stopped or hindered for one minute. Even the bas-reliefs on the side walls upstairs assumed a new form. One side represents tragedy and the other comedy.

When Mr. Ruffner travels he travels with his eyes open. While on a recent trip to California he bumped into something new in the line of permanent floral and foliage decorations and has contracted for consignments for the various seasons. He is even anxious until it is time to wire for his share of holly and mistletoe. However, Christmas is too far off, and before that he is going to use early fall decorations. For his lobby downstairs he has secured an abundance of autumn leaves, which will make a bower of the entrance way. In his office he has elegant baskets of artificial roses in deep red and bright daisies and tall vases of gorgeous sunset chrysanthemums. These everlasting blooms are not the crackly kind that break, but have a soft, velvety touch and possess delightful perfumes.

Also while in the south Mr. Ruffner discovered that there were quantities of masterpieces made by William S. Hart and Douglas Fairbanks long before the public discovered them — productions which the majority of people have never seen. In order that Spokane folks may enjoy them Mr. Ruffner has arranged that these early screen plays shall be reprinted and appear at his theater. The first of these re-issues will be "The Disciple," starring William S. Hart and Dorothy Dalton, which will follow Douglas Fairbanks in "Down to Earth."

The Liberty managements says that the people of Spokane are good singers after they once get started. Those attending the first performance, Mr. Ruffner says, seldom collect courage enough to do anything more than hum, while patrons at the 9 o'clock performance burst forth in a splendid fashion. Mr. Ruffner has often been asked why he does not have a good singer to start these national airs, but this is a Ruffner experiment, and professionals are barred. Last week the song which appeared on the screen was that rousing old patriotic balled, "When Johnnie Comes Marching Home."

"Honor System" Turned 'Em Away.

Spokane, Wash.—People were turned away from the Casino theater, owing to the great demand to see "The Honor System," the spectacular William Fox photo-drama dealing with prison abuses. The picture was shown all week, so that every one wishing to witness the production could do so.

MORE SEATTLE NOTES.

A Glimpse Into the Exchange Business.

Seattle, Wash.—Exhibitors appreciate the special efforts made by employes of the distributing companies to serve them to the fullest extent, when they know about it; but they don't always hear of the services rendered by stenographers, bookers and shipping clerks. We think that a vote of thanks is due from some exhibitor to Miss Edna A. Craig, booker at the Seattle World office, so we are going to tell you what she did.

A film due from an out-of-town exhibitor in the middle of the afternoon did not arrive. There was a chance that it would get in on a 7 o'clock train. Making the excuse that she had work to finish, Miss Craig waited for that last express delivery; but the film was not there. There was no other train from that town until midnight. Miss Craig went home to dinner, slept an hour or two, and went down to the station to meet the midnight train. Still no film. At 6.30 in the morning another train was due from the delinquent exhibitor's town. Again Miss Craig went home for a few hours' sleep, then met the incoming train at the express depot, rushed it to the outgoing train at another station in twenty minutes; and the exhibitor who had booked it for that day got his show in plenty of time.

May Fight New Tax in British Columbia

War Tax Measure Is on Grill—Is Not Really a War Tax—Is Excessive in Amount —Is Unpopular and Unconstitutional.

By Charles S. Thomson, 645 Burrard Street, Vancouver, B. C.

VANCOUVER, B. C.—Altogether unexpected developments have arisen in regard to the War Tax Measure of British Columbia, which may have an effect on the whole Dominion of Canada. At first it seemed as if the amusement caterers were going to work in perfect harmony with the Government in the handling and collection of the tax, but recent events have caused a great deal of dissatisfaction to the former, and this dissatisfaction has now culminated in a crisis in which the theatrical interests have decided to fight the tax tooth and nail in an endeavor to have it very considerably modified, or else abolished altogether.

The reasons for the taking of this stand are several. Firstly, the fact is that the term "War Tax" is a bad misnomer, as the revenue which will be raised is apparently to be devoted to purely provincial purposes, and will not be used for military or other direct war purposes. Secondly, the excessive amount of the tax is a cause of loud complaint. In drawing up the measure, the government proposed to raise by it a sum of approximately eighty thousand dollars per annum from the entire province, but careful statistics show that in its present form, the tax will realize a revenue of two hundred thousand dollars from the city of Vancouver alone. Thirdly, on account of the trouble, confusion and delay arising out of the handling and giving change for one, two, three and four-cent tax tickets, all the principal theaters decided to raise their prices five cents per head and pay the tax themselves. This has aroused an outcry of complaint from the public, already overburdened with the high cost of living.

One of the chief reasons the theaters were compelled to take this step was on account of the fact that they are not to be allowed to sell tax tickets except with the corresponding value of admission tickets. Had they been allowed to sell the tickets in bulk to the public, a lot of confusion would be done away with.

Present Tax Is Unconstitutional.

Fourthly, and lastly, the climax of the whole matter was reached when it was suddenly and almost accidentally discovered that the Provincial Government has no real authority to enforce the act at all. According to the British North America Act, taxation of this kind can only be imposed by the Dominion Government itself, and therefore the war tax is in direct contravention to this Act.

Directly this fact became known to the theatrical managers, legal assistance was called in and a definite course of action decided upon. The outcome is that the services of Sir Charles Hibbert Tupper, K.C., has been engaged to fight the matter out in the courts, and it will not be dropped until the Act is very considerably amended or else wiped out altogether. At a meeting held recently, a deputation consisting of Sir Charles Hibbert Tupper, Hector Quagliotti Romano, W. P. DeWees and R. J. Muir, were appointed to meet the prime minister and discuss the whole question before actual legal steps are taken. The meeting was arranged to take place on Sunday, Oct. 7. Full details of what transpires will appear next week.

N. W. Davidson Now Head of Pathe Office.

Vancouver, B. C.—Vancouver has lost a popular figure in the person of Charles Barnard, late manager of the Pathe exchange. Under the call of patriotism, Mr. Barnard, or "Charlie," as he was known to everybody, has left the film business and enlisted for active service in the Royal Flying Corps. Charlie should make an ideal aviator. Energetic, athletic and full of animal spirits, he is just the boy to give the Huns a lively time. The good wishes of all his comrades and associates will go with him in his new and perilous calling. His place at the exchange has been filled by N. W. Davidson, who, although he has only been with us a very short time, has already created a very favorable impression in picture circles.

Hector Quagliotti Daddy of a Girl.

Vancouver, B. C.—If the genial presence of Hector Quagliotti has not been seen so frequently of late in the foyer of the Colonial theater, there is ample excuse for this popular manager's absence. He is in all probability amusing the fine baby girl with which Mrs. Quagliotti presented him a few days ago. The happy parents have been receiving congratulations on all hands on the arrival of this, their second daughter.

"Garden of Allah" Makes Hit.

Calgary, Alberta.—John A. Schuberg, of the Province and Bijou theaters, Winnipeg, wrote H. J. Allen of the Famous Players as follows:

"I have seen the 'Garden of Allah,' and I consider it a wonderful picture."

This subject is booked to play the Province theater, Winnipeg, in the near future.

The official War Pictures, which the Famous Players control for Western Canada, including Alaska, were recently run at the Dream theater, Juneau, Alaska. W. H. Thompson, the manager, advised that these pictures were very well received. They did a big business on the opening day, and the intention was to run the film four days.

Brilliant Dinner to Ruth Roland.

Vancouver, B. C.—Vancouver has just been favored by a flying visit from Ruth Roland, who fulfilled a four days' engagement at Pantage's theater just by way of a preliminary to her appearance here on the screen in "The Neglected Wife," the new Pathe serial which will be shown shortly. Miss Roland quickly won her way into the hearts of the Vancouver public. On the third day of her engagement at Pantages, the leading exhibitors and exchangemen of the city made up a box party at the theater. The entire party then adjourned to the Vancouver Hotel, where a sumptuous banquet was arranged for by Mr. N. W. Davidson on behalf of the Pathe exchange. This memorable gathering broke up in the small hours of the morning, and the revellers departed with the feeling that they had made a personal friend only to lose her again. Those present were as follows: Miss Ruth Roland, Mr. and Mrs. W. P. DeWees, Mr. and Mrs. H. Quagliotti Romano, Mr. and Mrs. W. Hansher, Mr. and Mrs. F. Kerr, Mr. and Mrs. E. R. Fauser, Mr. and Mrs. D. G. Walkley Mr. and Mrs. E. G. Corrivean, Mr. and Mrs. P. G. Doyle, Mrs. L. M. Paterson, Mr. and Mrs. J. Smith, Mrs. M. Watkis, Harry Chrimes, F. B. Pantages, N. W. Davidson, Grant Sconllar, Miss Nellie Featherstone and C. S. Thomson.

Be Genuinely
PATRIOTIC
BUY
LIBERTY
BONDS

Park Theater Reopened.

Lynn, Mass.—The M. H. Hoffman Four-Square productions will be carried at the Park theater which was reopened on Monday evening, October 6, after having been remodeled. Several city officials took part in the reopening of the house. The house has a seating capacity of 1,600 and was crowded on the opening night. The policy of the house is to carry a daily feature film of more than unusual prominence as well as a strong program.

Maritime Provinces News

From Alice Fairweather Standard, St. John, N. B.

ST. JOHN, N. B.—The Goldwyn Pictures have had a splendid start in this territory.

I. Sourkes has recently returned from a trip and reports several contracts signed. One with K. Keltie for his theater at Truro, The Strand. This was for both Goldwyn and Brady pictures.

Mr. Keltie has also contracted for the Brady pictures at the People's theater, Yarmouth. He is still in the hospital and has to undergo another operation, but he is keenly interested in his business and his friends all wish him a speedy recovery.

At Digby, Mr. Sourkes visited Jas. C. Cripps, and found that things are starting up there and business good. Mr. Cripps signed for Brady Films.

Chas. Berman, of the Regal Film Co., has lately sent in contracts for Goldwyn with E. F. Lynn, of the Casino, at Sydney, and with N. W. Mason, of the Roseland, New Glasgow, and other theaters.

Fine big posters advertising the Goldwyn Films are placed all over St. John and the campaign has been carried out through the country.

W. H. Golding has just returned from a trip to Boston, where he had several business matters to attend to.

N. W. Nathanson, managing director of the Regal Film Co. and of the St. Denis theater, Montreal, is expected shortly in St. John.

Steve Hurley has been on a trip overseeing several of the theaters controlled by F. G. Spencer of St. John. Mr. Hurley visited Wolfville, Hants Port, Woodstock and Fredericton. At Wolfville he found things going well under the management of Arch. Mason. The ushers of "The Give Service" Club give every satisfaction and look very attractive in their white uniforms with red satin bands and are service-like.

Hants Port has a pretty little theater of 400.

At Kentville, Mr. Hurley visited at a new theater being built by Clarke and Hiltz. It has an up-to-date stage and a very fine lobby. This will be ready in December or January.

At Digby, the Bijou Dream (Jas. Cripps' theater) is doing well.

J. MacDowell, of "Intolerance," has been in the city. This film has been a great success at Charlottetown in the Prince Edward theater, and in Truro, at the Princess.

Halifax, N. S.—At the Casino, Halifax (R. J. McAdam), a patriotic benefit was given Oct. 6th, by the John Stewart Chapter, I. O. D. E. (Daughters of the Empire), showing the first episodes of the new Vitagraph serial, "The Fighting Trail."

St. John, N. B.—Robert Romney, of the Vitagraph exchange, has just returned from Halifax.

Amherst, N. B.—The opening of the Empress, F. S. Spencer's theater at Amherst, will take place Oct. 19th and 20th. An amateur performance for patriotic causes will be held the following week.

Trade News of the Week in Baltimore

Changes at Theaters and Exchanges—Private Showing of "Lust of the Ages"—Among Local and Out-of-Town Exhibitors.

J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

Private View of "Lust of the Ages."

BALTIMORE, MD.—Through the courtesy of G. Horton Gaffney, proprietor of the New Pickwick theater, 115 North Howard street, a premiere screening of "The Lust of the Ages," with Lillian Walker, was given at this playhouse on Sunday night, October 7, for the exhibitors and their friends in Baltimore. Arrangements were made for the affair by H. L. Hommand, of Palmore & Hommend, who will act as Southern representative for the feature. C. Schwartz, Philadelphia representative of the American Photo-Play Company, attended. After the meeting of the Exhibitors' League of Maryland the members gathered at the New Pickwick to view the picture. Just before the last reel was shown Thomas D. Goldberg arose and announced that a collection would be taken up for the benefit of the Tobacco Fund and $20 was raised. About 400 people were present.

New Manager at Belvedere Theater.

Baltimore, Md.—On Monday, October 8, the Belvedere theater, on Belvedere avenue, opposite old Electric Park, was again reopened to the public by C. T. Wilkinson.

Nat Keene Buys Furniture.

Baltimore, Md.—No, Nat Keene, proprietor of the Dixie theater, 312 West Baltimore street, is not going to get married. He just naturally went up to the Lexington theater, 314 West Lexington street, and bought from Mrs. I. W. Putts, the owner, who has now closed down, all the chairs, bric-a-brac and machines and other things that were there. Brother Keene states that he will shortly open up a new house.

Safety First Rally at Lyceum.

Sparrows Point, Md.—Manager Jachins of the Lyceum theater courteously arranged to have this house used for a safety first rally by the Bethlehem Steel Company's men on Tuesday night, October 9. Moving pictures showing first aid meets, ball games and an interesting play entitled "Rule of Reason," secured from the N. Y. Central R. R., were exhibited. An address was made by C. W. Price, field secretary of the National Safety Council.

Nat Glasser Again in Baltimore.

Baltimore, Md.—After having been away from this city for several weeks, Nat Glasser, the popular representative of Sidney B. Lust in Baltimore, has again come among us. He is handling "The Italian Battle Front," "The Whip," and "On Trial."

That Censorship Job.

Baltimore, Md.—There may not be any censorship jobs to hunt, after the next legislature gets through, so the boys now trying to obtain the position of minority member better get all the fun out of it that they can. Indications now seem to point that Governor Harrington will not make the appointment recently made vacant by the death of W. F. Stone until after the election in November.

With the Out-of-Town Exhibitors.

Brunswick, Md.—F. L. Spitzer has now closed the Majestic theater and has opened the Imperial.

Crisfield, Md.—M. Douglas & Co. has now opened the Opera House after giving it a general renovating. They seem to think there is nothing like the Universal service.

Grafton, W. Va.—The Hippodrome theater has now been opened under the management of Mr. Linkman. This theater has a very pretty exterior and seats 700 people. The house has been subjected to great improvements, for steam heat has been installed, a new lighting effect arranged and the whole exterior and interior redecorated and repainted.

Cumberland, Md.—Charles Fisher, who is the proprietor of the Star, Belvedere and Liberty theaters, is now making arrangements to enlarge the Star. Forty feet of ground has been bought directly in the rear of the theater and an addition will soon be built. The house now seats about 400 and it is estimated that the improvement will raise the seating capacity to about 700. It is understood that Mr. Fisher believes in a five-cent program and states that the Universal service gets more money than the big features.

Lawsonia, Md.—This city is three miles from Crisfield, and George W. Lawson, who runs the Asberry theater here, visited Baltimore last week and took a walk on film row. He is very pleased with the Mutual service, it was stated.

Business Notes.

Baltimore, Md.—It is now rumored around that M. Basin will shortly sell the Blue Mouse theater, 28 West Lexington street.

Effective October 15, Manager A. B. Price of the Rialto theater, North avenue, at Linden, Baltimore, announces that the schedule of prices will be raised owing to the increased cost of productions. The schedule reads: Matinees, children under 16, 5 cents; matinees, adults, 10 cents: Saturday matinees, children under 12, 5 cents; adults, 10 cents; after 6 p. m., admission 15 cents.

Through the courtesy of Harry Woods, manager of the Garden theater, Lexington street, at Park avenue, Baltimore, this pretty playhouse was used on Sunday afternoon, October 7, for an Open Forum meeting, at which Lincoln Steffens spoke on conditions in Russia and in the evening the first of the community services was held.

Baltimore, Md.—The Strand theater, 404-6 North Howard street, which is under the management of the Parkway Theater Company, has now changed its policy of weekly runs for pictures to a three-day change.

It is reported that the Maryland Censor Board has passed the Mutual production, "Damaged Goods," for men only. It is also reported that C. Eiseman, manager of the Mutual exchange, smiled serenely when he heard the edict.

That jolly and affable man, Frank B. Spurrier, manager of the Pathe exchange in Baltimore, has now taken on an assistant who is a new recruit to film circles. He is Charles Danneher, and was formerly associated with the National Bank of Baltimore.

Two distinguished parties witnessed the "Italian Battlefront" pictures on Monday night, October 1, when they were shown in Baltimore at Albaugh's theater, on North Charles street. One included the Italian Mission to the United States with G. Schiaffiano, the Baltimore Italian Consul, as host, while the other included General Joseph E. Kuhn and his entire staff of officers of the Seventy-ninth Division of the National Army.

Stories of the Films

Universal Film Mfg. Co.

VICTOR.

WHAT'LL WE DO WITH UNCLE? (One Reel—Rel. week of Oct. 22).—The Cast: Henry (Henry Murdock); Flossie (Mildred Davis); Dealer (Milt Uhl). Story by King Vidor. Produced by Wm. Beaudine.

Henry, an artist, finds Flossie in the arms of another and rushes out to look for some violent form of sudden decease. He tries hanging himself to his chandelier, but the flimsy contraptions pulls out, and he lands upon the floor. He goes to the lake and is preparing to drown himself when a peddler offers to buy his body. Henry signs up with him for $20, and delivery at 5.15 p. m., and goes to Flossie's apartment to tell her of the misery she had caused, followed by the peddler.

"But Henry, dear, I was just rehearsing my new play," she explains. Henry makes a break for the window, and Flossie holds up the peddler. A telegram arrives, and Flossie open it.

"Uncle dead. Leaves you a million."

The peddler snatches the wire and volunteers to break the news to Henry and collect his twenty. Henry thinks the man is after him and doubles back to Flossie, and from her he learns the truth. As soon as the dealer arrives, Henry concludes a little arrangement with him.

JOKER.

A WISE DUMMY (One Reel—Rel. Week of Oct. 22).—The cast: Max (Max Asher); Proprietor (Walter Belasco); His Wife (Florence Roberts); The Girl (Gladys Tennyson). Written by George Parker. Produced by Craig Hutchinson.

Max, who is in need of a new suit of clothes, steals a suit from a dummy outside of a clothing store. Then he enters the shop and secures a job as salesman. The customers don't appreciate his new methods, and leave the shop in disgust. This leads to a fight between Max and the boss in which the old man gets the worst of it.

The boss decides to curb Max with a gun. He goes out to get one. Max makes love to the wife of the boss when the latter is away. The boss returns, and the sight of the gun starts Max running, and he never stops till he reaches the park. A young girl is waiting in a boat for her sweetheart, and as she beckons, Max takes the signal for himself and jumps into the boat. She screams, and the passersby come to her rescue and chase Max. He takes to the roofs and falls into the clothing store again.

He looks around and determines to take the place of one of the dummies. Then a young man enters with a sweetheart to buy himself a suit. He selects the one in which Max is hiding. The coat and vest are taken off, and Max is worrying, when the young lady sees another she likes better, and his suspense is at an end. He snatches up the coat, then the girl changes her mind, and says that she likes the first one best. They look for the coat which has disappeared. All might have gone well, if a big spider had not descended right in front of Max's face. He strikes at it, and is discovered and chased out. The young man catches him, and the clothes he has stolen are taken from him by force. He is thrown out of the window into a waste can. Then he sees his old ragged suit on the dummy, and puts it on again.

SAVE FOR
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BONDS
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in the World

THE TIGHTWAD (One Reel—Rel. week of Oct. 22) The cast: Hubby, the Tightwad (Wm. Franey); Wifie (Gale Henry); Electrician (Milburn Moranti). Written by Tom Gibson. Produced by Allen Curtis.

Wifie and hubby are arguing about a party wifie wants to give in celebration of their wedding anniversary. Hubby does not want many at the festivity. Wifie wants a big crowd. She also wants a new dress, hat, coat, etc. This arouses the ire of hubby more, and he tells her to wear the clothes he bought her years ago. As hubby leaves for the office he tells his wife to press her dress, and that will make it look better. She looks at the morning paper and sees an ad reading: "You can't give a party without our banquet lights. All the nobility of Europe, Asia, Africa and America are using them. Telephone 1856730 Grand today."

Wifie orders them, and when hubby comes home he finds an electrician engaged in the act of stringing lights all over the house. When hubby is told by the electrician that the decoration is going to entail an expense of $200 upon him, he throws the workman and his tools out of the window. Wifie starts to cry, but hubby tells her that he will fix the lights himself. He climbed the ladder and began, while she went back to her pressing in the kitchen. She found the switch turned off and turned it on again. Hubby receives a good shock, and lets an awful howl. His wifie comes running into the room and takes her husband by the arm. The next instant she began to yell, too, finding herself almost electrocuted by the contact. She just managed to knock the telephone off the hook and yell into it for the electrician. The electrician held up hubby for the two hundred before he would turn off the current, and when wifie returned to the kitchen she found that the iron had burned through dress, table and all. But hubby was a changed soul, and over the phone he then and there ordered an outfit which enabled her to appear that night in the guise of a queen.

BISON.

THE GETAWAY (Two Parts—Rel. Week of Oct. 22).—The cast: Rand Cleburne (Neal Hart); Lucy Harper (Vivian Rich); Jim Harper (Bud Osborne); Bull Carter (Joe Rickson). Produced by Geo. Cochrane.

Bull Carter, the range boss, snatches the book of poetry away from Rand Cleburne and throws it contemptuously on the floor. Rand jumps up angrily and demands that Carter pick up the book. Carter refuses. Rand reaches for his gun, but Carter knocks him down. Rand falls against the Chinese, who is peeling potatoes. He grabs the knife and slashes Carter. Then he dashes out of the house, and mounts Carter's horse.

Carter leads a posse in pursuit of Rand, and the next morning decides to call upon Jim Harper, the sheriff. Rand reaches the foothills. His horse slips and falls into the canyon below. Rand saves himself, but loses his gun and hat, but struggles on until he becomes delirious in the maddening heat. Finally a rainstorm saves him from a horrible death. He goes to Harper's cabin. Having seen Harper leave he enters in search of food, when a young woman appears. Rand crawls into the kitchen through the window and begins stuffing whatever food he can find into his shirt.

He starts to leave when there is a crash. Looking back, he discovers a baby has upset the lamp and set the room on fire. He dashes to the rescue. Lucy, the sheriff's sister, now rushes in, and is almost hysterical in her gratitude. He accepts her offer of supper. Lucy discovers that he is not the outlaw, but decides to aid him.

The posse ride back to the ranch, but Carter goes with Harper to his cabin. Rand is trapped. Lucy hides him in her bedroom, where the baby is asleep. Then she helps Rand to escape by prying some boards from the side of the house. The noise of this operation is drowned by the storm. Rand promises he will visit Lucy as soon as it is safe for him to do so.

L-KO.

FAT AND FURIOUS (Two Parts—Rel. Week of Oct. 22).—The cast: Merta (Merta Sterling); Terrible Ted (Ted Howland); The Foreman (Al Forbes); Babe (Babe Emerson); Merta's Father (Russ Powell); Merta's Mother (Blanche Rose). Directed by Vin Moore.

Mert, the station agent, loved Al the foreman, and Mert's father, the engineer, loved Al's mother, and Al loved Merta, and Al's mother loved Mert's father. However, Mert's father did not love Al, and Al's mother did not love Mert, so that kept things from being monotonous. Al invited Mert to the soda fountain, but when Mert found that he had no money she suspected that the attraction was Babe the dispenser of liquid refreshment. Herein she she wronged Al's honest soul. Al found Mert's father making love to his mother and threw flour at them.

Just then the train arrived, and with it Terrible Ted, the He-Vampire. Ma and Pa were sitting on a truck, and Al sneaked up and tied it to the train as it pulled out. However, the end of the rope caught his foot and he was hauled along the track till Pa cut the rope and they all came home.

Mert was making eyes at Ted. His idea was to get into the safe while she flagged the train. He and his confederates had almost succeeded, when Mert managed to grab the bag in which they had placed the money and pull it up through a trap in the ceiling. They discovered her and pursued her to the roof. She jumped off, but they got her, and put her in a trunk. They then loaded the trunk onto a passing train. Al and Babe went to the rescue on a handcar.

All of them arrived in the Great City, and the trunk with Mert inside was taken to a room. Al and Babe arrived, and Mert, looking out of the window, saw them. She wrote a note which she placed in the water pitcher and threw out of the window. Al snatched a bow and arrow from a child and shot a reply to her. He sent up a rope and Mert lowered the money to him. She then slid down the rope after tying it to the bed, and they all went off on the handcar, pursued by the villains in an auto. But the handcar reached the station first.

Ted was not to be foiled, and he subdued them all with chloroform. She grabbed him, threw him off the train, and then returned with the money.

UNIVERSAL SPECIAL FEATURE.

THE RED ACE (Episode 2, The Lure of the Unattainable—Two Reels—Released Week of October 22).—The cast: Virginia Dixon (Marie Walcamp); Patrick Kelly (Bobby Mack); Dr. Hirtzman (Harry Archer); Sergeant Winthrop (Larry Peyton); Steel Heffern (Charles Brindley); Pierre Fouchard (L. M. Wells); "Dutch" Kate (Miriam Selbie); Red Fawn (Yvette Mitchell); Little Bear (Noble Johnson). Written and produced by Jacques Jaccard.

"All right, Kelly. Hold her like that!" exclaims Virginia, and with one leap she springs from the bumper of her car to the rear end of the train. Then Kelly throws her bag to her and climbs up the now stationary train himself. Dr. Hirtzman sees that his plans for detaining her have miscarried, and she notices him without realizing why he attracts her attention. At one of the stations, Hirtzman leaves the train and telegraphs to his lieutenant at Lost Hope, Steel Heffern, that he will arrive that night at eight o'clock. Steel then consults with Pierre Fouchard, the inn-keeper, and "Dutch" Kate and leaves for the Dixon cabin.

Steel and his party arrive at Richard's cabin and bury the body. Then Steel conducts a search for the cache in which Richard hid the platinum. Later he meets Hirtzman at the station, and they disappear in the bushes and trees.

Kelly and Virginia start out in Kelly's canoe and soon land near the mine. As they start along a trail they meet "The Terror," who drops from a tree onto Kelly. Virginia begins running back while Kelly and "The Terror" struggle. The latter soon leaves Kelly, apparently dead, and starts after Virginia, who slips and rolls out of sight, landing in the campfire at Winthrop and Little Bear. Winthrop soothes Virginia, who is hysterical, while Little Bear shoots at the top of the cliff and frightens "The Terror" away.

Virginia tells her story to Winthrop and they hasten to Kelly, who has somewhat revived. When they come to Richard's grave, Virginia kneels by it and prays for strength to perform her mission. "The Terror" watches the scene without being seen. Meanwhile at the Inn, by orders from Fouchard, Kate has donned the garb of a chambermaid and shows Winthrop to a room when he arrives, having left Virginia and Kelly at Richard's cabin. She fusses around the room until Winthrop has to almost put her out.

Virginia and Kelly start to the mine on their horses. Kelly tells her that the mine itself is on an underground river, but where it starts and where it goes, no one has ever known. They have found the cache described in Kelly's letter, but it is empty. As they go along a narrow trail, Kelly riding a horse length ahead of Virginia, they pass underneath a large overhanging branch of a tree. Virginia is lifted into the tree, and her riderless horse goes on.

GOLD SEAL.

THE END OF THE RUN (Three Parts—Rel. Week of Oct. 22).—The cast: Giles Stafford (O. C. Jackson); Jim Durman (George Williams); Portland Pete (George Routh); William Craig (Val Paul); Nona Durman (Helen Gibson); Sheriff (George Berrell). Scenario by George Hively. Produced by J. D. Davis.

Giles Stafford, a brakeman, sees Portland Pete, a hobo, climb into the baggage car, and begin counting a big roll of bills. When Giles

asks him if he is trying to beat his fare, Pete retorts that the money he is counting is counterfeit and that he is circulating it for a gang in the East. Giles says that he will try to get rid of some of it for him, as he believes he has a better chance. Pete cashes a bill at a cigar-stand, and later Giles does the same thing. The clerks pays no attention to the bills, but later the counterfeit bills are found, and the clerk remembers that he changed two twenties. The sheriff is notified and a Secret Service man, William Craig, comes to carry on a quiet investigation.

Jim Durman distrusts banking institutions. He hides his money in a fruit jar, in spite of his daughter Nona's protests. He has nearly enough to buy the house in which they live. One day, while they are talking about the money, Giles listens at the window. Giles is in love with Nona, but she repulses him. He breaks into the Durman home, takes the money and substitutes the counterfeit bills, but the band of his hat falls on the floor.

Craig finds that the only definite clues lead to Durman or Giles, and that Giles will bear watching more than Durman, but he hasn't sufficient evidence to arrest him. One evening, Giles stops Nona and begins arguing with her, finally grasping her wrist. Craig goes to the girl's rescue and walks home with Nona, who introduces him to her father.

Counterfeit bills are paid to different merchants by Jim, and Craig decides to talk with Durman, though he has confidence in his honesty. Jim shows him the roll of counterfeit bills from the fruit jar, but, though the evidence is enough to warrant his arrest, Craig lets him go out on his run. Craig arrests Pete and finally exacts a confession from him, and the knowledge that Giles is going to leave his train this trip and meet him in Denver.

Nona has discovered the hat-band on the floor. She jumps on her pony and rides away, meeting Craig and telling him of her discovery. Meanwhile Jim's train is ready to start. Giles swings onto it and climbs to the top. Nona, on her pony, races with the train, while Craig gets a hand-car and starts after the train. Nona lassoes Giles, but he cuts the rope. She at last catches up with the train and, climbing to the top of it, holds Giles up with her revolver. Craig arrives and Giles is arrested.

STAR FEATURETTE.

LITTLE MARIANA'S TRIUMPH (Two Parts—Rel. Week of Oct. 22).—The cast: Mariana (Lena Baskette); Pietro (Frankie Lee); Peter Wren (Fred Montague); Mrs. Murphy (Lydia Yeamans Titus); Signor Kippel (Walter Belasco). Scenario written by Nan Blair. Produced by Marshall Steadman.

Mariana and her little brother, Pietro, were thrown out by the heartless landlord because they could not pay their rent. That night they slept in a barrel with only a friendless dog as a companion. In the morning, their new friend went prospecting for breakfast, and was just getting away from Mrs. Murphy's with some meat when she caught sight of him. She was just about to hit the criminal with a broom when little Mariana threw herself in front of the dog. When Mrs. Murphy heard Mariana's story, she took pity on the destitute children and invited them in to have a bit. She discussed the situation with Father O'Brien, who advised that they be sent to the orphanage. Mariana and Pietro were not used to much in the way of luxury and they made themselves happy in the home.

Some months later the usual semi-annual entertainment was in progress, and Mariana appeared in a dance number. Among the guests was old Peter Wren, for many years ballet master at the Casino. He was delighted with the natural grace of the child, and declared her to be a born dancer. He told the sisters that he would like to take the training of Mariana in hand, and it was arranged that the little girl should take advantage of his offer. She consented on account of the prospect of earning money for Pietro's education. For six months she worked as she had never worked before, and the little family enjoyed happiness.

One day Peter came home and told Mariana that he had lost his position because he was getting too old, and that Signor Kippel, a foreigner, is his successor. Mariana rushed to the theater to confirm the news. There she overheard the manager and Kippel talking of the necessity of finding a good child-dancer for a leading role. Mariana pleaded so hard with the two men that they allowed her to dance for them. They were struck by her skill and grace, and engaged her on the spot for the role. The child told the men that she could not accept the offer unless they engaged her old teacher, and they agreed to hire him. The teacher was Peter, and there never had been such a happy family as the one in the little home that night, when Peter Wren took his violin and he and the two children danced for joy.

NESTOR.

A FIRE-ESCAPE FINISH (One Reel—Rel. Week of Oct. 22).—The cast: Vincent Vichy (Eddie Lyons); Nervy Gus (Lee Moran); Margy (Caroline Vaughn); Her Father (Fred Gamble). Written by F. Palmer. Directed by H. Edwards.

Margy spent the evening packing her trunk, while Vincent arranged for the elopement and father visited with his choice, Nervy Gus, who stayed so late that he actually got a glimpse of the ladder. Then he carries out a fell design. He hires two dagos.

"He'll be on the ladder, and I want you guys to beat him," he tells them. Later Gus climbed up the ladder. The dagos threw a blanket over his head, when he broke loose and confronted them. In the meantime, Vincent and Margy had eloped, and Vincent went hunting for a minister.

Gus enlisted the assistance of father. Vincent had registered at the hotel, but as there was another honeymoon couple in the hotel, and Gus asked for "the honeymooners," they were shown to the wrong room. Then Gus caught sight of Margy's trunk.

"Get inside," suggested the father. So Gus was dragged into their room.

Vincent returned with the Reverend O. N. Quick, and the ceremony was about to be performed when Gus raised the lid.

Vincent seized Margy's hand, and they beat it. Gus chased them assisted by father. The elopers jumped on the fire-escape, pulling the minister after him. Gus seized the end of it and hung on, but the Reverend Quick was equal to the occasion, and he read the two into matrimony as calmly as if he were in his own church, while Gus dangled precariously from the end of the ladder.

UNIVERSAL SCREEN MAGAZINE.

ISSUE NO. 42 (October 26).

The first scene in this issue shows the so-called "mining for ice." During the winter snow collects in deep and narrow mountain chasms near Lake Mohonk, N. Y., and forms into ice, which remains the year around. Tons are found there at the end of the hottest summer.

A demonstration of a simple home process for the drying of fruits and vegetables, in order to help in the national food conservation, is given next. These pictures were made by the courtesy of the United States Department of Agriculture. At the end of the scenes we see the wives of the cabinet ministers partaking of a vegetable dinner.

The making of a cavalryman is the number devoted to preparedness. Uncle Sam is training thousands of men for this important branch of the service. In addition to being an expert horseman, the recruit must learn to handle a gun, and we see them at target practice.

Industry is represented by a goldfish "ranch," the latest "infant industry," which flourishes in Southern California. Mrs. Joseph G. Gray has established the most unusual ranch in the counrty, where she raises thousands of gorgeously colored fish every year. Some of the specimens, brought originally from Japan, now sell for eight to ten dollars each.

A miracle in mud by Willie Hopkins, the sculptor, called "Mud Pies," completes the reel.

UNIVERSAL CURRENT EVENTS.

ISSUE NO. 22 (Oct. 12).

Carranza's Former War Minister Visits Us.—General Alvaro Obregon, hero of three Mexican revolutions, attended by U. S. Army officer.—Los Angeles, Cal.

Dutch Battleship in Western Port on Visit at Interesting Time.—Recently adopted attitude of Government toward neutral makes visit cause for speculation.—San Francisco, Cal.

What's a Little Matter of Ninety-four Years to a *Real* Patriot?—Mrs. Thomas Edwards makes record in gardening that college girls envy.—Oberlin, Ohio. Subtitle: Unaided, Mrs. Edwards won the municipal prize offered to women farmers.

Jackies of Britain's and Our Navies Chums at Prayers or Battles.—Navy Y. M. C. A. active in successfully promoting intimacy between fighters for humanity.—Norfolk, Va.

In Fights and Frolics Our Sailors Prove Able.—Sea fighters trip lightly to fight gong or ragtime dance music.—Balboa Park, San Diego, Cal.—Subtitles: Seven—eight—nine—. He's up! "All members of the same club"—Uncle Sam's Navy. (Music, please.) "First, you put your arms around her close and tight. Then, cuddle up and cuddle up—with all your might."

Columbia University Comes Through with Greatest War Hospital.—Gift to Uncle Sam made possible through patriotic generosity of Daniel G. Reid.—New York City. Subtitles: Col. Shreiner and President Butler of Columbia as the flags are raised. A flag combination that stands for a democracy and decency.

La Follette "Gets His" When Teddy Excoriates Him as Sinister Enemy.—Huns and "Shadow Huns" came in for "Tributes" in American community which they have disgraced.—St. Paul, Minn. Subtitles: Gov. Burnquist, Theodore Roosevelt and Mayor Irvin. "If Americanism is not an issue NOW it never can be or will BE." And while these men in khaki are fighting for democracy against the Huns at the front let us war with the Huns within our gates."—Theodore Roosevelt.

Women of Humanity, in the Name of All That's Fine and Good, We Greet You!—Ten thousand Red Cross nurses, under or awaiting orders to France, in impressive parade thrill millions.—New York City. Subtitles: Led by Sousa's Great Lakes Naval Band. District of Columbia Motor Unit. Mrs. (Col.) J. Borden Harriman and Dr. Dorothy Smyly of the British Field Service. Secretary Daniels and Mayor Mitchel uncover to noble womanhood.

World Series Players.—Closeups of New York "Giants," winners of National League Pennant of 1917. Subtitles: John McGraw, baseball's indomitable fighter—"Little Napoleon." The strong arm squad—pitchers who hurled giants to victory. A few of the leading "Stick Artists." Third Base Zimmerman. Kauff, ex-"Fed" Leaguer. Schupp, best twirler in the game. Burns, silent but effective. Holke, youngster, but there. Robertson, rightfielder, can cover as much territory as a three-ring circus. McCarthy, stone-wall back stop. Thorpe, Indian all-'round world champ.

Announcement Extraordinary.—By a special arrangement with hundreds of America's leading newspapers, Universal Current Events, beginning with this issue, will present to its patrons animated cartoons from the pens of America's greatest cartoonists. This marks an epoch in screen news presentation. The cream of the work of these famous men will be shown hereafter in Universal Current Events. Subtitles: "On the Way," by Siebel, in the Albany Knickerbocker Press. "Test of Patriotism," by Brown, in the Chicago News. "Hoch der Sedition!" by Greene, in the New York Telegram.

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demands to know what is meant. "That's the Sultan's spy, sent to kill us both if I should fall in love, but, of course, I won't."

Going over to the table Ilma discovers that the pearl is gone and in its place is a piece of marble. Harry and Ilma trace the pearl to Miss Sunderlee's home, and, sneaking in, Harry recognizes Stayne's footprints from the fact that he is wearing Harry's shoes. Coming from behind Harry knocks Stayne down, takes the pearl, and, with Ilma, runs away. Stayne and his pals pursue and trap Harry and Ilma on a little point of land on the edge of the Hudson. Harry sees some boys flying a kite. He and Ilma grab the kite string from the boys and plunge into the Hudson. Stayne and one of his men jump into a little boat near the boathouse. They raise the sail and pursue, guns in hand.

PARAMOUNT PICTURES CORP.

THE TROUBLE BUSTER (Pallas—5 Parts—October 8).—The cast: Michelna Libelt (Vivian Martin); Franz Libelt (James Neill); "Blackie" Moyle (Paul Willis); Tip Morgan (Charles West); Mrs. Camden (Louise Harris); Ruth Camden (Mary Mersch); Mrs. Westfall (Vera Lewis). Directed by Frank Reicher.

Michelna Libelt and her father, Franz, arrive in America from distant Roumania. Franz is taken ill and dies, leaving Michelna alone in the world. "Blackie" Moyle, a young waif of a newsboy, offers the child the protection of his own piano box home. "Blackie" has made this home with his dog, Spunk, in any empty piano box in the rear of a deserted factory. Michelna decides that her curls are a nuisance and with Blackie's assistance cuts them off, secures an old suit of boy's clothing and changes her name to "Mike."

In their spare moments, when not selling papers, the two sit in the piano box and make statuettes out of clay given Blackie by an artist. Tip Morgan, a young crook, discovers that Mike is a girl, and lures her into a room where Blackie finds them. In the fight that follows Blackie is struck on the head with a bottle and loses the sight of both eyes. While he is in the hospital Mike sees an advertisement of an art exhibit, and believing that the twenty-five cents admission entitles her to exhibit her wares, takes two little statuettes that she and Blackie have made and places them on display. One peculiar little character she has named "The Trouble Buster." An art dealer sees in it the same commercial possibilities of popular success as the "Billiken" or "Kewpie," and when Mike is asked as to the ownership, she gives the credit for the successful one to Blackie. The latter is at once made a social pet and his fortune assured, for the little "Trouble Busters" prove extremely popular. He is taken to a famous hospital in France where his sight is restored.

Mike is recognized by one of the patrons of the orphan asylum from which she escaped and flees in terror from the art exhibit. She resumes her girl's clothing and secures a position in a distant part of the country in a large country estate. There she is found again by the crook, Tip Morgan, who threatens to tell that she is the real designer of "The Trouble Buster" unless she gives him money.

Mike has rescued the old piano box and now has it for a playhouse in the garden of her new home. Blackie has recovered and starts out to find Mike. He tells everyone that it was Mike who designed "The Trouble Buster." He finally locates her just as she is being again blackmailed by Tip. Blackie drives the crook away and when Michelna asks him what he came back for, he draws her close to him answering, "For the love of Mike."

METRO PICTURES CORP.

"PARADISE GARDEN" (6 Parts—October 1.—The cast: Jerry Benham (Harold Lockwood); Una Habberton (Vera Sisson); Marcia Van Dyck (Virginia Rappae); Roger Canby (William Clifford); Jack Ballard (Lester Cuneo); Henry Ballard (G. Sprotti); Miss Gore (Catherine Henry). Directed by Fred J. Balshofer. Adapted by Fred J. Balshofer and Richard V. Spencer from the novel, "Paradise Garden," by George Gibbs.

Jerry Benham, ten-year-old heir to the Benham fortune, lives under the care of a guardian in the seclusion of a large estate. Here, according to the provisions of the elder Benham's will, he is to be reared entirely out of sight and knowledge of the feminine sex. After ten years under the tutelage of Roger Canby Jerry develops into a fine specimen of manhood. One day he meets Una Habberton, who has entered the Benham grounds through a broken gate.

Jack Ballard comes to equip Canby for his entrance into city life. Jerry later meets Marcia and becomes deeply infatuated with her.

When on a vacation Una visits "Paradise Garden" and is discovered. Marcia insinuates that there was "unconventional morality" in the girl's former visit to the manor.

At Marcia's coming-out ball Jerry is disillusioned. He kisses Marcia tenderly, but she openly admits her disappointment in his failure to respond to her own passionate demonstrations. Jerry later surprises Jack and Marcia in a passionate love scene, and his rage culminates in a fight with Jack. He then goes back to the estate.

Time heals the wounds of Jerry's grief, and a new man is wrought. Thoughts of Una come more and more into his mind, and he takes up his old life on the estate. Canby tells all to Una. He also tells the girl of Jerry's love for her, asking her forgiveness. Una comes one day to Paradise Garden, and where they first met. Jerry and Una, forgetting all unhappy events of the past, are united in a perfect love.

GREATER VITAGRAPH.

THE FIGHTING TRAIL (Episode No. 4—"The Other Half"—Two Parts—Oct. 1).—The cast: John Gwyn (William Duncan); Nan Lawton (Carol Holloway); Hendrik Von Bleck (Walter Rodgers); Cut Deep Rawls (George Holt); Shoestring (Joe Ryan).

Gwyn and Nan come upon the outlaws burning Yaqui Joe's feet and cutting him with their knives. Gwyn rushes at the men and a fight follows. It is going against Gwyn when Nan comes up and frees Yaqui Joe. He tries to shoot Shoestring, one of the outlaws, but misses his aim. The outlaw fires at Nan, but Yaqui Joe leaps between them and is killed by the bullet. Gwyn meantime hurls his adversary over a cliff and Shoestring flees, pursued by Gwyn and Nan.

In their absence, Von Bleck and Cut Deep enter the home of Don Carlos seeking the missing half of the chart to the mine. They find the body of Don Carlos, but not the chart, and set fire to the house. Nan and Gwyn enter the house and are trapped there by the outlaws who demand the half of the chart as the price of their lives. Gwyn refuses and the flames surround them in the house, apparently dooming them to death.

THE FIGHTING TRAIL (Episode No. 5—"Torrent Rush"— Two Parts—Oct. 8).—The cast: John Gwyn (William Duncan); Nan Lawton (Carol Holloway); Cut Deep Rawls (George Holt); Shoestring (Joe Ryan); Hendrik Von Bleck (Walter Rodgers).

The outlaws offer the imprisoned pair their lives in return for the mine chart, but are refused and the house burns to the ground. The outlaws ride away believing that Gwyn and Nan have perished. They managed to escape, however, through a subterranean passage, and reach the Lost Mine Hotel.

The next day they set out in search of the villains, who at the same time start to locate the mine. Gwyn meets Von Bleck and accuses him of murder and arson and forces him to admit that Cut Deep has the other half of the chart. He starts after Cut Deep leaving Nan to guard Von Bleck. He gets the paper from Cut Deep and returns in time to save Nan from Von Bleck.

Nan and Gwyn then set out for the mine over a wild trail and Nan falls into a mountain tor-

(*Continued on page 582*)

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Calendar of Daily Program Releases

Releases for Weeks Ending October 27 and November 3

For Extended Table of Current Releases See Pages 588, 590, 592, 594.

Universal Film Mfg. Company

RELEASES FOR WEEK OF OCTOBER 22, 1917.

GOLD SEAL—The End of the Run (Three Parts—Drama)	02746
NESTOR—A Fire Escape Finish (Comedy)	02747
L-KO—Fat and Furious (Two Parts—Comedy)	02748
UNIVERSAL ANIMATED WEEKLY NO. 95 (Topical)	02749
STAR FEATURETTE—Little Marian's Triumph (Two Parts—Drama)	02750
JOKER—The Tight Wad (Comedy)	02751
VICTOR—What'll We Do With Uncle (Comedy)	02752
UNIVERSAL SCREEN MAGAZINE—Issue No. 42 (Education)	02753
UNIVERSAL CURRENT EVENTS—Issue No. 24 (Topical)	02754
JOKER—A Wise Dummy (Comedy)	02755
BISON—The Getaway (Two Parts—Drama)	02756
UNIVERSAL SPECIAL—The Red Ace (Episode No. 2—"The Lure of the Unattainable"—Two Parts—Drama)	02757

RELEASES FOR WEEK OF OCTOBER 29.

GOLD SEAL—The Mysterious Iron Ring (An episode of the Perils of the Secret Service—Three Parts—Drama)	02759
JOKER—A Bad Little Good Man (Comedy)	02760
L-KO—Even As Him and Her (Two Parts—Comedy)	02761
UNIVERSAL ANIMATED WEEKLY—Weekly No. 96 (Topical)	02762
NESTOR STAR FEATURETTE—The Shame of a Chaperon (Two Parts—Comedy)	02763
JOKER—I Quit (Comedy)	02764
VICTOR—The Fifth Boy (Comedy-Drama)	02765
UNIVERSAL SCREEN MAGAZINE—Issue No. 43 Educational)	02766
UNIVERSAL CURRENT EVENTS—Issue No. 25 (Topical)	02767
JOKER—A Devil With the Wimmin (Comedy)	02768
BISON—Danger Ahead (Two Parts—Drama)	02769
UNIVERSAL SPECIAL—The Red Ace (Episode No. 3—"The Leap for Liberty"—Two Parts—Drama	02770

Mutual Film Corporation

MONDAY, OCTOBER 22, 1917.

MUTUAL SPECIALS—The Adventurer (Charlie Chaplin Picture No. 12—Two Parts—Comedy)	05836-37
MUTUAL STAR PRODUCTION—The Unforseen (Frohman—Six Parts—Drama)	05838-39-40-41-42-43
MUTUAL STAR PRODUCTION—The Sea Monster (American—Five Parts—Drama)	05844-45-46-47-48

TUESDAY, OCTOBER 23, 1917.

STRAND—And Along Came Mary (Comedy)	05849

WEDNESDAY, OCTOBER 24, 1917.

MUTUAL—Mutual Weekly No. 147 (Topical)	05850
CUB—Jerry's Soft Snap (Comedy)	05851
GAUMONT—Reel Life No. 78—Subjects on reel: Rocky Mountain Jay; Then and Now, or, High Living Cost Wins the Race; Queer Trees of Trinidad; Dining on Wheels—How the American Traveler is Fed; Animated Drawings from "Life"; The Apparel and the Man; Not Guilty	05852
SIGNAL—The Lost Express (Episode No. 6—"High Voltage"—Two Parts—Drama)	05853-54

MONDAY, OCTOBER 29, 1917.

MUTUAL STAR PRODUCTION—A Daughter of Maryland (Goodrich—Five Parts—Drama)	05855-56-57-58-59
MUTUAL STAR PRODUCTION—Peggy Leads the Way (American—Five Parts—Drama)	05860-61-62-63-64

TUESDAY, OCTOBER 30, 1917.

STRAND—A Two-Cylinder Courtship (Comedy)	05865

WEDNESDAY, OCTOBER 31, 1917.

MUTUAL—Mutual Weekly No. 148 (Topical)	05866

THURSDAY, NOVEMBER 1, 1917.

CUB—Jerry's Lucky Day (Comedy)	05867
GAUMONT—Reel Life No. 79 (Subjects on reel: Building Our Modern Fleet; Important Industries of Argentina; An Unusual Foster Mother; A Dry Land Periscope; Had Your Mining Stock Panned out); (Animated Drawing from "Life")	05868
SIGNAL—The Lost Express (Episode No. 7—"The Race With the Limited") (Two Parts—Drama).	05869-70

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(*Continued from page 579*)

rent and is being swept away when Gwyn leaps in after her.

DEAD-SHOT BAKER (Five Parts—Oct. 15).—The cast: Dead-Shot Baker (William Duncan); Evelyn Baldwin (Carol Holloway); Lightnin' Bug (J. W. Ryan); Cherokee Hall (S. E. Jennings); Bartender (R. L. Rogers); Old Baldwin (Otto Lederer); Postmaster (Charles Wheelock). Author, Alfred Henry Lewis. Director, William Duncan.

Dead-Shot Baker is sheriff of Wolfville and the terror of outlaws. He drives three of them from town and, to get revenge, they hold up the stage, kill the messenger and carry two girls away to the hills. Baker and his posse overtake the bandits in a mountain battle and rescue the girls, one of whom is the beautiful and willful daughter of a Wolfville character, once a wealthy miner, but now a penniless drunkard. He is killed in the battle and the girl, Evelyn, is a helpless charge in the rough camp. She refuses the efforts of her friends to get her employment and finally the sheriff marries her.

The girl is anything but a loving wife, and is disliked by nearly everybody. The only person she shows any interest in is a dapper Easterner, and they are much together, much to the distress of Baker and the disgust of his friends. Baker blames himself for marrying such a girl and his love for her is so deep he invites death that she may be free to marry the postmaster. He leads his posse against a noted band of rustlers and in a fight with their leader falls to apparent death over a cliff.

Returning to camp for reinforcements, the news of Baker's death rouses Evelyn, who never held more than a passing fancy for the postmaster. Filled with remorse, she leads the posse back into the hills, the outlaws are routed and Baker is found and nursed back to life and happiness by Evelyn.

ARTCRAFT PICTURES CORP.

SEVEN KEYS TO BALDPATE (Five Parts).—The cast: George Washington Magee (George M. Cohan); Mary Norton (Anna Q. Nilsson); Myra Thornhill (Elda Furry); Mrs. Rhodes (Corene Uzzell); Mayor Cargan (Joseph Smiley); Lou Max (Armand Cortes); Thomas Haydan (C. Warren Cook); John Bland (Purnell Pratt); Hall Bentley (Frank Losee); Peter, the Hermit (Eric Hudson); Chief of Police Kennedy (Carlton Macy); Langdon, U. S. S. S. (Paul Everton); Quimby (Russell Bassett).

George Washington Magee, a writer, arrives at Baldpate Inn to win a bet from its owner by beginning a novel at midnight one day and [illegible] by midnight the next. Magee has hardly gone to his room when there enters John Bland, "right hand man" of a street railway builder, with two hundred thousand dollars. Jim Cargan, mayor of Reuton, is to call for the money and to give a franchise to the railway builder. Thomas Haydan. Surprised by the novelist, Bland presses his revolver against the digestive organs of Magee, who declines to be frightened because, as he remarks, "I've written this situation over and over again." He entraps the bribe giver, and locks him in a room, only to be confronted by an intruder with a third key—Mary Norton, a newspaper reporter on the trail of the bribe story. Mary is accompanied by Mrs. Rhodes, the fiancee of the mayor. George falls in love with the reporter.

Myra Thornhill, working in conjunction with Lou Max, accomplice of the mayor, lets herself in with a fourth key, and is toying with the safe combination, when the author bids her stand and deliver. Myra persuades him of the honesty of her motives, and he promises to get the money for her. The same promise he makes later to Mary. Then the inn is invaded by Cargan, and Max, and the escaped Bland. Magee secures the incriminating roll, turns it over to Mary, and, outwitting the villains, compels them to sit in a semi-circle staring at the audience until the telephone shall notify him that Mary is at the office of her newspaper.

Facing defeat and imprisonment, the scoundrels turn on one another, Haydan calls Bland a blockhead. Cargan accuses Max of having "double-crossed" him and Myra admits she meant to "triple-cross" Max.

A telephone call from Mary announces that Mrs. Rhodes has stolen the money. Max shoots Myra for "squealing" and the shot brings the chief of police. The money is located, the officer of the law takes possession and telephones his wife to meet him in Canada. With a cry of rage Peter, the half-crazed hermit, snatches the money and throws it into the fire. Then the dead Myra promenades around the balcony when Magee is about to collapse, the owner of Baldpate arrives and informs him that the affair has been a melodrama staged by himself in order to win the bet, the participants being members of a theatrical company. In the next scene we see Magee finishing his book at the stroke of twelve and learns the entire proceedings have been his imaginations which are embodied in the book.

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GOLDWYN PICTURES.

THE SPREADING DAWN (Six Parts—Oct. 21).—The cast: Patricia Mercer Vanderpyl (Jane Cowl); Anthony Vanderpyl (Orme Caldara); Bentley Vanderpyl (Harry Springer); Mrs. Cornelia LeRoy (Florence Billings); LeRoy (Henry Stephenson); Mrs. Mercer (Alice Chapin); Young Lizzie (Helen Blair); Col. Lee (Cecil Owen); Georgina Vanderpyl (Mabel Ballin); Captain Lewis Nugent (Mrs. Edith McAlpin). Adapted from the story by Basil King. Directed by Larry Trimble.

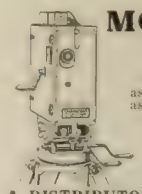
Georgina Vanderpyl wishes to marry her soldier lover before he leaves for France, and is prevented from doing so by her aged aunt, who dominates the family and is a disbeliever in love. Challenged as to her right to disavow the existence of love the aunt reveals to her niece the story of her own romance in years before.

Through her diary, she relates how Patricia Mercer Vanderpyl, belle of New York society, married her soldier lover at the outbreak of the Civil War. In the midst of her happiness, her husband, back on a furlough, meets with death under circumstances that apparently revealed him as faithless, and the proud girl, never relenting, lives on into old age with the firm conviction that love is a mockery. There is a letter which she had never opened and Georgina insists that it should be read. It is the last word from Patricia's dead husband and reveals the truth about his death. Convinced that she had misjudged him, the aged Patricia sanctions the marriage of her niece and then goes to meet Anthony in the spreading dawn.

WORLD PICTURES.

THE DORMANT POWER (Five Parts—Oct. 22).—The cast: Christine Brent (Ethel Clayton); James Brent (Joseph Herbert); Carl Randolph (Edward Langford); Maurice Maxwell (Montagu Love); Metta (Muriel Ostriche); Brinkerhoff (George Morgan). Story by Florence C. Boiles. Directed by Travers Vale.

James Brent, victim of an unjust law, has sought refuge in a village on the Mexican border and his daughter, Christine, shares his exile. Maurice Maxwell, a man of affairs, meets Christine and is infatuated. Brent goes to see a cattle buyer; Maxwell comes and says: "For a woman of your beauty and grace to



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bury herself in such a wilderness is criminal." In the meantime Carl Randolph drifts into the town. The Fourth of July celebration is taking place. One of the Mexicans takes an American flag from the wall and stamps upon it. Randolph shoots the man and makes his escape. He reaches Christine's home and seeks refuge there. When the Mexicans come Randolph pleads with Christine to give him up, saying he is a failure. After misdirecting the Mexicans, Christine hands Randolph the money she has saved for a piano and tells him to go back East and make good. Randolph takes the money, saying that she has given him a new inspiration. The Mexicans shoot Brent in mistake for Randolph, and the physician declares the wound has paralyzed Brent and he will never be able to walk again.

Christine earns a living by singing in the saloon. Maxwell comes with a minister. He urges her to marry him, saying he can furnish the money with which to cure her father. Christine consents, though she says that she does not love him. A shot is heard. Brent has committed suicide.

Randolph, back East, is becoming a successful attorney. He writes to Christine but the letter is returned to him, as she has moved, leaving no address. Maxwell, hearing of Randolph's success, offers him a position as general counsel for the Maxwell Ammunition Company. Randolph accepts, and comes to Maxwell's house during a dinner party. He finds Christine.

Brinkerhoff, an inventor, brings plans of a valuable invention. Maxwell tries to steal the plans. Brinkerhoff discovers him. Maxwell kills Brinkerhoff and throws his body in the river. Mrs. Brinkerhoff is convinced that Maxwell has made away with her husband. When Randolph questions Maxwell he says: "She has no proof, besides she has no money to push her claim. So why worry" Randolph takes up Mrs. Brinkerhoff's case. He places her in the Maxwell home. She finds the copies of the plans. Maxwell decides desperate measures are necessary to get Randolph off the track. He tells his wife to buy off Randolph. Christine, possessed of a desire to test Randolph's love, consents.

Christine asks Randolph to call on her at once. She urges him to drop the Brinkerhoff case, if he loves her. "God knows I love you," replies Randolph, "but I cannot do what you ask." He goes and Christine rejoices. Maxwell, who has been watching the proceedings, cries: "You love him." He strikes Christine. "You coward" cries Christine. "I could almost believe you killed Brinkerhoff." "And what if I did?" replies Maxwell. Mrs. Brinkerhoff, who has been eavesdropping, hears this partial confession and kills Maxwell. The jury in Mrs. Brinkerhoff's trial is swayed by sympathy for the defendant and brings a verdict of not guilty. Christine promises her that her husband's invention shall go to her, and Christine and Randolph are happily reunited.

THE BURGLAR (5 Parts—October 29). The cast: William Lewis (Carlyle Blackwell); Editha (Madge Evans); Alice Hamilton (Evelyn Greeley); Ned Hamilton (Victor Kennard); John Hamilton (Jack Drumier); Fan Hamilton (Rosina Henley) Mr. Lewis (Richard Clarke); Mrs. Lewis (Justine Cutting); Burns (Harry La Motte); Rural Policeman (Henry Drehle); Paul Benton (Frank Mayo). Scenario written by Virginia Tyler Hudson. Directed by Harley Knoles.

Will Lewis is a college student, living with his parents in the town where the college is located. He is a fun-loving young man, and one night when his father has locked him in his room with a strict admonition to study, Will escapes and joins a party of reckless young people. They go by automobile to the country home of some people who are gone for the summer. They break into the house and make free with the wines stored in the cellar. At the height of their revelry the village policeman comes to the home. All but Will and Steve turns make their escape.

Will is told by the officer, who recognizes him, that he is under arrest. He and Steve respond by throwing a sheet over the officer's head and trying to tie him up. In the struggle a shot is fired. The officer falls. "You've killed him, Will!" cries Steve as the two of them hurry away. Will gets out of the town before the authorities apprehend him. In another city Will falls in love with Alice Hamilton. Paul Benton, editor of the town paper, is a rival for her love, but she favors Will. She promises to marry Will. Benton objects to the marriage, saying that Will is afraid to reveal his past. The marriage is performed and John Hamilton, Alice's father, secures a position for Will as paying teller in the bank.

A daughter is born to the couple, and Will feels that his past has been lived down. But Steve Burns, now a thoroughly tough character, comes into the town intent upon robbing the bank where Will is employed. Burns surprises Will at his home one day and declares that he will tell everything about Will's past unless the latter aid him in the robbery of the bank. Fearful of losing his happiness Will consents. Will opens the safe. The town policeman enters the bank. Burns is caught and says that Will put him up to the robbery. He also tells everything he knows about Will.

Will is tried and convicted and sentenced to twenty years in the penitentiary. He tells his wife that he has been called on a long business trip. Benton seeks to keep the story out of the newspapers and is successful in every case but one, which falls into the hands of Alice, Will's wife. She is horrified. Some time later Will escapes from the penitentiary. The prison guards see him, and as he swims across the river they shoot at him. Will dives and the guards are under the impression that they have killed him. Will's wife is informed of her husband's death.

Time passes and Alice marries Paul Benton, and with her baby moves with him to another city. Unable to earn a living Will takes to robbery. One night he enters the home where Alice, Benton and Will's daughter, Editha, live. He stuffs his pockets with the silverware and is about to make off when he is surprised by Editha. She is unafraid. When Will informs her that he is a burglar she promises to give him her things provided he will not awaken her father and mother. Upon her return Will finds in the trinkets she hands him a locket containing a photograph of her mother. Realizing that she is his daughter Will clasps her to him.

Benton and Alice, aroused by the noise, come downstairs and find Editha in Will's arms. Overcome by the knowledge that she has married another man while her first husband is still living, Alice is prostrated. Will leaves the house. Outside a policeman sees him, and as Will instinctively runs to make his escape the officer follows and finally shoots. The shot hits Will and he falls to the ground. Benton runs out and helps Will into the house. The officer follows. The officer is informed as to Will's identity. "He never killed that village cop at all," says the policeman. "Steve Burns, who was with Will at the time the copper was shot, has confessed that it was he and not Will who shot him."

Will, rejoicing in his vindication, caught his daughter to him for the last time before he succumbed to the wound and died.

BUTTERFLY.

SOCIETY'S DRIFTWOOD (Five Parts—Oct. 22).—The cast: Lena Rogers (Grace Cunard); Tison Grant (Charles West); Judge Grant (Joseph Girard); Paul Rogers (William Musgrave). Written by Harvey Gates. Directed by Louis Chaudet.

Lena Rogers and her brother Paul, orphans, have suffered from poverty. She earns their living as a fortune-teller, Paul being the bally-hoo. A woman's pocketbook is stolen, and Paul and Lena accused. Paul takes the blame, and is sentenced to four years in the penintentiary. Lena knows this means death to her brother, who is in ill health, and goes to plead with the judge, but he threatens to have her arrested for annoying him, and she vows revenge. In her tent she had once seen Tison Grant, brother to the judge, who is a reporter. Tison urges his brother to show leniency toward Paul.

Time passes. Judge Grant has become a corporation lawyer and is now engineering a crooked deal. Tison is a city journalist, and is exposing the deal, but can't lay his finger on the man higher up.

Lena, through slaving and scheming, finally becomes forewoman of a modiste shop. She meets Judge Grant and he falls in love with her. She discovers Grant is the brains of the graft deal.

Lena meets Tison. Both fall in love. Paul writes a letter depicting his misery. Lena accepts the judge's proposal and promises to meet him the next day, but she marries Tison. They return to the Grant home. There is a terrible scene in which Lena discloses the judge

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as the franchise grafter. Tison hesitates in exposing his brother and Lena upbraids him furiously. Enraged, she leaves the house. Tison gives the judge the preference of prosecution or leaving the state.

When Lena arrives at her own apartment she finds Paul, who has just been released. He sees a note from the judge with his address.

The judge is leaving the house when Paul enters and fires at him. He falls just as Lena bursts into the room. She snatches the pistol and tells Paul to make his escape. Tison rushes down the stairs and thinks Lena has shot his brother. A policeman who has seen Paul enters and Lena is willing to sacrifice herself, when Paul is seized with a fit of coughing. Before they reach him Paul dies from a hemorrhage. The policeman finds Grant is not dead, and Lena's sorrow brings her closer in the affections of Tison and affords a means of reconciliation.

BLUEBIRD PHOTOPLAYS, INC.

ANYTHING ONCE (Five Parts—Oct. 8).—The cast: Theodore Crosby (Franklyn Farnum); Senorita Dolores (Claire Du Brey); Dorothy Stuart (Marjory Lawrence); Mrs. Stuart (Mary St. John); Sir Mortimer Beggs (Sam De Grasse); Waughnt Moore (Lon Chaney); Getting Mohr (H. M. Thurston); "Horned Toad" Smith (Raymond Wells); Jethro Quail (William Dyer). Scenario written by William Parker. Directed by Joseph De Grasse.

Theodore Crosby's eccentric uncle willed his vast herds of cattle and the ranges to his sportively inclined nephew upon two conditions: he must live upon the ranch six months, taking possession at once, and at the end of that time must marry his distant cousin, Dorothy Stuart. Teddy arranged with Dorothy to fulfill the part Dan Cupid was to play in the settlement—for Teddy and Dolly had been matrimonially inclined for some time.

Sir Mortimer Beggs, a fortune-seeking Englishman, had made a hit with "Ma" Stuart; but Teddy and Dolly believed that they could make Sir Mortimer sick of ranch life within a few weeks and thus clear the way to realizing the fullness of the legacy. But in the persons of "Horned Toad" Smith and Senorita Dolores there was opposition they had never figured on.

Into the quiet of Teddy's bachelor apartments the Senorita broke like a Kansas cyclone. She announced to Teddy that she had come to abide in his abode. Teddy declared that he would change his address forthwith to Bar X Ranch, Arizona. So saying he departed.

"Horned Toad" Smith was looking for Teddy, having been told that the Easterner was dressed in "spike tailed" coat and trimmings to match. But when Smith came up with the dress suit another man had it on—Teddy had outshot the Westerner at target practice and won a swap of clothes. The plot to drive Teddy out of town failed because of the fact that it was Teddy who saved "Horned Toad" Smith from annihilation at the hands of a host of booze-inspired sportsmen.

Senorita Dolores had preceded Teddy to the ranch and was established there when he drove out from town. A little later "Ma" Stuart and her daughter arrived, accompanied by Sir Mortimer Beggs, and the scandal that arose from Dolores being established as the first lady of Bar X Ranch nearly cost Teddy his earthly happiness. But Dorothy believed his story and the twain plotted to unravel the conspiracy that had been started for the purpose of driving Teddy from the ranch.

By numerous exhibitions of skill and daring, plus a genial manner that won the Westerners to his side of the argument, Teddy managed to out-general the fiery Senorita Dolores and completely frustrate the plans "Horned Toad" Smith had devised to frighten Teddy back to the East from whence he came. The triumphant denouement comes when "Horned Toad" Smith and his gang steal Dorothy, and are overcome by Teddy's counter attacks and horseback strategy.

FOX FILM CORPORATION.

THOU SHALT NOT STEAL (5 Parts—October 14). The cast: Mary Bruce (Virginia Pearson); Madeline (Claire Whitney); Henry Bruce (Eric Mayne); Mrs. Bruce (Mathilde Brundage); Lord Haverford (John Goldsworthy); Roger Benton (Robert Elliott); Paul Lechmere (Martin Faust); Detective Farrel (Lem F. Kennedy); The Reporter (Danny Sullivan); Mrs. Jones (Mrs. Patrick Foy); The Valet (Victor De Linsky); Servant (William Burton). Staged by William Nigh.

Mary Bruce is a thoroughly American girl, who has been wooed for some time by Lord Haverford, but who loves Roger Benton, her father's secretary. Haverford turns up at the Bruce home one day with a fortune. He wants to unite his money with the Bruce family. Bruce himself is sorely in need of funds. To gain Mary's consent to wed him the nobleman places $100,000 at her father's disposal. The money is put into a safe, the combination of which is known only to Bruce, Benton and Mary.

Mary is horrified at the bargain her father has struck. To save herself from Lord Haverford she steals the $100,000 that night. As she leaves the office she encounters several persons in the hall. A hand seizes the bills she is carrying. She fights to retain her grasp, but is unsuccessful. She does succeed in biting the wrist of the person hidden by the darkness.

Mary, Benton and her father are suspected when the theft is discovered. The solution comes from a most unexpected quarter. Dr. Steele, a detective, who has been working on another case, proves Haverford guilty of murder and tells Mary that the nobleman's fortune came from the slain man. Steele then produces the $100,000 which Mary has been seeking. In watching Haverford he had seen her rifle the safe. It was he who had taken the money from her. The marks on his wrist are convincing of the truth of his revelation.

SELECT PICTURES CORP.

MAGDA (Eight Parts—October).—Magda is a beautiful girl with a gift for music. The pastor of her father's church falls in love with her. He gets her father's consent to ask her to marry him, but Magda doesn't love him. The father tells her that she must either marry the pastor or leave his house. Magda leaves his house and goes to a neighboring city as companion to an old lady. The father closes his door to the girl.

Ten years later at a great musical festival in the town, Magda, now a great singer, known as Maddalene dall'Orto, appears. She is wealthy and famous, and made much of by the governor and other high officials. Her father announces he will forgive her and insists that she leave the hotel and stay under his roof. Once under his roof, he begins again to treat Magda the great singer as he treated Magda the girl of sixteen. The pastor, whom she refused and who still loves her, has been instrumental in getting her to return to her father's home. Magda does so on the condition that her father will ask no questions about her outside life. The father resents this condition. Magda shocks their staid friends. She amazes them by her wealth, offers to dower his sister Marie so that she can marry well.

Magda meets at her father's house the man who, years ago when she was alone and friendless, studying music, betrayed her. He is now a rising man and anxious to appear immaculate in the eyes of his fellow-townsmen. In his interview with Magda, he learns for the first time that he has a child by her, that to support this child from starving Magda, in her early days, sang in cafes and anywhere to earn money. The father enters, learns there is something between them, gets the truth from Magda, determines to challenge Von Keller, and avenge his honor and that of his daughter. Von Keller tells him he is willing to marry Magda. Magda doesn't want this. She can't make these provincial people understand that she has a tremendous career in the world of art. Her father insists in treating her as an erring daughter who must be guided by him for the best.

Magda finally, out of love for her father and at the persuasion of the pastor, consents. Von Keller tells her that she must give up her career, and informs Magda that he doesn't intend to recognize their child. Magda's indignation flares up at this. She orders Von Keller from the house—utterly refusing to disown the child. His father gives his word of honor to Von Keller that his daughter will do as he wishes. He tries to force Magda to do this, locks the door and threatens to kill her and himself unless she consents. As he aims the pistol at Magda, he has a stroke of paralysis and dies. Magda is left free to live her own life.

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FOR SALE—Complete moving picture show equipment, including 294 theater seats, machine in first class condition, screen, piano, etc. Address John A. Bowes, care Bowes Bros., Utica, N. Y.

CAMERAS, ETC., FOR SALE.

DAVID STERN COMPANY, INCORPORATED. "EVERYTHING IN CAMERAS." PIONEERS IN THE MOTION PICTURE FIELD——— SPECIAL———1917 Model Universal M. P. Camera F.3:5, Tessar Lens, like new, $230. EXCLUSIVE DISTRIBUTORS FOR THE DAVSCO. AGENTS FOR THE UNIVERSAL. WRITE OR WIRE FOR OUR SPECIAL PROPOSITION. Send for our latest revised list of used M. P. Cameras, lenses, Tripods. Highest Quality. Lowest Prices. DAVID STERN COMPANY———"Everything in Cameras." In business since 1885. 1027-29 R. Madison St., Chicago, Ill.

BASS Camera Company, America's Motion Picture Camera Headquarters. If Value and Service Count. Then Write at Once for Our Latest authentic Bargain List of Highest Quality Cameras. Bass Tested and Guaranteed. General Sales Distributors for the K-B Combined M. P. Camera and Projector. A standard, efficient 200 ft. capacity Camera, fitted with a genuine Tessar Ser. 1C F:3.5 lens. Regular and Trick Crank. Outside focusing device. Complete, $117.50. Light weight Panoram and tilting top tripod, $25.00. Projector attachment, $37.50. Write for K-B Booklet. 1917 Universal, equal to new, used only 30 days, $220.00. Used Universal Tripod, $55.00. 200 ft. Prestwich, Complete Professional Camera. Tessar F:3.5 lens. Price, $120.00. Heavy Panoram and tilting top tripod, $25.00. Northern Light, $45.00. Write or Wire. Our Telegraphic Service will please you. Save Money and Get the Best. Write NOW. BASS CAMERA COMPANY, Charles Bass, Pres't, 109 Dearborn St., M. P. Camera Dept., Chicago, U. S. A. See our display ad in this issue.

FILMS FOR SALE OR RENT.

FOR SALE—"Alladin and His Wonderful Lamp," 3 reels. "Jack and the Bean Stalk," 1 reel. "Uncle Tom's Cabin," 5 reels, and many others. Federal Feature Film Co., 145 West 45th St., N. Y. City.

100 REELS of film, new condition, $1.50 each. Slides carbons and machines. Mahmarian, 440 West 23d St., N. Y. City.

FOR SALE—Six, five, four, three, two reel features, also one reel subjects, with advertising matter, in first class condition. The Big A Film Corp., 145 West 45th St., N. Y. City.

MUSICAL INSTRUMENTS FOR SALE

FOR SALE—Two manual symphony organ. Almost new, Original price $3,000.00, will sell for less than half. Will install same when sold. Discontinuing picture business reason for selling. Apply Walter Martin, care Havlin Hotel, Cincinnati, Ohio.

MISCELLANEOUS.

TOM BRET—Title and scenarios. Rm. 616, 220 West 42d St., N. Y. City. Phone Bryant 8419.

WRITE PHOTOPLAYS. Turn your ideas into dollars. We review, criticise, rename, revise, or rewrite scenarios. Typewriter copying neatly done. Write, St. Louis Scenario Co., Dept. 5, St. Louis, Mo.

In answering advertisements please mention The Moving Picture World

LIBERTY 4 PER CENT. BONDS

Everyone who can save fifty dollars within the next three months should buy a Bond. Arrange with your Bank today. This is a duty you owe to yourself, your family, your country and the cause of humanity.

ACT AT ONCE THIS VERY MINUTE

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Simplex

The Man

who has done more than any other individual for the Motion Picture Industry.

Of him, Mr. Robert Grau, in his book, "The Theater of Science," wrote: "Edwin S. Porter will go down in the history of Motion Pictures as the father of the present form of photoplay."

Twenty-two years ago

in the season of 1895-1896, Edwin S. Porter began his career in the motion-picture business by operating the Edison Vitascope at Koster & Bial's Theater, New York, this being the first exhibition of motion pictures in any theater in the United States.

In 1897 he began manufacturing Motion-Picture Projectors—machines that were remarkable, in that they contained features now accepted as standard by all manufacturers to-day, such as the Single-Pin Movement, Movement Immersed in Oil-Bath, Outside Shutter, Rollers instead of velvet to keep film on sprockets, while his Framing Device is used on some American and on all European machines. His machines were in use in the houses of the Proctor and the Percy Williams Circuits and also in the Eden Musee, where he met Francis B. Cannock, of whose career we gave a few glimpses last week.

In 1898 Porter and Cannock designed and built the machine that was used in the Eden Musee for over twelve years.

In 1899 Porter was engaged by the Edison Manufacturing Company to design Projectors, Cameras and Perforating and Printing Machines.

He was also manager of motion-picture production for this company until 1909. Scenics and comics from 50 to 300 feet long had been the only subjects up to that time; but he produced the first photoplay as we know it to-day, with a definite plot, elements of suspense, heart interest, etc.

In 1902 he produced "The Great Train Robbery," a film play that will never be forgotten and which opened up a new era in motion pictures.

In technique his first pictures have hardly been surpassed to this day. There were switchbacks, close-ups, double exposures, dissolving one scene into another, and fade-outs.

He was the first to take pictures at night, to use back lighting, silhouettes, fireplace scenes, and the first to take stop-motion pictures, from which the animated cartoons and other trick pictures developed.

In 1909, with Francis B. Cannock, he invented the Simplex Projector and organized the Precision Machine Company.

In 1910 he organized the Rex Motion Picture Company, whose productions Mr. Robert Grau, in the book mentioned above, pronounced the most artistic of that time.

In 1912 he was one of the prime movers in the mergers of independent companies into the Universal Film Manufacturing Company.

In 1913, realizing that the single-reel film had reached its limit, he determined to produce five- and six-reel pictures, with well-known stage stars in them, and for that purpose he, with Joseph Engel and Adolph Zukor, organized the Famous Players Film Company, of which Porter was the General Manager and Treasurer until, in 1915, he disposed of his interests and retired from the production end.

Now Edwin S. Porter is putting into the Simplex the result of practical experience extending over a period of

Twenty-two years

What we have told you goes to show, that the Simplex is made by men who know.

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

(For Daily Calendar of Program Releases See Page 580.)

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

Blind Man's Holiday (One of the O. Henry Series—Four parts—Drama).
The Last of the Troubadours (One of the O. Henry Series—two parts—Drama).
The Duplicity of the Hargraves (One of the O. Henry Series—Four parts—Drama).
The Lonesome Road (One of the O. Henry Series—Two parts—Drama).
Dry Valley Johnson (One of the O. Henry Series—Four Parts—Drama).
Law and Order (One of the O. Henry Series—Two Parts—Drama).
A Night in Arabia (One of the O. Henry Series—Four parts—Drama).
Hygeia at the Solita (One of the O. Henry Series—Two parts—Drama).

CHAPLIN COMEDIES.

The Champion (Two Parts—Comedy).
A Jitney Elopement (Two Parts—Comedy).

CINEMA NEWS SYNDICATE.

American War News Weekly.

ESSANAY.

The Wandering Boy and the Wayward Parents (George Ade Fable—Two parts—Comedy).
What Transpires After the Wind-Up (George Ade Fable—Two parts—Comedy).
What the Best People Are Not Doing (George Ade Fable—Two parts—Comedy).
The Fable of the Speedy Sprite (eGorge Ade Fable—Two Parts—Comedy).
Prince Fortunatus Who Moved Away from Easy Street and Silas, the Saver, Who Moved in (George Ade Fable—Two Parts—Comedy).
The Fable of All that Triangle Stuff as Sized Up by the Meal Ticket (George Ade Fable—Two Parts—Comedy).
The Fable of the Film Fed Family (George Ade Fable—Two Parts—Comedy).
The Fable of the Uplifter and His Dandy Little Opus (One of the George Ade Fables—Two parts—Comedy).

FALCON FEATURES.

The Secret of Black Mountain (Four parts—Drama).
The Climber (Four Parts—Drama).
The Understudy (Four Parts—Drama).
The Best Man (Four Parts—Drama).
The Lady in the Library (Four Parts—Drama).
The Clean Gun (Four Parts —Drama).
Feet of Clay (Four Parts—Drama).
Brand's Daughter (Four parts—Drama).

HANOVER FILM COMPANY.

Camille (Helen Hesperia—Six Parts—Drama).
The Marvelous Maciste (Six parts—Drama).

KALEM.

A Champion of the Law (Episode of "The Further Adventures of Stingaree"—Two parts—Drama).
Politics in Pumpkin Center (Ham Comedy).
A Boot and the Loot (Ham Comedy).
A Whirlwind of Whiskers (Ham Comedy).
The Onion Magnate's Revenge (Ham Comedy).
The Bath Tub Bandit (Ham Comedy).
The Mystery of Room 422 (Grant, Police Reporter Series—One Part—Drama).
A Deal in Bonds (Grant, Police Reporter, Series—One Part—Drama).
The Sign of the Scarf (Grant, Police Reporter Series—One Part—Drama).
The Man With the Limp (Grant, Police Reporter Series—One Part—Drama).

JAXON COMEDIES.

(Third Series.)

Jolly Tars.
Wild Injuns.
Deviled Crabs.
The Triple Cross.

(Fourth Series.)

From Bad to Worse.
A Day Off.
How It Happened.
Too Much Alike.
Barnyard Frolics.
Breaking In.

SELIG.

The Law North of '65 (Two Parts—Drama).
Vengeance vs. Mercy (One Part—Drama).
Training Our Khaki-Clad Heroes (Two Parts—Military).
Selig-World Library No. 19 (Edu.).
The Angel of Poverty Row (One Part—Drama).
Selig World Library No. 20 (Educational).
The Rustler's Vindication (Two Parts—Drama).
The Witness for the State (One Part—Drama).
Selig-World Library No. 21 (Educational).
Selig World Library No. 22 (Educational).

RAY COMEDIES.

A Peaceful Flat.
Cheating His Wife.
A Bathtub Marriage.

SPARKLE COMEDIES.

(Third Series.)

Hearts and Harpoons.
Toodles.
Bangs Renigs.
Triple Entente.
Whose Hosiery.
Wrong Wrights.

(Fourth Series.)

Week-End Shopping (Kate Price & Billy Ruge).
Pals.
Ambition.
In High Speed.
A Bargain, $37.50.
Monkey—Maid—Man.

THREE C COMEDIES.

His Watery Waterloo.
Fat and Foolish.
A Harem Romance.
His Winning Way.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF SEPT. 30.

A Crooked Romance (Five Parts—Comedy-Drama—Astra).
The Fatal Ring (Episode No. 13, "A Dash for Arabia"—Two Parts—Drama—Astra).
The Seven Pearls (Episode No. 3, "The Air Peril"—Two Parts—Drama—Astra).
The American Switzerland—Glacier National Park (Scenic—One Reel).
Hearst-Pathe News No. 80 (Topical).
Hearst-Pathe News No. 81 (Topical).
Katzenjammer Kids—By the Sad Sea Waves (Cartoon Comedy) and Feeding an Army (Educational) (International Split Reel).

RELEASES FOR WEEK OF OCTOBER 7.

The Heart of Ezra Greer (Thanhouser—Five Parts—Drama).
That Fatal Ring (Episode No. 14, "The Painted Safe"—Astra—Two Parts—Drama).
The Seven Pearls (Episode No. 4, "Amid the Clouds—Astra—Two Parts—Drama).
St. Mary's Lake—Glacier Park (Scenic), and Big Bear Lake (Educational) (Split Reel).
Lonesome Luke in Birds of a Feather (Two Parts—Comedy—Rolin).
Happy Hooligan—"In Soft" (Cartoon Comedy), and From Tree to Mill (Educational) (International Split Reel).
Hearst-Pathe News No. 82 (Topical).
Hearst-Pathe News No. 83 (Topical).

RELEASES FOR WEEK OF OCTOBER 14.

Stranded in Arcady (Pathe Plays—Five Parts—Drama).
The Torture of Silence (Five Parts—Drama—Gold Rooster).
The Fatal Ring (Episode No. 15—"The Dagger Duel"—Two Parts—Astra).
The Seven Pearls (Episode No. 5—"Between Fire and Water"—Two Parts—Astra).
Baritz, France—(The Fashionable Pathe Colored Travel Picture—Half Reel), and
Warblers of France (Educational—Colored—Half Reel).
Bliss (Comedy—One Part—Rolin).
Katzenjammer Kids—"Der End of der Limit" (Carton) and Making Steel Plates for Our New Merchant Marine (Educational—International Split Reel).
Hearst-Pathe News No. 84 (Topical).
Hearst-Pathe News No. 85 (Topical).

RELEASES FOR WEEK OF OCT. 21.

The Painted Doll (Five parts—Drama—Russian Art Films—Special).
The Fatal Ring (Episode No. 16—"The Double Disguise"—Two parts—Drama—Astra).
The Seven Pearls (Episode No. 6—"The Abandoned Mine"—Two parts—Drama—Astra).
Lonesome Luke from London to Laramie (Two parts—Comedy—Rolin).
A Corner of the Moravan, L'Yonne, France (Half Reel—Travel—Pathe Colored) and Our Game Birds—The Wild Duck (Half Reel—Educational—Pathe Colored).
The Children's House (Half Reel—Educational—International) and Boarder Busters (Half Reel—Comedy—Rolin).
Hearst-Pathe News No. 86 (Topical).
Hearst-Pathe News No. 87 (Topical).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Aug. 6—Susie, the Sleepwalker.
Sept. 17—Susie's Scheme.
Oct. 7—Susie Slips One Over.
Oct. 15—Nearly a Baker.

KLEVER KOMEDY.

Sept. 10—Camping.
Sept. 24—In Bed—In Bad.
Oct. 14—The Cow Jumped Over the Moon.
Oct. 22—Home Defense.

PARAMOUNT-MACK SENNETT COMEDIES.

Oct. 7—A Bedroom Blunder.
Oct. 21—Roping Her Romeo.
Nov. 4—Pullman Bride.
Nov. 18—Are Waitresses Safe.

PARAMOUNT-ARBUCKLE COMEDY.

Aug. 20—His Wedding Night (Two parts).
Sept. 30—Oh, Doctor! (Two parts).
Oct. 29—Fatty at Coney Island.

PARAMOUNT FEATURES.

Sept. 17—The Sunset Trail (Five parts—Dr.).
Sept. 24—The Countess Charming (Five parts—Drama).
Sept. 24—Bab's Diary (Five parts)—Drama.
Oct. 1—The Ghost House (Five Parts—Drama).
Oct. 8—Arms and the Girl (Five Parts—Drama).
Oct. 8—The Trouble Buster (Five Parts—Drama).
Oct. 15—The Call of the East (Five Parts—Drama).
Oct. 22—The Son of His Father (Five Parts—Drama).
Oct. 29—Bab's Burglar (Five Parts—Drama).
Oct. 29—The World for Sale (Five Parts—Drama).
Nov. 5—The Antics of Ann (Five parts—Dr.).
Nov. 5—The Hungry Heart (Five parts—Dr.).

PARAMOUNT-BURTON HOLMES.

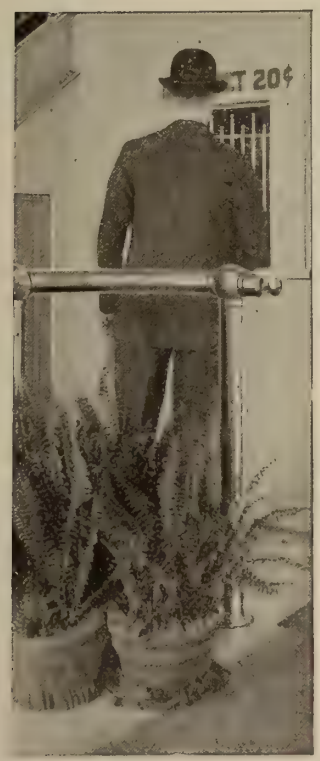
Sept. 17—Canton and Shanghai (Scenic).
Sept. 24—Picturesque Peking (Scenic).
Oct. 1—Across Manchuria to Korea (Scenic).
Oct. 8—The Singular City of Seoul (Scenic).
Oct. 15—Queer Korean Customs (Scenic).
Oct. 22—Tokyo, the Metropolis (Scenic).
Oct. 29—Nikko in Snow Time (Scenic).

PARAMOUNT-BRAY PICTOGRAPHS.

Sept. 10—No. 84—Subjects on Reel: Quacky Doodles Signs the Pledge; A Quail Hunt in Ole Virginny; How the Cowboy Makes His Lariat; A Scenic Gem from South America.
Sept. 17—Subjects on Reel: In a Sculptor's Studio; De-Indianizing the Red Man; Bobby Bumps Starts for School.
Sept. 24—Subjects on Reel: After Mallards on the Carolina Coast; Unmasking the Mediums; In Camp with the U. S. Ambulance Corps; A Submarine Destroyer.
Oct. 4—Subjects on Reel: Higher Education for Army Cooks; A Denishawn Entertainment; Goodrich Dirt, Lunch Detective.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

It's not the way they go in



it's the way they come out of your theatre that denotes the value received for their money—the quality of your performance.

Wagner WHITE LIGHT Converters

When a customer leaves your house, you expect him to return. The programme attracted him, but it's the quality of the projection that makes a pleased or a disgruntled patron.

And you can have the best projection as cheaply as the poorest kind if you use a White Light Converter. Buying a Wagner Converter is an investment that pays dividends at the ticket window.

Let us send you Bulletin 109.

Wagner Quality

Wagner Electric Manufacturing Company,
Saint Louis, Missouri

467

List of Current Film Release Dates

ON UNIVERSAL, METRO AND TRIANGLE PROGRAMS

(For Daily Calendar of Program Releases See Page 580.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Sept. 20—Number 90 (Topical).
Sept. 27—Number 91 (Topical).
Oct. 4—Number 92—(Topical).
Oct. 11—Number 93 (Topical).
Oct. 18—Number 94 (Topical).
Oct. 25—Number 95 (Topical).
Nov. 1—Number 96 (Topical).

BISON.

Sept. 17—The Last of the Night Riders (Two parts—Drama).
Sept. 24—The Dynamite Special (Two parts—Drama).
Oct. 1—The Lion's Lair (Two parts—Drama).
Oct. 8—Saving the Fast Mail (Two Parts—Drama).
Oct. 15—The Temple of Terror (Two Parts—Drama).
Oct. 22—The Getaway (Two Parts—Drama).
Oct. 29—Danger Ahead (Two parts—Drama).

GOLD SEAL.

Sept. 10.—The Perilous Leap (Three parts—Railroad Drama).
Sept. 17—The Pullman Mystery (Three parts—Drama).
Sept. 24—The Master Spy (An episode of "The Perils of the Secret Service"—Three parts—Drama).
Oct. 1—The Storm Woman (Three parts—Drama).
Oct. 8—The Ninth Day (Three Parts—Drama).
Oct. 15—The Taming of Lucy (Three Parts—Drama).
Oct. 22—The End of the Run (Three Parts—Drama).
Oct. 29—The Mysterious Iron Ring (An episode of "The Perils of the Secret Service"—Three parts—Drama).

JOKER.

Sept. 10.—Nearly a Queen (Comedy).
Sept. 17—Hawaiian Nuts (Comedy).
Sept. 17—Circus Sarah (Comedy).
Sept. 24—Marble Heads (Comedy).
Sept. 24—The Fountain of Trouble (Comedy).
Oct. 1—Her Naughty Choice (Comedy).
Oct. 1—The Masked Marvels (Comedy).
Oct. 8—The Wart on the Wire (Comedy).
Oct. 8—Rainstorms and Brainstorms (Comedy).
Oct. 15—The Magic Jazz-Bo (Comedy).
Oct. 15—Who Done It? (Comedy).
Oct. 22—The Tight Wad (Comedy).
Oct. 22—A Wise Dummy (Comedy).
Oct. 29—A Bad Little Good Man (Comedy).
Oct. 29—I Quit (Comedy).
Oct. 29—A Devil With the Wimmin (Comedy).

L-KO.

Aug. 27—Props, Drops and Flops (Two parts—Comedy).
Sept. 3—Backward Sons and Forward Daughters (Two parts—Comedy).
Sept. 10.—From Cactus to Kale (Two parts—Comedy).
Sept. 17—A Prairie Chicken (Two parts—Com.).
Sept. 24—Soapsuds and Sirens.
Oct. 1—Counting Out the Count (Two parts—Comedy).
Oct. 8—The Nurse of An Aching Heart (Two Parts—Comedy).
Oct. 15—Vamping Reuben's Millions (Two Parts—Comedy).
Oct. 22—Fat and Furious (Two Parts—Comedy).
Oct. 29—Even As Him and Her (Two parts—Comedy).

NESTOR.

Aug. 20—Move Over (Comedy).
Aug. 27—The Night Cap (Comedy).
Sept. 3—Looking 'Em Over (Comedy).
Sept. 10.—The Boulevard Speed Hounds (Comedy).
Sept. 17—Welcome Home (Comedy).
Sept. 24—Taking Their Medicine (Comedy).
Oct. 1—Pete the Prowler (Comedy).
Oct. 1—A Prairie Romeo (Two parts—Drama).
Oct. 8—Hot Applications (Comedy).
Oct. 15—Wild and Wooly Women (Comedy).
Oct. 22—A Fire Escape Finish (Comedy).

POWERS.

Aug. 13—Doing His Bit (Cartoon Comedy), and Algieria, Old and New) (Scenic) (Split reel).
Aug. 20—Colonel Pepper's Mobilized Farm (Cartoon Comedy), and "The Home Life of the Spider (Ditmar's Edu.) (Split Reel).

STAR FEATURETTE.

Aug. 13—Cheyenne's Pal (Two parts—Drama).
Aug. 20—The Golden Heart (Two parts—Dr.).
Aug. 27—Hands in the Dark (Two parts—Dr.), and Old French Towns (Short Scenic on Same Reel).
Sept. 3—A Dream of Egypt (Two parts—Dr.).
Sept. 10.—To the Highest Bidder (Two parts—Society Drama).
Sept. 17—The Right Man (Two parts—Drama).
Sept. 24—A Romany Rose (Two parts—Drama).
Oct. 8—A Prince for a Day (Two Parts—Drama).
Oct. 15—The Cross-Eyed Submarine (Two Parts—Comedy).
Oct. 22—Little Mariana's Triumph (Two Parts—Drama).
Oct. 29—The Shame of a Chaperon (Nestor—Two parts—Comedy.)

VICTOR.

Aug. 13—The Brass Girl (Two parts—Comedy-Drama).
Aug. 20—A Five Foot Ruler (Two parts—Comedy-Drama).
Aug. 27—Scandal Everywhere (Comedy).
Sept. 3—The Curse of a Flirting Heart (Com.).
Sept. 10.—In the Clutches of Milk (Comedy).
Sept. 17—Marathon Maniacs (Comedy).
Sept. 24—Your Boy and Mine (Comedy).
Oct. 1—Kicked in the Kitchen (Comedy).
Oct. 8—A Walloping Time (Comedy).
Oct. 15—When Liz Lets Loose (Comedy).
Oct. 22—What'll We Do With Uncle? (Comedy).
Oct. 29—The Fifth Boy (Comedy-Drama).

UNIVERSAL SCREEN MAGAZINE.

Sept. 8—Issue No. 35 (Educational).
Sept. 10.—Issue No. 36 (Educational).
Sept. 17—Issue No. 37 (Educational).
Sept. 24—Issue No. 38 (Educational).
Oct. 1—Issued No. 39 (Educational).
Oct. 8—Issue No. 40 (Educational).
Oct. 15—Issue No. 41 (Educational).
Oct. 22—Issue No. 42 (Educational).
Oct. 29—Issue No. 43 (Educational).

UNIVERSAL SPECIAL FEATURE.

Sept. 17—The Gray Ghost (Episode No. 12—The Poisoned Ring—Two parts—Drama).
Sept. 24—The Gray Ghost (Episode No. 13—"The Tightening Snare."—Two parts—Dr.).
Oct. 1—The Gray Ghost (Episode No. 14, "At Bay"—Two parts—Drama).
Oct. 8—The Gray Ghost (Episode No. 15, "The Duel"—Two Parts—Drama).
Oct. 15—The Gray Ghost (Episode No. 16, "From Out of the Past"—Two Parts—Drama).
Oct. 22—The Red Ace Episode No. 1, "The Silent Terror" — Two Parts—Drama).
Oct. 22—Seeing New York With Hy Mayer (One-Reel Travelaugh).
Oct. 29—The Red Ace (Episode No. 2—"The Lure of the Unattainable"—Two Parts—Drama).
Nov. 5—The Red Ace (Episode No. 3—"The Leap for Liberty"—Two parts—Drama).

UNIVERSAL CURRENT EVENTS.

Aug. 31—Issue No. 16 (Topical).
Sept. 7.—Issue No. 17 (Topical).
Sept. 14—Issue No. 18 (Topical).
Sept. 21—Issue No. 19 (Topical).
Sept. 28—Issue No. 20 (Topical).
Oct. 5—Issue No. 21 (Topical).
Oct. 12—Issue No. 22 (Topical).
Oct. 19—Issue No. 23 (Topical).
Oct. 26—Issue No. 24 (Topical).

Metro Pictures Corporation.

METRO PICTURES CORP.

Aug. 13—The Girl Without a Soul (Five parts—Drama).
Aug. 27.—To the Death (Five parts—Drama).
Sept. 10—The Lifted Veil (Five parts—Drama).
Sept. 17—Their Compact (Seven parts—Drama).
Sept. 24—The Silence Sellers (Five parts—Dr.).
Oct. 8—Life's Whirlpool (Five Parts—Drama).
Oct. 15—The Adopted Son (Six Parts—Drama).
Oct. 22—More Truth Than Poetry (Five parts—Drama).

YORKE FILM CORP.

July 16—The Hidden Spring (Five parts—Dr.)
Sept. 3.—Under Handicap (Seven parts—Drama).
Oct. 1—Paradise Garden (Five Parts—Drama).

METRO COMEDIES.

Aug. 20—Her First Game (Drew).
Aug. 27—The Patriot (Drew).
Sept. 3—Music Hath Charms (Drew).
Sept. 10—Rubbing It In (Drew).
Sept. 17—Henry's Ancestors (Drew).
Sept. 24—His Curiosity (Drew).
Oct. 1—The Joy of Freedom (Drew).
Oct. 8—His Double Life (Drew).
Oct. 15—The Dentist—(Drew).
Oct. 22—Hist! Spies (Drew).
Oct. 29—Twelve Good Hens and True (Drew).

Triangle Film Corporation.

TRIANGLE PRODUCTIONS.

Aug. 26—Wooden Shoes (Five parts—Drama).
Aug. 26—Grafters (Five parts—Drama).
Sept. 2—Ten of Diamonds (Five Parts—Drama).
Sept. 2—Idolators (Five Parts—Drama).
Sept. 9—The Haunted House (Five Parts—Drama).
Sept. 9—Polly Ann (Five Parts—Drama).
Sept. 16—Mountain Dew (Five Parts—Drama).
Sept. 16—Flying Colors (Five Parts—Drama).
Sept. 23—The Bond of Fear (Five Parts—Drama).
Sept. 23—Devil Dodger (Five Parts—Drama).
Sept. 30—Broadway, Arizona (Five Parts—Drama).
Sept. 30—The Tar Heel Warrior (Five Parts—Drama).
Oct. 7—Ashes of Hope (Five Parts—Drama).
Oct. 7—A Phantom Husband (Five Parts—Drama).
Oct. 14—One Shot Ross (Five parts—Drama).
Oct. 14—Wild Sumac (Five parts—Drama).

TRIANGLE KOMEDY.

Sept. 9—A Dark Room Secret.
Sept. 9—A Warm Reception.
Sept. 16—His Baby Doll.
Sept. 16—His Unconscious Conscience.
Sept. 23—His Taking Ways.
Sept. 23—Her Fickle Fortune.
Sept. 30—His Saving Grace.
Sept. 30—Caught In the End.
Oct. 7—Half and Half.
Oct. 7—All at Sea.
Oct. 14—Their Love Lesson.
Oct. 14—A Prairie Heiress.

KEYSTONE COMEDY.

Aug. 12—Lost—A Cook (Two parts).
Aug. 19—The Pawnbroker's Heart (Two parts).
Aug. 26—Two Crooks (Two parts).
Sept. 2—A Shanghaied Jonah (Two parts).
Sept. 9—His Precious Life (Two parts—Com.).
Sept. 16—Hula Hula Land (Two parts—Com.).
Sept. 23—The Late Lamented (Two parts).
Sept. 30—The Sultan's Wife (Two parts).
Oct. 7—His Crooked Career (Two Parts).
Oct. 14—Pearls and Perils (Two parts).

TRIANGLE REISSUES.

Sept. 2—The Lamb (Five Parts—Drama).
Sept. 16—Hell's Hinges (Five Parts—Drama).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

The New *Service Bureau* of the National Association of the Motion Picture Industry Abolishes Agency and Commission Abuses for Artists, Directors, Assistants, Cameramen and All Other Workers in Motion Pictures.

No longer is it necessary for those seeking employment of producers or distributors of motion pictures to pay exorbitant or double commissions or put up with any of the evils which have caused them loss and annoyance in the past.

All of the important producing and distributing organizations are now members of the National Association of the Motion Picture Industry and they have organized a *Service Bureau* to protect the thousands of men and women who wish to work for them.

Through this *Service Bureau* you may register without cost and one registration will be known to the entire industry, and each member of the Association will utilize the Service Bureau in quest of future employees, players, artists and technical aids.

The *Service Bureau* Ends All of the Abuses and Humiliations to Which Players and Other Employment Seekers Have Been Subjected.

The *Service Bureau* will do away with the granting of special favors to agents; of the payment of extra commissions, the insults suffered by feminine artists, and the unscrupulous casting and employment agencies operated outside the control of producing companies.

Mr. Wales Winter, a man of proven reputation and integrity, has been placed in charge of the *Service Bureau* and this important work under strict instructions to conduct his negotiations in arranging for the employment of those registered in the *Bureau* upon a fair and equitable basis.

It is important that all artists and those seeking employment remember that all of the important producing and distributing companies will seek their employees through the *Service Bureau* which is located in

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ASTRA FILM CORP.
BALBOA AMUSE. PROD. CO.
BRAY STUDIOS, INC.
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COSMOFOTOFILM CO.
CRYSTAL FILM CO.
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ERBOGRAPH CO.
EVANS FILM MFG. CO.
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FOX FILM CORP.
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PARAMOUNT PICTURES CORP.
PATHE EXCHANGE, INC.
FRANK POWELL PRODUCING CO.
HARRY RAPF
ROTHACKER FILM MFG. CO.
SANGER PICTURE PLAYS CORP.
NORMA TALMADGE FILM CORP.
SELIG POLYSCOPE CO.
LEWIS J. SELZNICK ENTERPRISES
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WHARTON, INC.
VITAGRAPH CO. OF AMERICA
VITAGRAPH V. L. S. E.
U. S. MOTION PICTURE CORP.
WORLD FILM CORP.

List of Current Film Release Dates

MUTUAL PROGRAM AND MISCELLANEOUS FEATURES

(For Daily Calendar of Program Releases See Page 580.)

Mutual Film Corp.

CUB.

Sept. 6.—Jerry Tries Again (Comedy).
Sept. 13—Jerry's Whirlwind Finish (Comedy).
Sept. 20—Officer Jerry (Comedy).
Sept. 27—Jerry's Big Deal (Comedy).
Oct. 4—Jerry in Yodel Land (Comedy).
Oct. 11—Jerry and the Bully (Comedy).
Oct. 18—Jerry's Jam (Comedy).
Oct. 24—Jerry's Soft Snap (Comedy).

GAUMONT.

Oct. 4—Reel Life No. 75 (Subjects on Reel: Dogs of War; The Sign of a City; Making Army Rifles; Japanese Dwarf Plants; Animated Drawings from "Life"—Who Hesitates is Lost; The Chorus Girl).
Oct. 11—Reel Life No. 76 (Subjects on Reel: A Dam Across the Mississippi; The Development of the Watch; Acrobatic Cyclists; Cantaloupes of the Imperial Valley; Animated Drawings from "Life"—Coming Home from the Club in 1950.
Oct. 18—Reel Life No. 77 (Subjects on Reel: A Colonial Church of South Carolina; When Dishwashing is a Pleasure; The Banana Industry; A Primitive Jeweler; An Optical Illusion—Animated Drawings from "Life").
Oct. 24—Reel Life No. 78 (Subjects on Reel: Rocky Mountain Jay; Then and Now, or High Living Cost Wins the Race; Queer Trees of Trinidad; Dining on Wheels—How the American Traveler Is Fed; Animated Drawings from "Life"—The Apparel and the man; Not Guilty.

MUTUAL WEEKLY.

Sept. 26—Number 143 (Topical).
Oct. 3—Number 144 (Topical).
Oct. 10—Number 145 (Topical).
Oct. 17—Number 146 (Topical).
Oct. 24—Number 147 (Topical).

STRAND COMEDY.

Oct. 2—Some Nurse (One Reel).
Oct. 9—Firing Father.
Oct. 16—For Sweet Charity (Comedy).
Oct. 23—And Along Came Mary.

MUTUAL SPECIALS.

Oct. 22—The Adventurer (Charlie Chaplin Picture No. 12—Two parts—Comedy).

MUTUAL STAR PRODUCTION.

Sept. 17—The Rainbow Girl (Five parts—Dr.).
Sept. 17—The Girl Who Couldn't Grow Up (Five parts—Drama).
Sept. 24—Sands of Sacrifice (Five parts—Dr.).
Sept. 24—The Runaway (Five parts—Drama).
Oct. 1—Her Country's Call (American—Five Parts—Drama).
Oct. 1—Queen X (Goodrich—Five Parts—Drama).
Oct. 8—Southern Pride (American—Five Parts—Drama).
Oct. 8—The Girl Angle (Horkheimer—Five Parts—Drama).
Oct. 15—The Calendar Girl (American—Five Parts—Drama).
Oct. 15—The Beautiful Adventure (Frohman—Five Parts—Drama).
Oct. 22—The Unforseen (Frohman—Six parts—Drama).
Oct. 22—The Sea Monster (American—Five parts—Drama).

SIGNAL.

Oct. 1—The Lost Express (Episode No. 3, "The Wreck at the Crossing"—Two parts—Drama).
Oct. 11—The Lost Express (Episode No .4, "The Oil-Well Conspiracy"—Two Parts—Drama).
Oct. 18—The Lost Express (Episode No. 5—"In Deep Waters"—Two Parts—Drama).
Oct. 25—The Lost Express (Episode No. 6—"High Voltage"—Two Parts—Dr.).

Feature Releases

ARTCRAFT PICTURES CORPORATION.

Sept. 10—Barbary Sheep (Five parts—Drama).
Oct. 1—The Man from Painted Post (Five Parts—Comedy-Drama).
Oct. 15—The Narrow Trail (Five Parts—Drama).
Oct. 22—The Woman God Forgot (Five Parts—Drama).
Nov. 5—The Little Princess (Five parts—Dr.).

ART DRAMAS, INC.

Sept. 3.—Behind the Mask (U. S. Amusement Co.—Five parts—Drama).
Sept. 10—Blood of His Fathers (Horsley—Five parts—Drama).
Sept. 17—Peg o' the Sea (Van Dyke—Five parts—Drama).

BLUEBIRD PHOTOPLAYS, INC.

Sept. 24—Flirting With Death (Five parts—Dr.).
Oct. 1—The Spotted Lily (Five Parts—Drama).
Oct. 8—Anything Once (Five Parts—Drama).
Oct. 15—Bondage (Five Parts—Drama)
Oct. 22—The Desire of the Moth (Five parts—Drama).
Oct. 29—The Man Trap (Five parts—Drama).

BUTTERFLY PICTURES.

Oct. 1—The Secret Man (Five parts—Drama).
Oct. 8—The Girl Who Won Out (Five Parts—Drama).
Oct 15—'49-'17 (Five Parts—Drama).
Oct. 22—Society's Driftwood (Five Parts—Drama).
Oct. 29—A Marked Man (Five parts—Drama).

BRIND EDUCATIONAL MOVING PICTURES.

All About Bees (Approx. 725 feet).
Beautiful Goldfish (Approx. 467 feet).
My Friend the Ant (Approx. 671 feet).
The Freshwater Aquarium (Approx. 522 feet).

EDUCATIONAL FILMS CORP.

Oct. 1—Our Vanishing Game (Ditmar's "Living Book of Nature").
Oct. 8—Life of the Spider (Ditmar's "Living Book of Nature").
Oct. 15—Nature's Songsters (Ditmar's "Living Book of Nature").
Oct. 22—The Animals in Mid-Summer (Ditmar's "Living Book of Nature").
Oct. 1—A Flying Trip Through Hawaii (Scenic and Educational).
Oct. 15—Seals and Pelicans in Their Native Haunts (Scenic and Educational).

FOX SPECIAL FEATURES.

Sept. 30—A Rich Man's Plaything (Five Parts—Drama).
Oct. 7—Conscience (Five Parts—Drama).
Oct. 14—Thou Shalt Not Steal (Five Parts—Drama).
Oct. 21—This is the Life (Five Parts—Drama).
Oct. 28—Miss U. S. A. (Five Parts—Drama).

FOX STANDARD PICTURES.

Sept. 2—Jack and the Beanstalk (Ten parts).
Sept. 16—The Conqueror (Ten parts).
Sept. 30—Camille.
Oct. 7—When a Man Sees Red.
Oct. 14—Aladdin and the Wonderful Lamp.
Nov. 18—The Babes in the Woods (Eight parts).

FOXFILM COMEDIES.

Sept. 3—Tom and Jerry Mix (Two parts).
Nov. 11—Wedding Bells and Roaring Lions (Two parts).
Nov. 18—A Milk-Fed Vamp (Two parts).

GOLDWYN PICTURES CORP.

Sept. 23—Baby Mine (Six parts—Drama).
Oct. 7—Fighting Odds (Six Parts—Comedy).
Oct. 21—The Spreading Dawn (Six parts—Drama).
Nov. 4—Sunshine Alley (Six parts—Drama).
The Manx Man (Special).
For the Freedom of The World (Special).

GREATER VITAGRAPH (V-L-S-E).

Sept. 24—Sunlight's Last Raid (Five parts—Drama).
Sept. 24—Favorite Film Features, "The Reincarnation of Karma" (Two parts—Drama) and "A Lesson in Jealousy" (One Reel Comedy).
Sept. 24—When Bobby Broke His Arm (Bobby Connelly Series).
Sept. 24—The Fighting Trail (Episode No. 3—"Will Yaqui Joe Tell?"—Two Parts—Drama).
Sept. 24—Plans and Pajamas (Big V Comedy).
Oct. 1—The Helping Hand (Bobby Connelly Series).
Oct. 1—The Fighting Trail (Episode No. 4—"The Other Half"—Two Parts—Drama).
Oct. 1—Plagues and Puppy Love (Big V Comedy).
Oct. 1—The Princess of Park Row (Five Parts—Drama).
Oct. 1—Favorite Film Features: David Garrick (Two parts—Drama) and The Politician's Dream (One Reel—Comedy).
Oct. 8—Favorite Film Features: Auld Lang Syne (Two parts—Drama) and The Troublesome Secretaries (One Reel—Comedy).
Oct. 8—Bobby, Mayor of Kid City (Bobby Connelly Series).
Oct. 8—The Fighting Trail (Episode No. 5—"Torrent Rust"—Two Parts—Dr.).
Oct. 8—The Love Doctor (Five Parts—Drama).

GEORGE KLEINE SYSTEM.

Sept. 24—Men of the Desert (Five parts—Drama—Essanay-Perfection Pictures).
Sept. 29—Conquest Program No. 12 (Edison-Perfection Pictures). Subjects: Paul Revere's Ride (Historical Drama), 1,000 feet; One Kind of Wireless (Drama), 1,000 feet; Putting the Bee in Herbert (Comedy-Drama), 4,000 feet; The Healthiest Spot in India (Scenic), Cashmere, the Summer Resort, 550 feet; The Champion Baby (Comedy), 431 feet).
Oct. 1—The Apple-Tree Girl (Edison-Perfection Picture—Five Parts—Drama).
Oct. 1—A Bear Fact (Selig—Two Parts—Comedy).
Oct. 8—A Fool for Luck (Essanay-Perfection Picture—Five Parts—Drama).
Oct. 15—The Fibbers (Essanay-Perfection Picture—Five Parts—Drama).

PARALTA PLAYS, INC.

Rose o' Paradise.
A Man's Man.

SELECT PICTURES CORP.

The Silent Master (Seven Parts).
Scandal.
The Moth.
Lest We Forget.
Magda.

WHOLESOME FILMS CORPORATION.

Sept. 3—The Penny Philanthropist (Five parts—Drama).
Sept. 3—Cinderella and the Magic Slipper (Four parts—Drama).

WORLD PICTURES.

Sept. 24—The Woman Beneath (Five parts—Drama).
Oct. 1—The Corner Grocer (Five parts—Drama).
Oct. 8—Rasputin, the Black Monk (Eight Parts—Drama).
Oct. 15—Shall We Forgive Her? (Five Parts—Drama).
Oct. 22—The Dormant Power (Five parts—Drama).

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List of State Rights Pictures

(For Daily Calendar of Program Releases See Page 580.)

Note—For further information regarding pictures listed on this page, address State Rights Department, Moving Picture World, and same will be gladly furnished.

BERNSTEIN FILM PRODUCTION.
Humility (First of "Seven Cardinal Virtues"—Drama).
June—Who Knows? (Six parts—Drama).
Loyalty (Drama).

J. FRANK BROCKLISS, INC.
U. S. Navy (Five parts).
Terry Human Interest Reels (900 Feet Every Other Week).
Russian Revolution (Three parts).
Land of the Rising Sun (10,000 feet—Issued complete or in series of 2,000 feet or 5,000 feet).

BRENON PRODUCTIONS.
Lone Wolf (Seven Parts).
Fall of the Romanoffs (Eight Parts).
Empty Pockets (Seven Parts).
Kismet.

CAMERAGRAPH FILM MFG. CO.
June.—What of Your Boy? (Three parts—Patriotic).
June.—The Automobile Owner Gets Acquainted With His Automobile (Educational).

CARONA CINEMA CO.
May—The Curse of Eve (Seven parts—Dr.).

CENTURY COMEDIES.
Sept. 1—Balloonatics (Two parts—Comedy).
Oct. 1—Automaniacs (Two parts—Comedy).
Nov. 1—Neptune's Naughty Daughter (Two parts—Comedy).
Dec. 1—Her Bareback Career (Two parts—Comedy).

BENJAMIN CHAPIN PRODUCTIONS.
(*The Lincoln Cycle Pictures.*)
My Mother (Two parts).
My Father (Two parts).
Myself (Two parts).
The Call to Arms (Two parts).

CHRISTIE FILM CO.
July 9—The Fourteenth Man (Comedy).
July 16—Down By the Sea (Comedy).
July 23—Skirts (Comedy).
July 30—Won in a Cabaret (Comedy).
Aug. 7—His Merry Mix-Up (Comedy).
Aug. 14—A Smokey Love Affair (Comedy).

CINEMA DISTRIBUTING CORP.
June—The 13th Labor of Hercules (Twelve single parts).

CORONET FILM CORP.
Living Studies in Natural History.
Animal World—Issue No. 1.
Animal World—Issue No. 2.
Birdland Studies.
Horticultural Phenomena.

COSMOFOTOFILM, INC.
I Believe (Seven parts—Drama).

E. I. S. MOTION PICTURES CORP.
Trooper 44 (Five parts—Drama).

M. S. EPSTEIN.
Kerensky in the Russian Revolution of 1917.

EXPORT AND IMPORT FILM CO.
June—Robespierre.

FAIRMOUNT FILM CORP.
June—Hate (Seven parts—Drama).

FLORA FINCH FILM CO.
"War Prides" (Two parts—Comedy).

FORT PITT CORPORATION.
The Italian Battlefront.

FRATERNITY FILMS, INC.
Oct.—Devil's Playground (Nine parts—Drama).

FRIEDMAN ENTERPRISES.
A Mormon Maid (Six parts—Drama).

FRIEDER FILM CORP.
June—A Bit o' Heaven (Five parts—Drama).

FROHMAN AMUSEMENT CORP.
April—God's Man (Nine parts—Drama).

BUD FISHER FILMS CORP.
Mutt and Jeff Animated Cartoons.

JOSEPH M. GAITES.
August—The Italian Battlefront.

GENERAL ENTERPRISES, INC.
The Warrior (Seven parts—Comedy-Drama).

GOLDIN FEATURES.
A Bit of Life (One Reel Comedy-Drama).

HILLER & WILK, INC.
Alma, Where Do You Live (6 Parts—Drama).

HISTORIC FEATURES.
June—Christus (Eight parts—Drama).

HOFFMAN-FOURSQUARE PICTURES.
The Sin Woman (Seven Parts—Drama).
The Bar Sinister.
The Silent Witness (Seven Parts—Drama).
Her Fighting Chance.
Should She Obey.
The Great White Trail.
Madame Sherry.
One Hour (Six Parts—Drama).

INTER-ALLIED FILMS.
Aerial Photograph (Box Kites and Captive Balloons with Cameras).
Falcons of the Sea (Hydroplanes for Coast Patrol).
Eyes of the Artillery (Use of Observation Balloons).

IVAN FILM PRODUCTIONS.
August—Babbling Tongues (Six parts—Dr.).
Married in Name Only (Six Parts—Drama).

JEWEL PRODUCTIONS, INC.
Pay Me (Drama).
Sirens of the Sea.
The Man Without a Country (Drama).
"K" (Drama).

KING BEE FILMS CORP.
July 1—Cupid's Rival (Two parts—Comedy).
July 15—The Villain (Two parts—Comedy).
Aug. 1—The Millionaire (Two parts—Com.).
Aug. 15—The Goat (Two parts—Comedy).
Sept. 1—The Fly Cop (Two parts—Comedy).
Sept. 15—The Chief Cook (Two parts—Com.).
Oct. 1—The Chief Cook (Two parts—Com.).
Oct. 15—The Candy Kid (Two Parts—Comedy).

A KAY CO.
Some Barrier (Terry Cartoon Burlesque).
His Trial (Terry Cartoon Burlesque).
Terry Human Interest Reel No. 1 (Character As Revealed in the Face).
Terry Human Interest Reel No. 2 (Character As Revealed in the Eyes).

KLOTZ & STREIMER.
June.—Whither Thou Goest (Five parts—Drama).
June—The Secret Trap (Five parts—Drama).

MARINE FILM CORP.
August—Lorelei of the Sea (Drama).

MAYFAIR FILM CORP.
Persuasive Peggy (Drama).

MOE STREIMER.
June—A Daughter of the Don (Ten parts—Drama).

NEVADA MOTION PICTURE CORP.
June—The Planter (Drama).

OGDEN PICTURES CORP.
August—The Lust of the Ages (Drama).

OVERLAND FILM CO.
The Russian Revolution.

PARAGON FILMS, INC.
The Whip (Eight parts—Drama).

PATHE EXCHANGE, INC.
To-Day (Seven parts—Drama).
Mad Lover (Six parts—Drama).

PETER PAN FILM CORP.
Mo-Toy Troupe (Release No. 9, "Golden Locks and the Three Bears").
Mo-Toy Troupe (Release No 10, "Dolly Doings").
Mo-Toy Troupe (Release No. 11 "School Days")
Moy-toy Troupe (Release No. 12, "Little Red Riding Hood").
Moy-toy Troupe (Release No. 13, "Puss in Boots").
Mo-Toy Troupe (Release No. 14—"Jimmie the Soldier Boy").
Mo-Toy Troupe (Release No. 15—"Jimmie and Jam").
Mo-Toy Troupe (Release No. 16—"In Japoland").

PURKALL FILM CO.
July—The Liar (Six parts—Drama).

HARRY RAVER.
The Public Defender (Drama).

RENOWNED PICTURES CORP.
June—In Treason's Grasp (Five parts—Drama).

WILLIAM N. SELIG.
April—The Garden of Allah.
May—Beware of Strangers (Eight parts—Dr.).

FRANK J. SENG.
May—Parentage (Drama).

SHERMAN PICTURE CORP.
July—Corruption (Six parts—Drama).

JULIUS STEGER.
May—Redemption (Six parts—Drama).

SUPREME FEATURE FILMS, INC.
May—Trip Through China (Ten parts).

TRIUMPH FILM CORP.
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A Day at West Point (Educational).
West Is West.
Rustlers' Frame-Up at Big Horn.

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June—The Cross-Eyed Submarine (Three parts—Comedy).
June—Come Through (Seven parts—Drama).

VICTORIA FEATURE FILMS.
Sept.—The Fated Hour (Six Parts—Drama).
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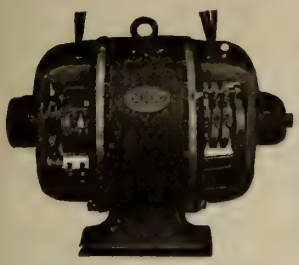

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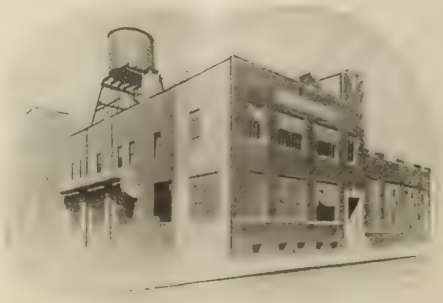

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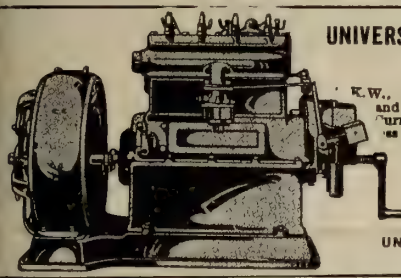

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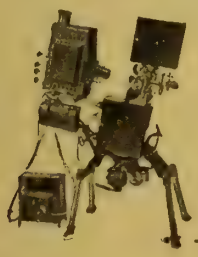

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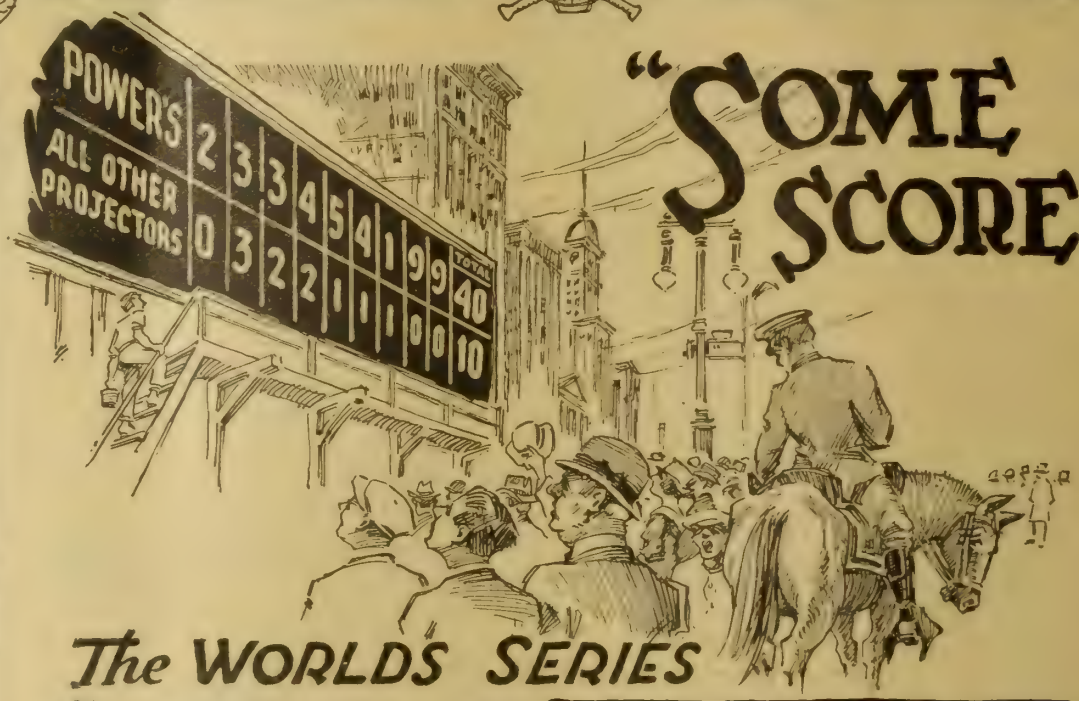

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Selig Polyscope Co.	1	
Universal Film Mfg. Co.	8	
Kalem Co.	1	
Griffith Studio (also Majestic)	2	
Monogram Studio L.S. Sanborn		1
Henry Lehrman, Studio	1	
Bill Horsley Studio	1	
Essenay Studio	1	
Rollin Film Co.	1	
Consolidated Film Co. (Exchange)	1	
V. L. S. E. "	1	
General Film Co. "		1
Mutual Film Corp. "		1
American Film Co. Santa Barbara	2	
Balboa Film Co.		1
Bernstein Film Co.		1
Vitagraph Studio	1	
Christie Film Co.	1	
Lko Film Co.	1	
Vogue Film Co.	1	
Jesse L. Laskey Feature Play Co.	2	
Clune Film Producing Co.	2	
Lone Star, (Charlie Chaplin)		1
N.Y. Motion Picture Co. Culver City	2	
N.Y. Motion Picture Co. Inceville	1	
Bosworth Inc. (Morosco)		1
David Horsley	2	
Keystone Film Co.		1
Norbig Film Co.		1
Wm. Fox Studio.	3	1
Pacific Film Laboratories	1	
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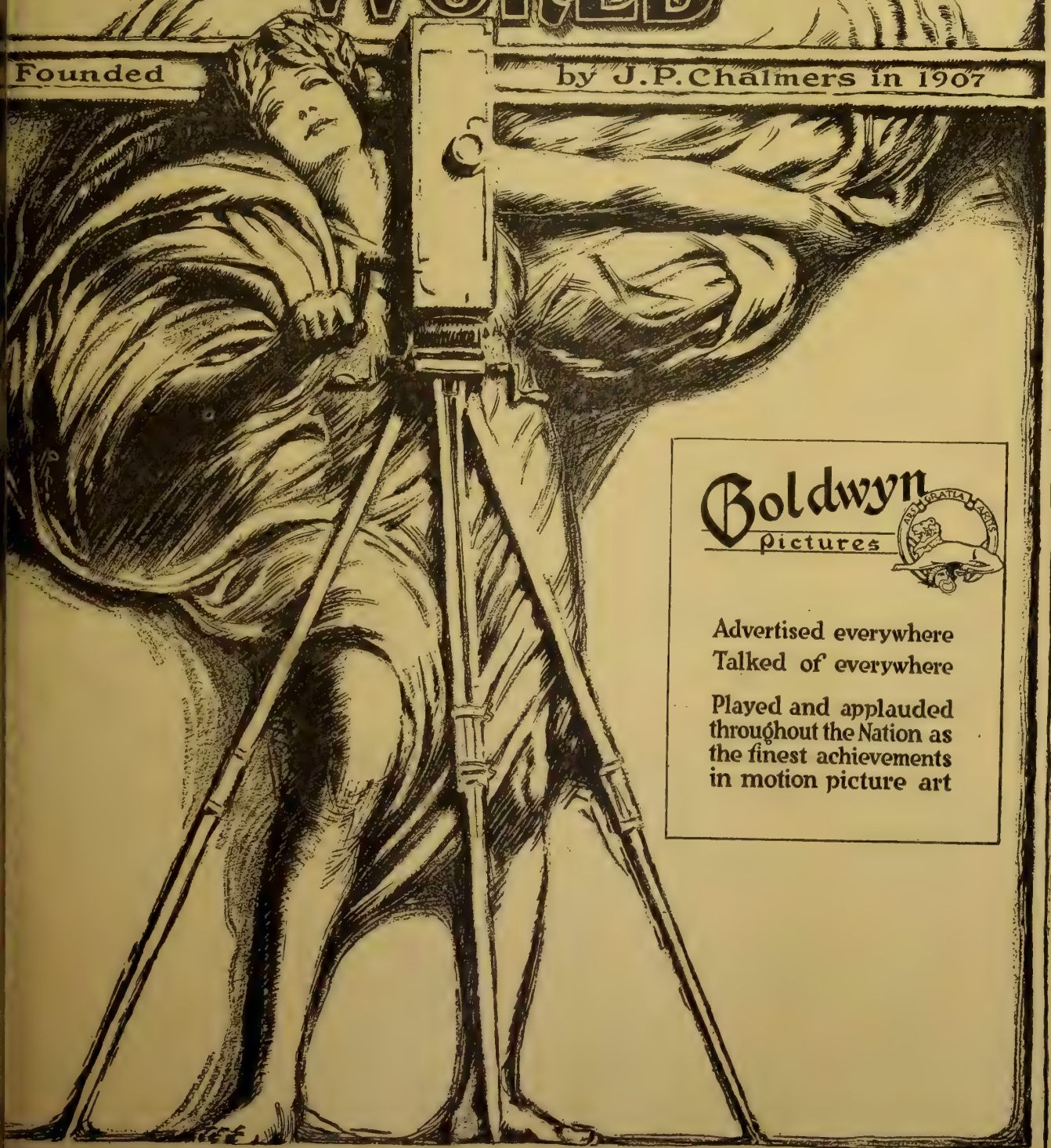

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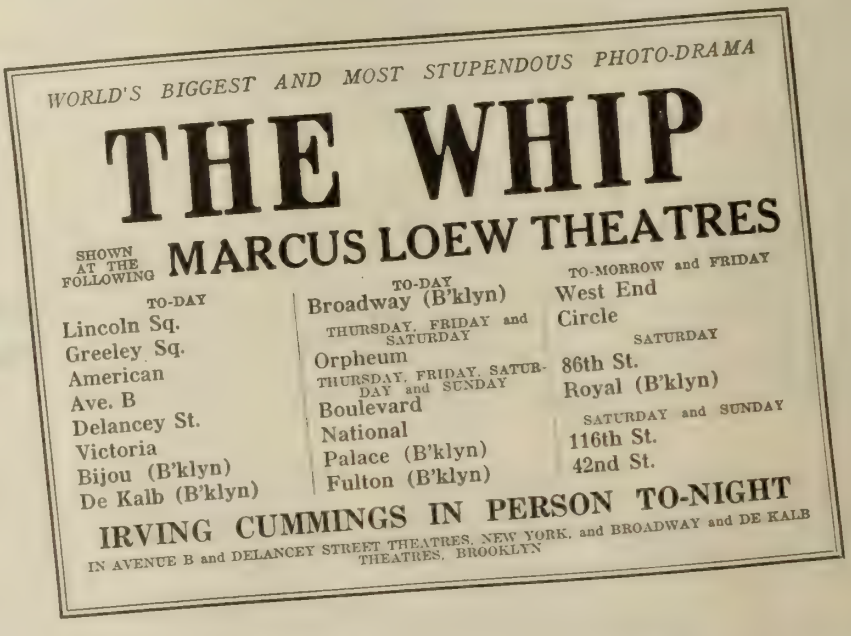
Marcus Loew is cleaning up on it



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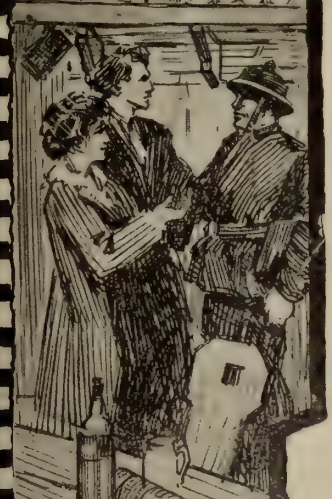

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Story by Anna Katharine Green
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ROSCOE ARBUCKLE *in* "FATTY AT CONEY ISLAND"

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From the Novel by Ridgwell Cullum

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Charles Ray's first Paramount Picture, presented at the Rialto (N. Y.) during the week of October 14th, proves beyond a doubt our claim that he is the most popular young star of his type.

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Do you get that last sentence—"you may hitch any sort of wagon to a star if the star be of sufficient magnitude."

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If you want to make a hit with the prohibitionists, "now and thens," patriots, and everybody that's got a laugh concealed in their systems, show this.

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Film Exchange Building

Atlanta
Walter J. Price, Mgr.
61 Walton Street

Dallas
C. C. Ezell, Mgr.
1919 Main Street

Denver
Hugh Rennie, Mgr.
1541 Welton Street

Los Angeles
H. H. Hicks, Mgr.
736 Olive Street

San Francisco
Ben S. Cohen
Pacific Coast Mgr.
X. K. Stout, Mgr.
985 Market Street

Seattle
B. R. Keller, Mgr.
308 Virginia Street

SELECT SP PICTURES

SELECT PICTURES CORPORATION

announces for immediate distribution the patriotic photo-drama

"OVER THERE"

with

CHARLES RICHMAN

and an all-star cast including

ANNA Q. NILSSON

and

GERTRUDE BERKELEY

the Mother in "War Brides"

Directed by James Kirkwood

Produced by Charles Richman Pictures Corporation

This man stood still!—Although his country called, his friends pleaded and his sweetheart implored him to enlist he was unable to go: a certain mystic something held him back! Deserted, ashamed, a marked man, he dared fate! And then —there is a whirlwind finish to this psychological drama of today—a wonderful screen story of Americans and the War superbly produced.

ELECT PICTURES CORPORATION

729 Seventh Avenue, New York City

SELECT SP PICTURES

LEWIS J. SELZNICK

Presents

CONSTANCE TALMADGE

in

"SCANDAL"

a striking photo-play from the serial novel by COSMO HAMILTON. This sensational story—the strongest which has ever marked the first star production of a talented actress—is now ready for immediate distribution. Book the entire series of CONSTANCE TALMADGE pictures and get in on the ground floor. ***Solid facts bear restating: "Scandal" will secure the fame of Constance Talmadge and make fortunes for the exhibitors who show it!***

Directed by Charles Giblyn

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City

Century Comedies present ALICE HOWELL IN "AUTOMANIACS"

Directed by J. G. Blystone, Director General

If you haven't contracted for Century Comedies do so immediately. Century Comedies are as vastly different from the ordinary comedies as day is from night.

Century Comedies are **feature productions** featuring Alice Howell, greatest comedienne on earth. Four smashing winners all ready.

BALLOONATICS—released September 1st
AUTOMANIACS—released October 1st
NEPTUNE'S NAUGHTY DAUGHTER—released November 1st
HER BAREBACK CAREER—released December 1st

Marcus Loew, of New York, largest owner of moving picture theatre circuits, showing Century Comedies.

The Strand, finest picture theatre in America, showing Century Comedies, as well as the biggest and best houses throughout the United States and abroad. Complete advertising and publicity props for each release.

Century Comedies distributed exclusively by The Longacre Distributing Co. for the United States and Canada. Branch offices in all principal cities.

Write or wire your nearest Longacre office for full particulars or communicate with the home office.

LONGACRE Distributing Co. Mecca Building New York

Spending $50,000 more on a $50,000 Picture

ELAINE HAMMERSTEIN
IN
"THE CO-RESPONDENT"

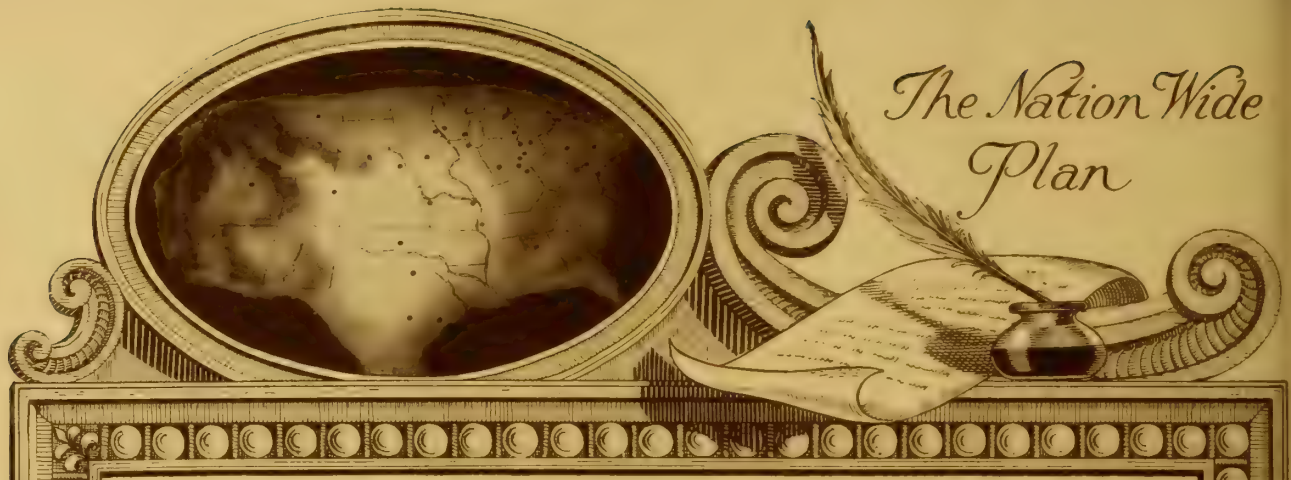
LOCK-STEPPED with the purchase of "The Co-Respondent" from Messrs. Lee Shubert, Arthur Hammerstein and its able producer, Ralph Ince, Jewel Productions, Inc., herewith announces the appropriation of a *publicity dollar* for every *purchase dollar* in behalf of what it knows to be one of the noteworthy photo-plays of the year.

NOW running with brilliant success at The Broadway Theatre —known to everyone in the business as the *testing ground* of American photo-plays, "The Co-Respondent" gives Miss Elaine Hammerstein, ably supported by Wilfred Lucas, the widest opportunity of her striking career. Aptly, "The Co-Respondent" is a modern metropolitan drama which fits this favorite of the country's most particular metropolis like a silk glove.

DOES the appropriation seem unusual? It is exactly that— for "The Co-Respondent" is inherently worth every penny of it and Jewel Productions, Inc., is well able to spend the money —for we purchase or book only those *few, rare plays* which we know will succeed. We have no failures to write off — no error-born necessity to retrench.

AS the natural result, we can afford to offer you—as we now offer you with "The Co-Respondent"—the *maximum amount of free publicity* on the best staged plays which genius has conceived.

"The Co-Respondent" is from the Stage play by Alice Leal Pollock and Rita Weiman



Intensive Publicity - - from City to Hamlet

IN behalf of "The Co-Respondent," Jewel Productions, Inc., offers the Exhibitors of the United States a newspaper campaign of intensive publicity which blankets the country from the Atlantic to the Pacific.

Space That Dominates

Half-pages and Quarter-pages of the most dominating character will work for You and "The Co-Respondent"— the best written, most strikingly laid out publicity that money can buy from expert advertising men.

Plus Able Reviews

In addition, full reviews of "The Co-Respondent" will run in the reading columns of the foremost papers of every leading city. These papers are

The Giants of the Mediums

The newspapers, with which arrangements have already been closed, are, without exception the most important dailies of the biggest moving picture centers of the country — the giants of the newspaper world—reaching from Massachusetts to Oregon and forming the opinions of 30,000,000 readers.

THE powerful mediums of this comprehensive list do far more than merely cover the cities – they cover the country—in all, some 30,000,000 people. And in the country they reach not only the paperless towns but they completely outweigh the local papers of the smaller cities. For they bring with them the tremendous prestige of the metropolis, the eagerly read opinions of the famous dramatic critics and the still more influential facts of a brilliant city run.

The Power of Prestige

If yours is a Theatre in a Suburban town, rest assured that the use of the great dailies close around you is going to give your patrons a new and keener understanding of the high character of your Theatre and your Plays. Attracted by the dominating space and compelling copy, thoroughly awakened by the shrewdly worded reviews, they will see that "The Co-Respondent" is a New York girl in a New York play which has run to tremendous receipts at New York's most popular photoplay-house — and they will show quick appreciation of your enterprise in securing so worthwhile an attraction.

Telling 30,000,000 People

$50,000 Will Be Spent In The Following Newspapers On "The Co-Respondent" Alone

New York	American Journal
Los Angeles	Examiner
San Francisco	Examiner
Atlanta	Georgian
Boston	American
Chicago	American Examiner
Providence	Bulletin
Buffalo	Courier & Inquirer News
Rochester	Democrat-Chronicle Union-Advertiser
Syracuse	Herald Journal
Philadelphia	North American Bulletin
Baltimore	American News
Washington	Times
Pittsburgh	Post & Sun Press
Cleveland	News & Leader Press
Cincinnati	Post Times-Star
Toledo	Blade News-Bee
Columbus	Dispatch
Dayton	News
Louisville	Herald
Detroit	News Journal
Indianapolis	Star News
Milwaukee	Journal
Minneapolis	News Tribune
St. Paul	News
Des Moines	Register-Tribune
Newark	News
Omaha	Bee News
Kansas City	Post Star
St. Louis	Globe-Democrat Post-Dispatch
Memphis	Commercial Appeal
Dallas	Times-Herald
Houston	Chronicle
Fort Worth	Star-Telegram
Oklahoma City	Oklahoman
New Orleans	Item Times-Picayune
Denver	News & Times Post
Salt Lake	Tribune
Butte	Post
Portland	Oregonian Journal
Seattle	Times
Toronto	Star Telegram
Montreal	Star
Birmingham	News
Spokane	Spokesman-Review

For a Company devoted solely to marketing to spend this unparalleled sum on a single play can mean only that "The Co-Respondent" is more than worth it.

Your Success is Our Success

WHILE you might succeed without Jewel Productions, we're frank to say that without You—*your* favor, *your* friendship, *your* assistance—Jewel Productions, Inc.. could never reach the high goal it seeks.

FOR this reason we chose for this unusual expenditure of $50,000 a Play and a Star which will bring you equally unusual receipts. And we have put the same unusual effort into the *execution* of the advertising matter.

BUT you already know the *extra care* with which Jewel Productions, Inc., surrounds its every smallest step. Perhaps the best proof is the fact that after several months of active business we have chosen for you, or released, only Eight Pictures.

AND this, added to the already achieved success of "The Co-Respondent," plus the tremendous pull of this nationwide campaign, will lead you to book this play and make money.

"The Co-Respondent" may be seen or booked at any of the Jewel Exchanges or at the Home Office, 1600 Broadway, New York City

JEWEL
PRODUCTIONS
INC.

We admit

and the Exhibitors agree

that "The Slacker" is the sensational box office attraction of the year and

that MABEL TALIAFERRO

in Draft 258

NO BATTLE SCENES

Directed by Wm. Christy Cabanne

Story by June Mathis and Mr Cabanne.

will eclipse this record -

Our proof *The few who have seen it, insist on seeing it again*

METRO

For release OCTOBER 29th

FRANCIS X. BUSHMAN and BEVERLY BAYNE

in a Metro Star Series *Production de Luxe*
Six Acts of intense and vital drama

The ADOPTED SON

From the story by Max Brand in the All Story Weekly.
Directed by Charles Brabin for

METRO

COMING

COMING AND GOING

COMING

EDITH STOREY

IN

The LEGION *of* DEATH

METRO DREW COMEDIES

lead the world

VIOLA DANA

IN

BLUE JEANS

MME PETROVA

in her first Petrova Picture

"Daughter of Destiny"

Now booking – Exchanges of

First National Exhibitors' Circuit

Petrova Picture Company
Frederick L. Collins, President

CO. INC.

STATE RIGHTS

Elizabeth Risdon
Leading lady in
"Misalliance"
Star of
"The Manx-man"

in George
Loane
Tucker's
Masterpiece

A STORY OF TRIUMPH-
ANT MOTHER-LOVE
ONE OF THE MOST TOUCHING & ARTISTIC DRAMAS EVER SCREENED

"Mother"

MEN - WOMEN AND CHILDREN WILL CROWD THE THEATRE
THAT SHOWS IT

The Story will
appear in
THE
LADIES' WORLD

Backed by
Mc CLURE
Publicity

Write or wire — for open territory

McCLURE PICTURES

25 W. 44th Street, New York

Goldwyn Pictures

A beautiful and tremendously popular actress. A play filled with suspense and "big drama." An author whose stories are known to millions. The Goldwyn standard of superior production. What more could any critical exhibitor ask?

Goldwyn *presents:*

JANE COWL *in* *The Spreading Dawn*

From Basil King's Great Saturday Evening Post Story

Advisory Board:

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Chairman
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MARGARET MAYO
IRVIN S. COBB
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE

Goldwyn Pictures Corporation

16 East 42d Street New York City

Goldwyn Pictures

Reuniting Once Again the World-Famed Team Mae Marsh and "Bobbie" Harron

MAE MARSH
in
Sunshine Alley
by Mary Rider

A picture of joy and beauty; of charm and loveliness, and presenting a more beautiful and quaint Mae Marsh than you have ever seen before on the screen.

Released: November 4

Advisory Board:

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Chairman
EDGAR SELWYN
MARGARET MAYO
IRVIN S. COBB
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE

Goldwyn Pictures

Every Exhibitor in North America Knows This to Be True:

BIG, popular stars in clean, sweet pictures that may be seen by the women and children of all communities are the best and most consistent profit-making attractions that can be booked in any theatres.

Mae Marsh's tremendous records for all exhibitors who booked Margaret Mayo's great play, "Polly of the Circus," will make "Sunshine Alley" an even greater attraction in all theatres, and such are the beauties and appeals in "Sunshine Alley" that they will make her third Goldwyn Picture more powerful still.

In other words Goldwyn selects for Mae Marsh, the favorite of millions of people, only those plays that continue, with each new release, to add to her drawing power and her personal popularity.

Goldwyn Pictures Corporation

16 East 42d Street New York City

Goldwyn Pictures

The star who won five million loyal friends and made a nation smile in "Baby Mine," her first motion picture, from Margaret Mayo's famous farce.

Goldwyn *presents*:

MADGE KENNEDY *in* Nearly Married

by Edgar Selwyn

As a play, this tremendously amusing story won the approval of the theatre-goers of the nation. The picture is an even greater triumph.

Advisory Board:

SAMUEL GOLDFISH
Chairman
EDGAR SELWYN
MARGARET MAYO
IRVIN S. COBB
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ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE

Goldwyn Pictures

Madge Kennedy Made Good the Goldwyn Predictions

EXHIBITORS will remember that Goldwyn foretold the nation-wide popularity of Madge Kennedy from the moment of her first screen appearance. Her first production is hailed everywhere as "the greatest comedy of the year."

In Edgar Selwyn's successful play, "Nearly Married," she is an even more remarkable comedienne and this means that two delightful and unusual laugh-winning productions *will double the size of her audiences* and the number of her admirers.

Powerful and discerning exhibitors in all sections who watched the box-office returns on this fascinating star predict to Goldwyn that she soon will be without a rival. Confident of this from the beginning Goldwyn persuaded her to renounce the stage for a period of years and give her talents to the screen audiences of the world.

Goldwyn Pictures Corporation

16 East 42d Street New York City

Goldwyn Pictures

The Triumphant Return of one of the Screen's Greatest Favorites

Goldwyn *presents*

MABEL NORMAND

in

Joan of Plattsburg

by Porter Emerson Browne

One of America's greatest humorists—known to millions by his work for Cosmopolitan and other big magazines—wrote this laughable story for the screen's greatest comedienne.

Advisory Board:

SAMUEL GOLDFISH
Chairman
EDGAR SELWYN
MARGARET MAYO
IRVIN S. COBB
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE

Goldwyn Pictures

What You Buy When You Book a Mabel Normand Picture

THE REPUTATION of the greatest comedienne who has ever been identified with the screen. A star made popular by her own unrivalled gifts and abilities. Not a star created by exploitation, but a winsome captor of public liking.

A comedienne of such wonderful capacity and range of talent that now for the first time—as a Goldwyn star—she emerges upon the screens of the world with a new and adorable photographic personality—a Mabel Normand of beauty and distinction; funnier now than in any of her past successes, but an abler and bigger artist deserving of the better stories Goldwyn has chosen for her.

Exhibitors should remember also that Mabel Normand is not a star of the "silent drama" for audiences are kept in an uproar by her droll fun-making and the funniest of all her pictures is "Joan of Plattsburg" by Porter Emerson Browne.

Goldwyn Pictures Corporation

16 East 42d Street New York City

Marie Dressler Comedies

Marie Dressler's First Comedy Released October 28th

RETURNING to the screen in a comedy of joyous and thrilling excitement, this celebrated comedienne will be welcomed by millions who howled with glee over the exploits of her famous character, "Tillie."

Now, heading her own company, Miss Dressler is producing her own two-reel comedies, of which there will be eight a year and these are available under the open booking plan to all exhibitors as separate and distinct attractions—not linked with any other pictures.

As the first of these comedies—dealing with the adventures of the renowned Tillie in an ammunition factory, the

Dressler Producing Corporation

presents

MARIE DRESSLER

in

The Scrub-Lady

which is released throughout North America on October 28th and can be booked by exhibitors everywhere only through the offices of

GOLDWYN DISTRIBUTING CORPORATION

16 East 42d Street New York City

Only Great Pictures Get 62 Days from Marcus Loew

THIS powerful American exhibitor with theatres dotting the country is immensely cautious about giving any picture a "blanket booking."

To win this honor a picture must have proved its drawing power. It must possess unquestioned appeal. It must be counted on in advance to increase the Marcus Loew theatres' box office patronage.

Marcus Loew's huge success is based upon his ability to please the world's largest amusement clientele not merely for a day or year—but year after year.

THE MANX-MAN CO
PRESENTS

GEORGE LOANE TUCKER'S
Picturization of
Hall Caine's Greatest Story
THE MANX-MAN
with
Elisabeth Risdon Henry Ainley
Fred Groves

to the exhibitors of North America backed with the financial approval of the one exhibitor of the country who stands without a rival for vastness of operation. This tremendous production can be booked only through the offices of

GOLDWYN DISTRIBUTING CORPORATION
16 East 42d Street New York City

Jesse L. Lasky presents
Geraldine

Cecil B. DeMille's production
Farrar
in "The Woman God Forgot"
The ancient Aztec Kings, in all their glory, never dreamed of anything half so marvelous as this.
The advertising that you give to a spectacular production of this calibre is as nothing to the advertising it gives you.
By Jeanie Macpherson
ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice-Pres.
CECIL B. DEMILLE Director General
AN ARTCRAFT PICTURE
ARTCRAFT PICTURES

Scenes from "Antony and Cleopatra"

Coming!

THROUGH GENERAL FILM EXCHANGES

FILMDOM'S GREATEST EPIC
THE GEORGE KLEINE COLOSSAL SPECTACLE

"ANTONY AND CLEOPATRA"

The Historical Classic of Roman Times. 8 reels. 7500 players. Staged at tremendous cost. Revised and elaborated. A gigantic opportunity for the box-office.

To Be Released Soon Through The Exchanges of the General Film Co. Write for details.

GEORGE KLEINE
63 E Adams St. Chicago

$100,000 For

A. H. Woods Makes The Biggest First Territorial

Herbert Brenon's

NICHOLAS II.
EXILES
PRINCE FELIX
TO ENGLAND

A. H. WOODS, the theatrical producer and half owner of "The Fall of the Romanoffs" with Herbert Brenon, has sold the New York State rights of the production for the record breaking sum of $100,000. The purchasers, a group of capitalists, were won by the sensational three weeks' run at the Broadway Theatre, where, at a two dollar scale of prices, the picture-drama drew absolutely capacity business—proving the tremendous office value of Mr. Brenon's masterpiece.

With the eyes of the world centered upon Russia's struggle for democracy, "The Fall of the Romanoffs" stands as possessing the widest appeal of any screen-drama ever made.

KITTY KELLY, WHO CAME TO NEW YORK TO SEE THIS PICTURE, SAYS, IN THE CHICOGO EXAMINER

"The much-talked-about "Iliodor, or the Fall of the Romanoffs," of Herbert Brenon extraction is now a public fact, showing twice daily at the Broadway Theatre, where quaint little Russian peasant girls, as costume goes, find you your dollar-and-a-half or less seats.

"Comparisons are odious, perhaps, but sometimes things lay themselves open to them. So seeing "Iliodor" after "Rasputin" is like seeing the substance after the shadow. This Brenon offering has dignity, depth and force, the seasoned quality of caretaking production that stamps it as a masterpiece. . . .

"That sincerity is the strength of its appeal. It seems so honest that one hangs on it as the truth. There is good production to it, interesting and magnificent settings, splendid playing, . . .

. . ."It holds the house tense, and when Rasputin falls the tenseness bursts forth in an avalanche of applause. And as pictorial humanized history "The Fall of the Romanoffs" shines forth."

BRENON PRODUCTIONS HB

New York State

Sale in The History of Motion Pictures

Allotment of

FALL of the ROMANOFFS

The syndicate of purchasers for New York State have selected Sol. J. Berman, the ablest exchange manager in his field, to handle the New York State territory. Berman, who first came into prominence with his phenominal booking of Herbert Brenon's "War Brides" in the New York territory, states that the sales will exceed any individual photo-drama ever produced. It has been determined to book "The Fall of the Romanoffs" at once in the Motion Pictures Theatres of New York State, thereby giving exhibitors an immediate opportunity to take advantage of the remarkable New York run and metropolitan advertising campaign.

ILIODOR
(CONFESSOR TO THE CZAR)
WHO PLAYS HIS OWN ROLE

Address all communications
to ILIODOR PICTURE CORP.
ELTINGE THEATRE BUILDING
NEW YORK CITY

Feeding the World Laughs

BILLY WEST

"KING BEE" COMEDIES

Direction of Arvid E. Gillstrom

KING BEE FILMS CORPORATION

LOUIS BURSTEIN
PRES. & GENERAL MGR.
L.L. HILLER
TREASURER

NAT H. SPITZER
SALES MANAGER
LONGACRE BL'DG, NEW YORK

SOLE FORIEGN REPRESENTATIVE
J. FRANK BROCKLISS
729 SEVENTH AVE. N.Y.C.

KING BEE KING BEE KING BEE KING BEE KING BEE KING BEE KING BEE KING BEE KING BEE KING BEE

TRIANGLE

Sure Bets for the Box Office

The Fairbanks, Hart, Talmadge and Keenan reissues are making a big hit with exhibitors all over the country.

Read this telegram from our Buffalo exchange:

"Strand Theatre here playing to capacity on first Fairbanks reissue. Called on them at seven-thirty and they had them packed to the street. Called again eight-thirty second evening show and still packed to street. Believe Triangle Fairbanks pictures draw better than when first released."

Here is your opportunity to run big stars in their best pictures, made by the most able directors,—pictures that have been widely advertised and that are sold at comparatively low prices.

This is a real business proposition that must appeal to every exhibitor.

Get full details from the Triangle Exchange nearest you at once.

The Triangle Distributing Corporation

1457 BROADWAY, NEW YORK

TRIANGLE

"THE MAN HATER"

with

Winifred Allen

A Saturday Evening Post story by Mary Brecht Pulver.

A three-fold appeal—a remarkable story from America's greatest publication, a winning star and the ever-delighting Triangle kiddies.

Released October 28

TRIANGLE

"THE STAINLESS BARRIER"

Which is more sacred, a man's life or a woman's honor? Advertise this play and let your audience decide.

Released October 28

TRIANGLE

Keystone Comedy

"HIS DISGUISED PASSION"

Blown through a wall but saves the girl he loves. It's as clever as funny.

Released October 28

Pathé

The SEVEN PEARLS

with MOLLIE KING AND CREIGHTON HALE

A serial so good *that* it has been booked *by* the B.S. MOSS circuit, by Pantages, and many other nationally known exhibitors, It will add many dollars to any exhibitor's business ...

Let it help yours

Produced *by* ASTRA

written by

CHARLES W. GODDARD

PATHÉ

BESSIE LOVE

FRANK KEENAN

BRYANT WASHBURN

PEARL WHITE

FANNIE WARD

Whatever brains,.. whatever money,.. whatever an efficient organization can do to make PATHÉ PLAYS *the best* is being done. The stars, the stories, the production will be there.

PLAYS

Mrs. VERNON CASTLE
and **ANTONIO MORENO**
are announced in the 2nd of the five reel PATHÉ PLAYS
The **MARK OF CAIN** ···
adapted *from the* book *by* Carolyn Wells, directed *by* George Fitzmaurice *and* produced *by* ASTRA ···
What with two such popular stars, a fine, exciting mystery story, and most able direction "*The* Mark of Cain" is a box office attraction *of the* best kind. ····
Released Nov. 4th

Mrs. VERNON CASTLE

ANTONIO MORENO

Pathé

TOTO

He made the big audiences of the biggest theatre in the United States - New York's Hippodrome, almost roll on the floor with laughter. He is even funnier in pictures. Put him on your screen!

TOTO COMEDIES

Produced by Rolin

Samuel S. Hutchinson, *President*
AMERICAN FILM COMPANY, INC., *Presents*

MARY MILES MINTER

IN

"PEGGY LEADS THE WAY"

In five acts. By Charles T. and Frank Dazey. Directed by Lloyd Ingraham. Released the week of October 29th.

Disclosing how a little mountain maid wins the respect and admiration of a proud and stubborn timber baron—saves her father's business from bankruptcy—emancipates the mountain folk from serfdom. Mary Miles Minter at her best. Arrange for this and other Minter productions at your nearest Mutual Exchange.

Produced by
AMERICAN FILM COMPANY, INC.
SAMUEL S. HUTCHINSON, President

Distributed by
MUTUAL FILM CORPORATION
JOHN R. FREULER, President

BIG STARS ONLY

MUTUAL FILM CORPORATION, *Presents*

Edna Goodrich

World-Famous Beauty *in*

"A Daughter of Maryland"

in five acts By Samuel Shipman
Directed by John B. O'Brien
Released the week of the 29th

Powerfully dramatic. Photographically perfect. Abounding in exteriors of wondrous beauty. Another Edna Goodrich success sure to be as popular as "Reputation" and "Unseen Enemies." Available now at all Mutual Exchanges.

MUTUAL FILM CORPORATION

NOW BOOKING —

EXHIBITORS' BOOKING U.S. CORPORATION

THE STUPENDOUS
THOS. H. INCE
SPECTACULAR DRAMA

THE ZEPPELIN'S LAST RAID

WITH
ENID MARKEY AND
HOWARD HICKMAN

A STARTLING PORTRAYAL OF THE TRIUMPH OF DEMOCRACY OVER KAISERISM, SURPASSING IN TREMENDOUS INCE EFFECTS ANYTHING EVER ATTEMPTED BY THIS DARING PRODUCER OF MAMMOTH SPECTACLES

THE FIRST OF 12 SPECIAL PRODUCTIONS A YEAR
BOOKED DIRECT TO EXHIBITORS UNDER THE LAWS GOVERNING THE
U.S. EXHIBITORS BOOKING CORPORATION

LONGACRE BUILDING NEW YORK

(OVER)

FOUR-SQUARE EXCHANGES, DISTRIBUTORS

U.S. EXHIBITORS' BOOKING CORPORATION

LONGACRE BUILDING NEW YORK

Launching immediately the thoroughly matured plans of a group of wellknown exhibitors and distributors to give the theatres an opportunity to present big productions at an assured box office profit.

TO BUY SPECIAL PICTURES

Important productions, from 6 to 10 reels in length, that are acceptable to an experienced committee of selection after careful and critical screen examination.

AND DISTRIBUTE THEM

Throughout the United States and Canada by a novel arrangement now completed with firmly established and efficiently operated exchanges.

AT "FRANCHISE-FIXED" PRICES

Guaranteed by franchises held by the theatres, and determined by a system of calculation.

Taking into account population, number of theatres, capacity, number of days, and preference of run—which can be figured by each "Exhibitor-Franchise-Holder" himself.

WITHOUT ANY DEPOSITS

The business of the corporation depending upon mutual square dealing—mutual prosperity—and the confidence which honesty of purpose inspires.

FOUNDED UPON SOLID BUSINESS PRINCIPLES

Using the same business methods which have proven successful in other lines of trade. Methods which allow the exhibitor to figure out his running expenses in advance and feel that his investment is protected.

APPLIED TO MOTION PICTURES

After many months of deep study and thorough investigation by a picked group of practical exhibitors and successful distributors viewing the business from **The Exhibitor's Standpoint.**

FOURSQUARE EXCHANGES, DISTRIBUTORS

AFTER LONG AND CAREFUL PREPARATION

The U. S. Exhibitors' Booking Corporation announces the release of at least 12 worthy productions a year—some great—all exceptional—with the **"big record-breaking sensations"** at the same equitable prices as the **"regular box office winners."**

FOR THE FIRST TIME

arranging for the purchase of the best productions of the most capable directors, for rental on equitable terms that allow only a legitimate interest on the cost of production and distribution.

FOR THE EXHIBITOR'S BENEFIT

Realizing that the prosperity of the motion picture industry depends upon the abolition of strangulation methods of dealing with exhibitors and the promotion of healthy competition among theatres.

YOUR FIRST PRODUCTION

THE STUPENDOUS THOS. H. INCE PATRIOTIC SPECTACLE

"THE ZEPPELIN'S LAST RAID"

FOLLOWED BY

BESSIE BARRISCALE

IN THE POWERFUL THOS. H. INCE OFFERING

"THOSE WHO PAY"

AND AT LEAST TEN OTHER EXTRAORDINARY PICTURES
TO BE SELECTED FROM THE YEAR'S MOST IMPORTANT OFFERINGS

ONE FRANCHISE FOR EACH EXHIBITOR'S TERRITORY

ONLY ONE EXHIBITOR IN EACH ZONE MAY QUALIFY AS A FRANCHISE HOLDER. FRANCHISES AWARDED IN ORDER OF APPLICATION. WIRE OR WRITE TO-DAY

U.S. EXHIBITORS' BOOKING CORPORATION

FOURSQUARE EXCHANGES,—DISTRIBUTORS

SECOND SPECIAL PRODUCTION
PRESENTED BY THE NEW ORGANIZATION

BESSIE BARRISCALE
IN
"THOSE WHO PAY"

A POWERFUL THOS H. INCE DRAMA RANKING WITH THE SCREENS MOST PRETENTIOUS OFFERINGS AND AN EXTRAORDINARY BESSIE BARRISCALE VEHICLE IN WHICH THIS POPULAR STAR SURPASSES HER MOST NOTABLE STAGE TRIUMPHS.

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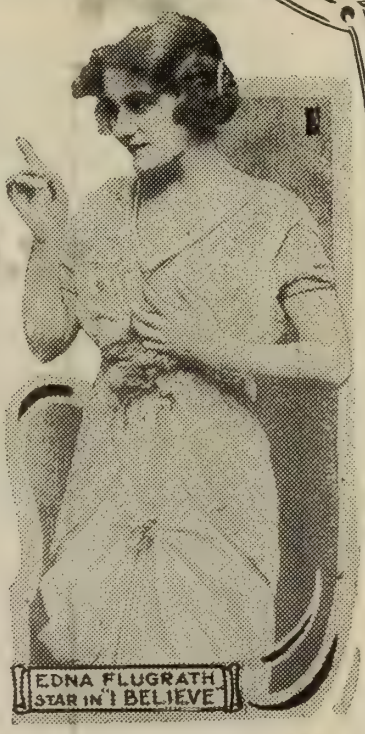
Co-Starring with MILTON ROSMER in
GEORGE LOANE TUCKER'S

"I Believe"

A dramatic story of a man
without a soul



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UNDER the STARS and

Pathé has scored a clean scoop with the First Complete and Authentic Pictures showing the life Uncle Sam's Boys are now leading in France. These pictures are full of human interest.— They should bring to your theatre every man, woman and child in your community

TWO REELS

Photographed by
The Cinematographic Division of the FRENCH ARMY

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Big Scoop!

STRIPES *in* FRANCE ..

The Great Business, the Great Topic in the United States is now War. Almost every American family has its representative either in Army or Navy getting ready to go "Over There." You positively ... couldn't get a picture which will appeal to your fellow townsmen as will "Under the Stars and Stripes in France."

GET IT QUICK!!

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OPINIONS

The Public Defender

WITH

FRANK KEENAN | **ALMA HANLON** | **ROBERT EDESON**

IN MIGHTY UNISON

DRAMATIC MIRROR

A vital preachment, magnificently produced and exquisitely played. . . . It is as powerful in its appeal as Galsworthy's "Justice" and a thousand times more interesting.

TRADE REVIEW

There are moments of great tenseness and suspense. . . . The names of Frank Keenan, Alma Hanlon and Robert Edeson are names to conjure with. . . . The feature will no doubt have a successful run.

HERALD

The production is worthy the most serious consideration and unlimited patronage.

SPECIAL REPORT

THE NATIONAL BOARD OF REVIEW
of Motion Pictures
70 Fifth Avenue
New York

To ..... HARRY RAVER .....

Subject ... "THE PUBLIC DEFENDER"

Reviewed October 1, 1917.

Entertainment Value	GOOD
Educational Value	GOOD

Artistic Value

Dramatic Interest	GOOD
Coherence of Narrative	CLEAR
Acting	GOOD
Photography	GOOD
Technical Handling	GOOD
Moral Effect	GOOD

General Comment:—

As a story it is full of human interest and makes a tense dramatic appeal. "The Public Defender" is a fine example of a Photoplay with a Purpose.

The National Board of Review

THE BILLBOARD

The story is gripping, nerve-racking, breath-taking, and is handled in a masterly manner.

It held the Hotel Astor audience tense and spellbound.

MOTOGRAPHY

The action is swift, the direction painstaking and the acting most intelligent and realistic. . . . Has a strong story with real depth, developed with interest and even with "grip," enacted by a competent cast.

WORLD

The underlying motive of the story is novel and will have a wide appeal.

DR. WILLIAM J. O'SULLIVAN, FAMOUS LEGAL-MEDICO EXPERT

The dramatis personae of this interpretation of gross injustice and its remedy are worthy of high praise. "The Public Defender" is a forceful presentation of a concrete case and is both informative and convincing.

TRIBUNE

"The Public Defender" is a splendid entertainment. Frank Keenan gave a remarkable portrayal of the District Attorney. The picture is produced with that fine attention to detail which has made Harry Raver famous.

JUSTICE EDGAR J. LAUER OF NEW YORK

I found the motion picture, "The Public Defender," most enjoyable and one which carried my interest throughout. It is certainly novel and singularly effective.

REV. SAMUEL GREENFIELD, RABBI ISAIAH TEMPLE, NEW YORK CITY

The idea of a Public Defender was strongly brought out in the presentation. The theme is carried out with startling truthfulness and vivid forcefulness.

PRODUCED BY

HARRY RAVER

1402 BROADWAY, NEW YORK

Pathé

wonderful EMMY LYNN
in the five part Gold Rooster Play

The TORTURE of SILENCE

will make every audience wonder why she never before appeared on an American screen. ..... She is superb. Altogether a picture of rare merit. ...

FREDERICK WARDE

again charms in a five part Gold Rooster Play .....

The HEART of EZRA GREER

a heart interest picture such as everybody likes. .....

Produced by Thanhouser

GLADYS HULETTE

whose young girl parts bring sunshine to all who see her pictures *is the* star of .....

A CROOKED ROMANCE

a five part Gold Rooster .....

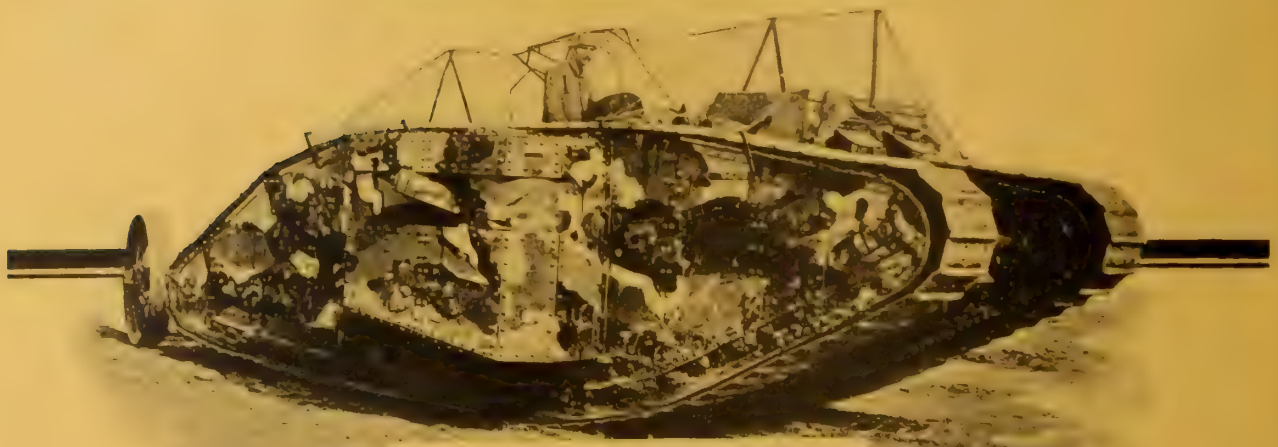
Produced by Astra
Directed by Wm. Parke

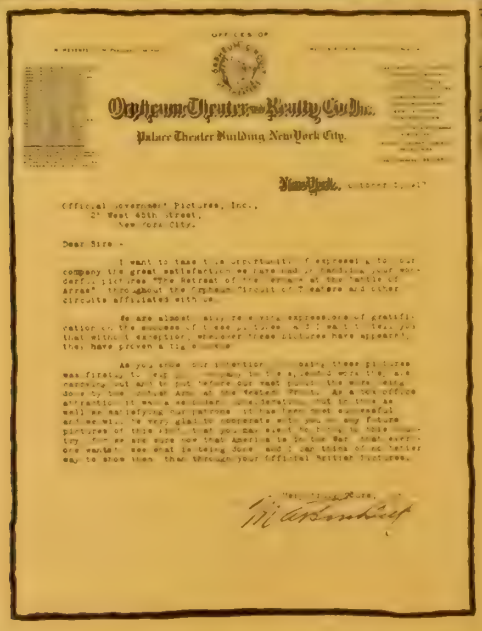
Pathé

What MARTIN BECK, managing director of the great Orpheum circuit, says of

The RETREAT of the GERMANS at the BATTLE of ARRAS.

(official government pictures of the war)





Orpheum Theatre and Realty Co. Inc.
Palace Theater Building, New York City.

Official Government Pictures, Inc.,
27 West 45th Street,
New York City.

Dear Sirs -

I want to take this opportunity to express to you our company the great satisfaction we have had in handling your wonderful pictures "The Retreat of the Germans at the battle of Arras" throughout the Orpheum Circuit of 7 weeks and other circuits affiliated with us.

We are almost ashamed to make extra expenditure of gratification on the pictures, for I see no reason why I shouldn't, for you that without exception, wherever these pictures have appeared, they have proven a big success.

As you know our intention in booking these pictures was first to [illegible] and secondly to help the Red Cross and Liberty Loan and to put before our vast public the work being done by our United Arms at the front. As a box office attraction it needs no comment, but to those as well as satisfying our patrons it has been most successful and we will be very glad to cooperate with you on any future pictures of this kind that you may exhibit in this country. Now we are sure you know that America is for the first time over there and we are doing our best to show them through your official British pictures.

Yours truly,

M. Beck

The Retreat of the Germans is a part of the Official British Government record of the war. It is wonderful in its pathos, bravery and human interest. It will interest every person in your community. Ask the nearest Pathé exchange about it <u>now</u>

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Full of Action

DAVID HORSLEY PRODUCTIONS

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Studios and Executive Offices
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"JERRY

AND THE

VAMPIRE"

RELEASED NOVEMBER 8TH

in which

GEORGE OVEY

AS

"JERRY"

"The Busy Little Cup of Tea"

Thinks he gets "vamped"—only he doesn't and it's really all right after all.

Book through any exchange of the

MUTUAL FILM CORPORATION

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The SOMETHING NEW FILM

M. PHILIP HANSEN OFFERS

A MODERN

Away from the beaten paths

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TYRONE POWER
STARRING IN WORLD'S BIGGEST
MUSICAL COMEDY
CHU CHIN CHOW

MABEL
CALIFORNIA'S
PERFECT

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THREE STARS—
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STORY—

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"The Highest Standard In Motion Pictures"

As a result of a nation wide campaign of advertising, motion picture fans the country over are looking for the theatres showing Perfection Pictures—attending those which bill such attractions as those listed below:

"Young Mother Hubbard"
featuring
LITTLE MARY McALISTER
Produced by Essanay

"Cy Whittaker's Ward"
featuring
SHIRLEY MASON
Produced by Thomas A. Edison, Inc.

"The Fibbers"
featuring
BRYANT WASHBURN *and*
VIRGINIA VALLI
Produced by Essanay

"Fools for Luck"
featuring
TAYLOR HOLMES
Produced by Essanay

"The Apple Tree Girl"
featuring
SHIRLEY MASON
Produced by Thomas A. Edison, Inc.

"Men of the Desert"
featuring
JACK GARDNER
Produced by Essanay

"The Awakening of Ruth"
featuring
SHIRLEY MASON
Produced by Thomas A. Edison, Inc.

"Two Bit Seats"
featuring
TAYLOR HOLMES
Produced by Essanay

"Efficiency Edgar's Courtship"
featuring
TAYLOR HOLMES
Produced by Essanay

"Pants"
featuring
LITTLE MARY McALISTER
Produced by Essanay

You can bring the crowds to *your* theatre by arranging to show Perfection Pictures—"The Highest Standard In Motion Pictures." A new Perfection Picture is released each week. Book them all at the nearest exchange of the

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"The Highest Standard In Motion Pictures"

George K. Spoor Presents

Taylor Holmes'

Third Big Success

"TWO BIT SEATS"

Another snappy Taylor Holmes comedy-drama that will take your patrons by storm. An investment of "two bits" for a gallery seat in a theatre changes the whole life of Jimmy Mason. The famous story by Gladys E. Johnson. Screen time: 65 minutes. Released Nov. 5th.

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Perfection Pictures

Perfection Pictures

"The Highest Standard In Motion Pictures"

Thomas A. Edison, Inc. Presents

Shirley Mason

in "CY WHITTAKER'S WARD"

One of those "sure-fire" hits that win new patrons for every theatre. A heart-interest gem from the story by Joseph C. Lincoln. In five acts. Released October 22nd.

PRODUCED BY Thomas A. Edison, INC

GEORGE KLEINE SYSTEM DISTRIBUTORS

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The Sensational
Screen Masterpiece

QUO VADIS

Revised and Elaborated
The World's Cinema Classic
To Be Released Soon.
Write for Details.

GEORGE KLEINE SYSTEM
Distributors

PARALTA PLAYS

PICK OF THE PICTURES

J. Warren Kerrigan

— IN —

Screen version by
THOMAS G. GERAGHTY

"A Man's Man"

Written by
PETER B. KYNE

DIRECTED BY OSCAR APFEL

The Radiant—Teeming—Rattling—Exuberant Story of an American Superman,—who has the right ideas about friendship and love

He who says
to his friend
what he means;
and means
what he says
to his friend.—

He who stands by
in a time of stress
and stands aside
when the sky is clear.—

He who helps his friend
even though
he may lose
what is nearest
his heart.—

He's the song of life,
the beacon of men;
whose light
will shine on
after love's
flickered out.

"Will entertain any human being with red blood in his veins."

Produced under the personal supervision of
ROBERT BRUNTON, Manager of Productions

PARALTA PLAYS, Inc.

729 SEVENTH AVENUE
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CARL ANDERSON, President
JOHN E. DeWOLF, Chairman Directors
ROBERT T. KANE, Vice.-Pres.
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PARALTA PLAYS, Inc.

PARALTA PLAYS

PICK OF THE PICTURES

Bessie Barriscale

IN

"Madam Who?"

Screen Version by Monte M. Katterjohn

Written by Harold MacGrath

DIRECTED BY REGINALD BARKER

The Secret Service Classic

—Mystery Clanking—Mystery Gasping—Mystery Twanging—

City falling — fear-lashed mob — pandemonium — looting — sacking — men turned beasts — women hyenas — city fired — stench — rolling smoke — girl caught in mansion — flames licking — timbers cracking — girl unconcerned — man at her feet — shot through temple — girl scars arm — tattooed —one of eleven—legal mate? — endless doubt—city falling — fear-lashed mob — pandemonium — madam who? — who indeed? —

Produced under personal supervision of Robert Brunton

Bessie Barriscale in "Rose o' Paradise"

By GRACE MILLER WHITE, Author of "Tess of the Storm Country"

The Play that will warm the cockles of your heart

ANNOUNCEMENT EXTRAORDINARY

HENRY B. WALTHALL

—IN—

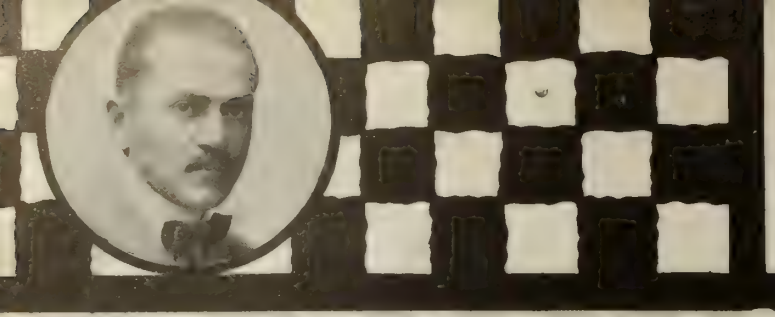
"His Robe of Honor"

Written by Ethel and James Dorrance

Directed by REX INGRAM

PARALTA PLAYS, INC.

Carmel Myers
Violet Mersereau
BLUEBIRD STARS
Franklyn Farnum
Monroe Salisbury
Mae Murray
Dorothy Phillips
Ruth Clifford
Current Bluebird Release
CARMEL MYERS with
KENNETH HARLAN in
"The Lash of Power"
A Big Story of a Man Who Couldn't Stand Prosperity
Directed by HARRY SOLTER
COMING — MONROE SALISBURY
in "THE SAVAGE"
BLUEBIRD PHOTOPLAYS (Inc.)
1600 Broadway, New York



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GREATER IN LAUGHTER THAN IN LENGTH.

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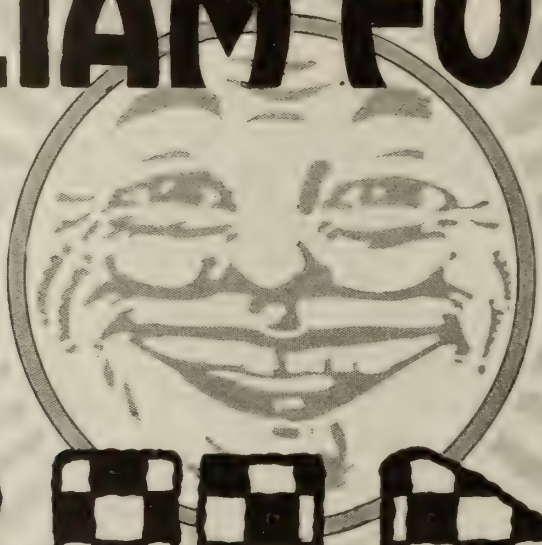
WILLIAM FOX INAUGURATES



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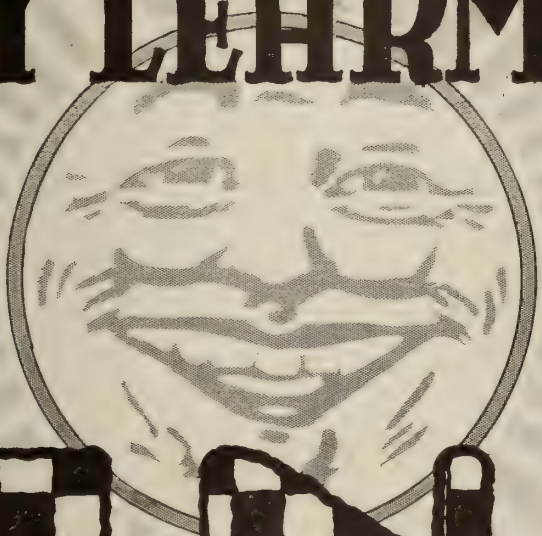
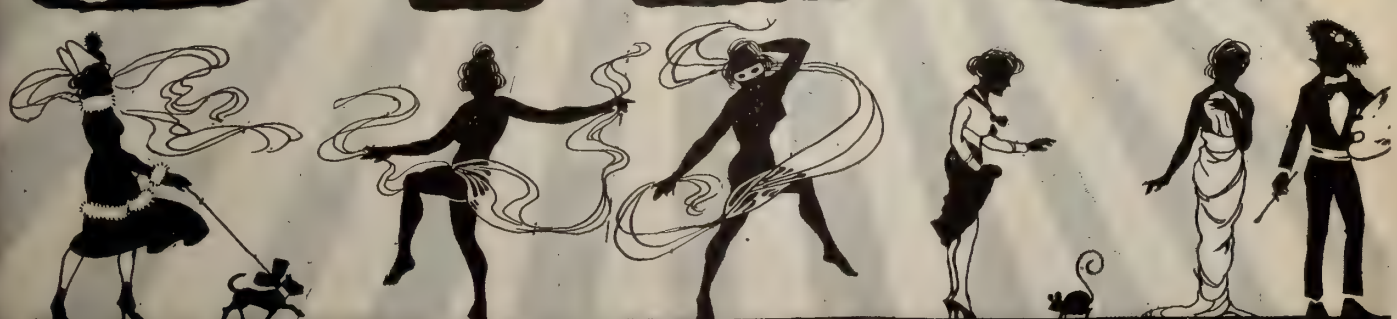


LONE WOLF COMEDIES



1ST RELEASE NOV. 11,
"ROARING LIONS AND WEDDING BELLS"
2ND RELEASE NOV. 25,
"A MILK-FED VAMP"
3RD RELEASE DEC. 9,
"HIS SMASHING CAREER"

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WILLIAM FARNUM IN "WHEN A MAN SEES RED"

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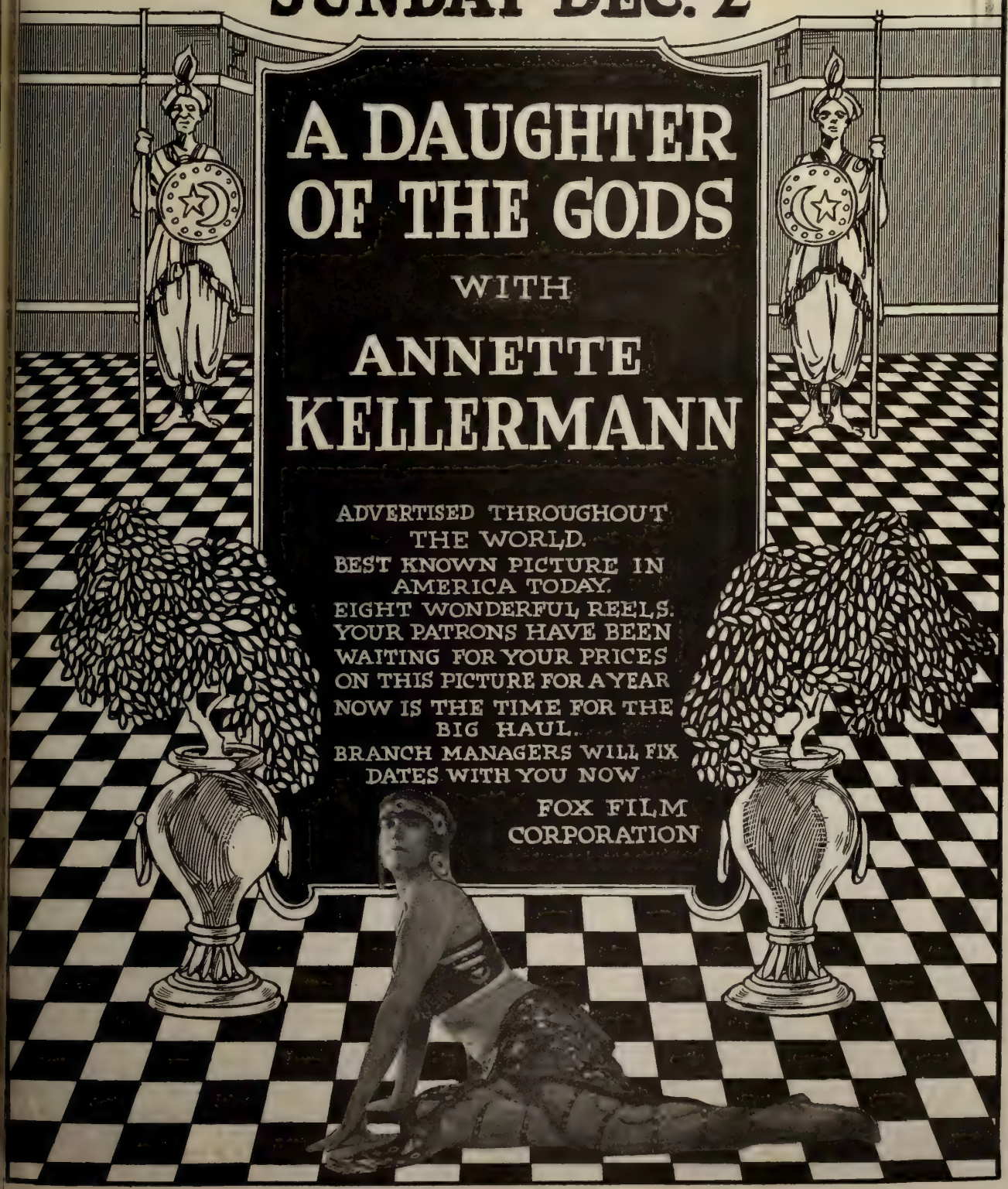
A DAUGHTER OF THE GODS
WITH
ANNETTE KELLERMANN
ADVERTISED THROUGHOUT THE WORLD.
BEST KNOWN PICTURE IN AMERICA TODAY.
EIGHT WONDERFUL REELS.
YOUR PATRONS HAVE BEEN WAITING FOR YOUR PRICES ON THIS PICTURE FOR A YEAR
NOW IS THE TIME FOR THE BIG HAUL.
BRANCH MANAGERS WILL FIX DATES WITH YOU NOW
FOX FILM CORPORATION

THE MAGNIFICENT THEDA BARA SUPERPICTURE

WILLIAM FOX
PRESENTS.

THEDA BARA
AS
CLEOPATRA

THE SIREN OF THE NILE

THE MOST SUMPTUOUS FILM PRODUCTION ON EARTH

DIRECTED BY J. GORDON EDWARDS

LYRIC THEATRE NEW YORK NOW (STANDARD PICTURES) BIGGEST FILM SUCCESS IN YEARS

FOX FILM CORPORATION

THEDA BARA AS CLEOPATRA

New York Reviewers Rave Over

WILLIAM FOX'S

Stupendous Superpicture which presents

THEDA BARA

in a stirring performance of

CLEOPATRA

At the Lyric Theatre, 42d St., near Broadway, N. Y.

THOUSANDS TURNED AWAY

"The picture was produced with gorgeous effects, settings and costumes, and is photographed with pictorial beauty."—N. Y. MORNING WORLD.

"The picture is so big that one is completely overwhelmed. The spectacle simply beggars description. The greatest of all film spectacle plays. There is no stint in anything. The production is flawless in its settings, magnificent beyond compare, and the performance of Miss Bara is at all times vastly interesting. Never has she looked so regally beautiful, and if the original Cleopatra was just half so lovely we do not blame Antony for renouncing Rome."—N. Y. TRIBUNE.

" 'Cleopatra' is an uncommonly fine picture. Miss Bara contributes a thoroughly successful portrayal of the Serpent of the Nile, and Siren of the Ages, and the eternal feminine. It is the finest sort of film fare, and fans are certain to flock to it. It is a triumph for the director, too. The naval battle at Actium is made most impressive, and the handling of the chariots also furnishes many a thrilling moment."—N. Y. TIMES.

" 'Cleopatra' is truly one of the most sumptuous and sensational motion picture spectacles that have ever been produced. In largeness of scope, the appearance of solid reality, its ensemble scenes have had no superior, and few equals. It was Miss Bara's triumph, too. The massive scenes of ancient Rome and Alexandria were superb. Genuine historical interest is attained."—HERALD.

"Seldom has a photodrama premiere attracted a more eager audience. The scenes were so gorgeous that they brought continued applause. The battle scenes of the climax were wonderfully impressive. The palace of the queen, the raiment of the queen, and the queen herself were the last word in regal magnificence. Cleopatra was an enviable role for Miss Theda Bara, and an ideal scenario for Director J. Gordon Edwards. For William Fox it proved rich material to display his versatility as a producer. It is the most spectacular photodrama Fox has ever had a hand in. Miss Bara gives a striking performance. The picture touches the top peak of films sirenic. It is a luxurious production. Miss Bara is an immensely interesting Cleopatra, being probably the first actress to play the role whose eyes do the part. Needless to say, the photography and other technical points are above criticism. The entire production is most elaborate."—N. Y. TELEGRAPH.

" 'Cleopatra' is a huge thing, the production on so gorgeous a scale, with no detail that lots of money and a lot of more effort could master, left out. . . . Miss Bara was regally imposing."—THE GLOBE.

" 'Cleopatra' is Miss Theda Bara at her best. She is a real Cleopatra. As a spectacle the picture ranks second to none. As a spectacle this new film surpasses even 'The Birth of a Nation.' "—N. Y. TELEGRAPH.

"The success which 'Cleopatra' is destined to win will be founded on the fact that the role of the Siren of the Nile is the ideal Theda Bara role. The photoplay shows also fine workmanship, excellent direction, and fine versimilitude of life in Rome and Egypt."—N. Y. EVE. SUN.

"Pageantry is inspiring. The crowd scenes were handled with skill and there is a thrilling reproduction of the world's first naval battle. Miss Theda Bara's impersonation of the title part is quite up to the expectations aroused by her work in previous pictures."—N. Y. EVENING MAIL.

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One a Week — 52 a Year

GEORGE WALSH

VIRGINIA PEARSON

NOTE THE THREE NEW STARS

SONIA MARKOVA

Every Week You Play These Features Your Business Will Boom

Last October Release —
"THE SCARLET PIMPERNEL"
With Dustin Farnum

FOX FILM

THE MOST ATTRACTIVE GROUP OF STARS EVER OFFERED TO EXHIBITORS BACKED BY BIG PRODUCTIONS

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JUNE CAPRICE

JEWEL CARMEN

TOM MIX

Ask Any Exhibitor Who Played the October Releases. —Mme Sonia Markova Makes Her First Stellar Appearance in November.

CORPORATION

SIDNEY OLCOTT

Presents

Mr. WALKER WHITESIDE

and

Miss VALENTINE GRANT

in

"THE BELGIAN"

Story by
FREDERICK ARNOLD KUMMER
Directed by SIDNEY OLCOTT

An Amazing Drama of Love Intrigue, and Mystery

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CHRISTIE COMEDY

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AN EXHIBITOR who will allow himself sufficient time to carefully peruse the MOVING PICTURE WORLD each week will find more helpful suggestions, more real live and authentic news and more sincere and honest reviews than can possibly be found in any other medium. Every department of the paper is an Exhibitor Department. The MOVING PICTURE WORLD is an Exhibitors' Paper, and no Exhibitor should deny himself the service offered subscribers to this incomparable medium.

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Featuring

LOU MARKS

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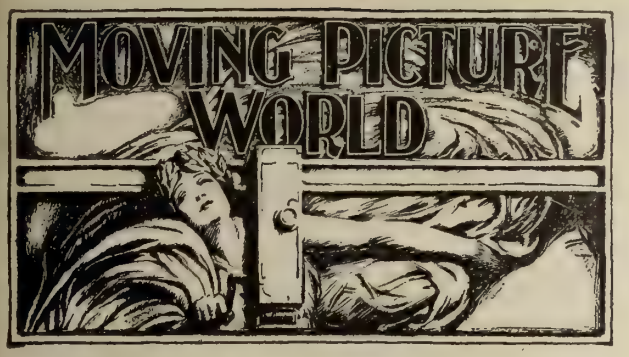

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(The Index to this issue is on page 766.)

Saturday, November 3, 1917

Facts and Comments

LIBERTY Bonds really mean liberty or bonds. Have you shown the Liberty Films in your theater yet? They are really good entertainment and just what your audience wants right now. They are also free of even transportation charges. If you have not shown them yet try your nearest Universal or Vitagraph Exchanges for number one, or the nearest Paramount or Metro Exchanges for number two, or the nearest Fox or Goldwyn Exchanges for number three, or the nearest Pathe or Triangle Exchanges for number four, or the nearest World or Select Pictures Exchanges for number five. Act at once as there are only a few more days for the Liberty Loan drive.

AS the number of prints of each of the six Liberty Films are limited to five hundred you may not be able to secure a booking previous to October 27, the closing day for subscriptions. In this event, why not get your local bank president or some leading business man to present the cause to your audience, working up previous interest and securing a large attendance. Opportunity might be given to those in the audience to subscribe by having a clerk from the bank present to take subscriptions and the initial 2 per cent. payment. As there are only a few more days immediate action is necessary.

* * *

A LARGE proportion of the advertisements in this field are now prepared by experts with years of experience, men who study their product and strive to condense its salient points in the most direct and accurate phraseology at their command. They merit careful and comprehensive reading. The day of the superfluous and misleading adjective is passing, let's hope never to return. Study the advertising pages, you will soon learn to distinguish the dependable copy and it often says little but tells a whole lot.

* * *

OFFICIAL recognition of the moving picture industry by the British Government has been much more slow than in this country. A few weeks ago, however, two prominent film men were invited to visit the battle front in France as the guests of the General Staff. A. E. Newbould, chairman of the Cinema Exhibitors' Association, and Mr. Foster, secretary of the Trades Council, were chosen to represent the British film trade on this mission. From the reports of each after their return we learn that moving pictures are depended on by the Government and staff to furnish recreation and entertainment to the men at the front in an ever increasing extent.

* * *

AND so we seem to be settling down to the idea of at least two yearly expositions, or whatever you choose to call them, in future. We must confess that we fail to see any direct benefit that will accrue to the industry in general from one, much less from two every year. In the past only a few have profited. That these few may be a few more in future will not bring any real help or benefit to the industry as a whole. It is more likely to result in higher costs, as the manufacturers are put to considerable additional expense for each. The exposition idea may provide the wherewithal for one or two trade organizations and on their management will depend whether the industry in general will benefit either directly or indirectly.

* * *

THE successful picture theater manager today is bound to be progressive. We do not mean to say that every progressive owner or manager will be equally successful, but the successful manager of today who is not wide awake, progressive and a leader in his community is as scarce as the proverbial hen's tooth. The latest innovation of Manager Rothapfel of the Rialto in his famous picture house is in giving an opportunity to school children to hear his wonderful orchestra of fifty pieces every Saturday from 10.30 to 12 noon at the nominal admission of ten cents. The regular Saturday prices are twenty-five and fifty cents. Under the direction of Mr. Rothapfel and its leader, Mr. Riesenfeld, this musical aggregation has become famous throughout the country. These Saturday morning programs will afford an unequaled opportunity to the younger generation of this city to become acquainted with the great masters of the world.

Screaming Absurdities

By Louis Reeves Harrison

A PROTEST by the Hawaii Promotion Committee on page 377 of the MOVING PICTURE WORLD, Oct. 20 of this year, draws attention to those contradictions of common sense to which theatrical men have long been addicted, which moth-eaten directors insist on transplanting to the screen. It is inconceivable, after all that has been said and written on the subject, that there remain men in the studios, to whom is entrusted the supervision of play treatment, who still entertain the idea that the public is made up of its lowest and most ignorant elements.

"Education has been compulsory in every part of the Hawaiian group of islands for sixty years." Why not send some of our studio directors there, especially those who think they are addressing the scum of humanity in moving pictures? They would at least learn that "as to dress, the Hawaiians of today and the last forty years have dressed exactly as do the civilized people of any colonial country." There is "no primitive life in Hawaii. No people in the Hawaiian Islands wear grass skirts."

Even if certain studio directors honestly believe they are addressing an unreasoning horde at the picture show, that only the residuum of society is to be found there, they are contaminating the whole art and insulting the intelligence of exhibitors as well to put the wild creatures of tropical countries in a Hawaiian story, for there are no wild beasts in that country, and their idea of the Hawaiian himself is about as representative as is the two-gun border ruffian of American life. They are consulting only the taste of a very sparse and ignorant clientage and driving away from the picture shows a most desirable audience element. The real public stays away in disgust.

The real public does not demand an entertainment devised by ignorance and second-hand traditions of the stage, such as is being thrust upon it by many decrepit producers, nor is any such demand known. Though the good common sense of any American community is the court of last resort, nothing compels the dissatisfied to stop at the box office of an inexpensive entertainment and complain. Nor does individual judgment so carefully differentiate as the trained critic. No man who pays ten cents, or a quarter, for a brief picture show feels called upon to declare his convictions at the box office, and he seldom does.

Then a few disgruntled and noisy members of the mass do not constitute "the public." The real public is of ourselves. Like us, it demands the best that can be shown, with improvement in every department where improvement is possible. It is the business of the critic to grasp this, to discover the truth, and to do all in his power to bring about a realization and appreciation of what is meant by meritorious performance. Criticism ceases to be such, loses its highest value, when it permits these absurdities of the screen to pass muster.

A producer complained to me bitterly when I pointed out the utter lack of sense in his portrayal of George Washington. In the case of such a strongly-marked and much-revered historical character, I felt instinctively that he must be presented at his highest potency in order to be effective, not in some minor role, incongruous, glaringly opposed to reason, out of all sympathy with our ideals. It is destructive to audience interest for a story to denature a great personage, especially to belittle any such master spirit in the building of our nation. The same is true of any historical scene imposed by the story.

We have a number of Latin Republics to the south of us, some highly developed, others in evolution, and one, on our border a hundred years behind the times, but we should be just to them in screen representation, not only for their sakes, but to develop the screen drama so as to seize and hold the interest of an audience. The average audience delights in unexplored and unrecorded scenes of other lands when truthfully portrayed, just as it does those unscrutinized phases of character which, while out of our common knowledge, are wholly within our sympathies.

We should picture those countries as they really are, not as the stage has shown them, and their people with some intelligent exploration of character, rather than from superficial impressions of careless observers. The trouble here is not always due to directorial ignorance, but to playwrights who are working on ground unfamiliar, who do not take pains to inform themselves on their subject matter. We have had a surfeit of stories of the great "Northwest" because authors feel that they can put over the improbable in those regions.

It is characteristic of weak minds, and provokes only contempt, when author and director treat Hawaii as one would the cannibal islands of the South Seas, just as they let our actor gent wear a high hat at the seaside and summer resorts, and even aboard ship. Costume cannot replace characterization. It is for cowboy mannikins, whereas the audience is interested in live human beings, whatever their place, whatever their nationality, whatever their native predilections. But there are small details to be observed in all phases of life, which contribute heavily to an atmosphere of truth, forms and customs which should not fail of exact reflection on the screen.

Directors who deck Hawaiians in tapa cloth, made from the fibre of trees, are bound to commit a lot of silly errors in portraying military life, get things wrong side before in stories of love and adventure drawn from the great world drama abroad. They are already at it. They place artillery in the open instead of masking batteries from sky observation; they dress soldiers in property-room helmets of ancient vintage; they even permit the characters to salute with the palm inward, causing them to have an "oh, what a headache!" expression, instead of the palms out and thumbs down, as any schoolboy could tell them.

There is no desire on my part to do directors injustice, but the treatment of a screen story is in their hands, and it is rarely under the supervision of the author. This is as it should be in a composite art, provided the director understands that it is not action but development of character which interests an audience, and provided he realizes that the story must not seem *to be told*. The director must provide surface reality in his treatment of details so that people derive pleasure from watching what *seems to be a true picture*. Instead of being told by pictures *it must seem to actually happen*.

Far beyond these silly weaknesses are the outrageous absurdities of studio interpolation, incongruous stuff thrust in to please a star, preposterous additions from would-be authors in the office. A screen story should have no shabby concessions in it. To be concrete, tangible, clear and convincing, to portray a *think world*, it should adhere closely to one mind's vision of the phase of life it depicts. Therein lies its preatest power. Therein will ultimately be found its greatest value. It renders the mood of the world and of the soul.

Passing Reflections

By Sam Spedon

The Tax Cure.

LEWIS J. SELZNICK said something and started something when referring to the war tax on films and theaters he made in print this statement:

"The case is similar to that of a man suffering from cancer. He dreads the surgeon's knife and yet his only hope lies in operation. Through the operation he has a chance to recover. It is a case of kill or cure. We may record this Government tax as the operation performed on motion pictures which will cut away the dead rotten tissue and leave behind only the healthy, vigorous body.

"That is why I say that I am a firm believer in the motion picture tax, and only wish that it was heavier. If it drives to the wall those whose methods of operation are so unsound and unbusinesslike that they cannot bear up under its burden, then so much the better for the industry. The keen, live producer will know how to readjust his output so as to actually benefit by the operation of the tax, and the keen, live producer is the only one that the industry has any need of.

"So put me on record as saying that the tax on motion pictures is a great blessing in disguise."

Others agree with him but do not want to say it openly. He admits it. There are some exhibitors, too, who think just as he does and they are not small exhibitors, either. Some of them own two or more good-sized theaters. We don't know which is worse, the cure or the disease. Under the conditions of paying the tax it strikes us that it is up to the "dear public" to administer the remedy; if it will stand for it we can't see what difference it will make. We hope the cancers will be removed and trust that those patients who are fit will survive.

Make It a Cheerful Sunday.

The question of Sunday opening is again being discussed in many cities and towns in the country and will no doubt be brought before the local legislatures and boards. We believe it should be strongly urged, not only by the exhibitors but by the public, as a desirable and proper means of recreation for the day of rest Never before in the history of motion pictures have the producers been so well equipped to provide the right kind of entertainment and instruction in conformity with law and order than at the present time. We further believe if the exhibitors can convince the people of their communities that they are sincere in their willingness to conform strictly to pictures that are fit and proper they will readily secure the concessions they ask.

There should be a stronger appeal for Sunday opening made this year than ever before. It is sadly needed during this great war crisis as a diversion and a great boon to the exhibitor to meet the war tax and enable him to keep his theater running up to the standard during the other six days of the week.

If the MOVING PICTURE WORLD can be of any assistance we are yours to command.

Inform Public on War Tax Now.

Unquestionably the majority of exhibitors throughout the United States will increase their prices of admissions five cents; ten cent admissions will be raised to fifteen, fifteen to twenty and so on. By so doing they will be able to meet the admission and other war taxes which they will have to meet beginning November 1. In advancing prices it will be necessary in the meantime to educate the public to understand why the advance or additional charge is made. Showing slides to that effect, giving some idea of the several taxes imposed, including film, income, personal and admission taxes as well as the increased cost of better productions. It will not be necessary to enumerate all these, simply intimate in a general way. The MOVING PICTURE WORLD will be glad to furnish any information on the war taxes. The tax on admissions goes into effect on Nov. 1. Your accounting of your returns for the month of November will not be required until December 1.

A Lively Corpse.

That was a clever little "joker" embodied in the by-laws of the old Motion Picture Board of Trade, of which J. W. Binder was Executive Secretary, whereby every one becoming a member of the Board of Trade made himself liable for two years' dues instead of one and did not cease to be a member unless he resigned before the beginning of the third year. Read this:

"Section 5. Each person, firm or corporation so elected, upon receiving notice of such election from the Corporation, including charter members, upon payment of the annual dues in advance, shall be entitled to all of the privileges of membership. Every member, upon election, shall become and be obligated to pay the annual dues of the class to which said member belongs **so long as he remains a member of said Corporation** and for at least one year from the first day of January next following the date of admission to membership."

It was under this section of the by-laws that a prominent producing company was recently obliged to pay $1,490.83 for back dues and cost of trial. Since receiving news of this decision we have been reading over the by-laws of all the organizations to which we belong just to find out where we are at. Some one said, in speaking of the above-mentioned case, that it was some joke, to say the least, but no one wants a similar joke played on him more than once. They are rather costly. Everybody thought the old Board of Trade was dead until they learned that the officials of the Board forgot to kill and bury it. They also discovered that it and Mr. Binder were very much alive and he was going to make the Board and its members pay their indebtedness.

"James, Answer the Bell!"

A courteous "no" never gives offense. An evasive "yes" will always make enemies. Never avoid an employee or anyone with whom you are doing business or with whom you may have to do business some day. Like begets like. We should practice the golden rule in business as well as in other affairs of life. We remember a little experience we had with one of our first employers. The concern was threatened with a law suit on a question of infringement. We received the letter late in the day. It stated: if the complainants did not hear from the company by ten o'clock next morning they would begin action and serve papers at once. We went to our employer with the letter and he said he was too busy to talk to us, would see us in the morning. We left the letter on his desk, which he closed up for the night without reading the letter. He did not come to business the next morning until quite late. We went in to see him, as appointed and told him the contents of the letter. You can imagine the rest. We told him he reminded us of the man who told his little son never to interrupt him while he was reading. The next evening, while his father was reading, the boy rushed in and said: "Pa, may I tell you something?" His father replied: "No! Didn't I tell you never to interrupt me when I was reading?" Father continued until he finished reading, then turned to the boy and said: "Now, what is it you want to tell me?" The youngster shouted: "The house is on

fire! That's all." If a man is so busy he can't pay attention to his business and take time to see everybody, then he should pay well somebody with initiative authority and human instinct—they are scarce articles, who can do it for him. We do not mean some "lick-spittle" or "touch the button and I'll do the rest" sort of representative who simply adds insult to injury every time you have to meet him. Nor do we mean the fellow who is so puffed up with a sense of his own importance he treats everybody but his boss and himself as inferiors. Better employ a dummy than this kind.

Some Style.

Here is something for enterprising and inventive press agents to catch up with. It is quoted from a publicity man's contribution on the opening of a new theater.

"Surprised and delighted was the public of ——— when it was ushered through the sturdy doors of the exquisite new theater and entertained by the effervescent symposium of enchanting delights which awaited it."

That's putting it over in grandiloquent style, worthy of imitation and no flattery.

The High Flier.

Have you ever met the man who always seats himself at the head of the table and invites himself to be seen and heard upon every public occasion? He not only blows his own horn, but insists upon blowing it in front of the procession. He never keeps in tune with the rest of the band and is always out of step. He reminds us of a man carrying a pot of paint; we always step aside for him, not because we respect the man, but because we don't want to get paint on our clothes. Before he gets out of the kindergarten he wants to tell the post graduates all about the industry. He flaunts his youth or ignorance as a challenge to knowledge and experience and says: "Before thou wert I am." He never falters. He enters where angels fear to tread. In his own estimation Napoleon's overcoat wouldn't make him a vest. His timerity is startling and often mistaken for brilliancy. He hitches his wagon to a star, flies and travels fast, but the higher he flies the harder he falls. Old "Abe Martin" says: "Folks who live decently are accused o' gitting nothing out o' life."

A Few Differences of Opinion

By Edward Weitzel.

IT IS both instructive and amusing to plance through the current publications that are devoted, wholly or in part, to matters connected with the screen, and observe with what unanimity the writers on these subjects fail to agree. Thus, one maker of the motion picture which, he insists, is not an art: "Don't worry about the art of the photoplay. Art is all right, but life is greater—and the movie must serve life." Elsewhere in the article he sets it down that, "The great future of the screen drama is along educational lines." Another instance of failure to grasp the fact that the activities of the screen will eventually include as many divisions as the art of printing; also, that the photoplay must strive to become a more highly specialized art or cease to exist. Screen drama, the screen novel, screen comedy, screen spectacles and screen farce are only different grades of the amusement side of the screen and, however great the future of the moving picture (not screen drama) along educational lines, its mission in the amusement field is quite as important to the welfare of mankind. Anything that contributes to the mental and physical advancement of humanity is of inestimable value.

Here is a different angle of the subject. Dr. Victor O. Freeburg, of the photoplay department of Columbia University, holds that in the near future the motion picture (screen drama) will be produced so cheaply that the projecting machine will be as common in the American home as the phonograph. When this happens photoplays "will have the supreme necessity of being artistic—or more artistic than they are now." In the same article, after pointing out a number of the artistic shortcomings in connection with screen dramas, among which is the custom of turning out a preponderance of five reelers, Prof. Freeburg makes this prediction: "When the motion picture (photoplay) becomes a mature art all this will stop." Not so long as the commercial instinct is left in man! Music and the spoken drama have been mature arts for several centuries and artistic crimes are daily committed in the names of both for which the only punishment is a substantial addition to the bank accounts of certain enterprising souls who know little and care less for anything outside the commercial aspect of either art.

From an article by Kenneth MacGowan in The New Republic: "We have gone by experiment, by trial and error, by instinct, straight to the intricate, sub-mental nature of the photoplay which Munsterberg recognized in his valuable analytical volume. We throw on the screen in half a minute a dozen aspects, great and small, immediate and remote, obvious and inferential, actual and reminiscent, of the thing that is to be told."

And more's the pity—if the object of all this superabundance of material is the making of a moving picture worthy to be classed as a play! If it is to be a novel, that is a different affair. With all his vast store of knowledge, no one has done more to mislead the novice in the art of the photoplay than Prof. Munsterberg when he carefully pointed out the many side tracks, with switches always open, that stand ready to shunt the unwary from the main theme of a drama. The professor didn't mean exactly this, but that is what it amounts to when some generous but inept worker at photoplay making "throws on the screen" a dozen aspects of the thing that is to be told. Throw on just enough to get the "thing to be told" to the spectator; one aspect is sufficient, if it makes the matter clear. Then move the action on to the next vital incident, and *keep it moving*, no matter how many side lights on character or charming views of nature may tempt the wasting of more footage. Then shall the director achieve drama, and not mere story telling. And when my dentist goes to the movies he shall not inform me the next day, as he cheerfully performs the anvil chorus on an acutely sensitive molar, that he didn't care for the picture he saw the night before; it was too long before anything happened.

Trading With Latin America

UNDER the above title a very handy book of data has been compiled by the Irving National Bank of New York City, analyzing Latin American trade possibilities. The book contains a large amount of carefully tabulated matter on every possible angle, together with many forms of shipping and financial documents, etc. It also contains much information on commercial conditions in all the Central and South American Republics, all of which is very fully cross-indexed. We cull the following from a couple of pages on "Don'ts" about Latin American trade:

Don't think that all Latin American countries are alike—they differ as night from day.

Don't classify Latin Americans as savages—great numbers of the people are highly civilized and cultured.

Don't enter Latin American markets blindly—you'll pay dearly for carelessness.

Don't think that "anything is good enough" for the Latin Americans—you'll find such idea very costly.

Don't think your export business will run itself—it needs a head and fixed responsibility.

Don't neglect to quote C. I. F., if possible—the Latin American appreciates such quotations.

Don't expect a man to know your language when you don't know his—use Spanish or Portuguese.

Don't send a catalog in English to a Spanish speaking country—consider how much you would like one in Russian.

Don't neglect details—you'll be judged by the way you attend to them.

Don't expect miracles—it takes time to develop an export trade.

Our own Spanish monthly moving picture paper, Cine Mundial, has had no small share in popularizing American films in our sister Republics to the South and this book will be a welcome help to film concerns struggling with export problems.

Why Fifteen Cents More a Reel?

Calculation Proves That Charge Is Not Excessive on Basis of Present Methods.

By Sam Spedon.

HEARING that many of the distributing companies had increased the cost of their releases fifteen cents on each reel, or each thousand feet, on account of the war tax on film, we gave the matter considerable thought and asked why. We went deeper into the subject when we received this communication relative to the policy of the Triangle Distributing corporation regarding the question of increase of the cost of film, owing to the war tax:

"The Triangle Distributing Corporation felt that the exhibitor was sufficiently burdened at the present time with taxes of different nature and that they should not be called upon to stand a still further tax, therefore, this matter was taken up with the officers of the Triangle Distributing Corporation the early part of last week, and the Local Manager was instructed not to make a charge of 15c. per reel, and it was the intention of the Triangle Company to meet this tax entirely themselves.

"This is merely the way the Triangle Distributing Corp. is doing their bit, in addition to distributing throughout the country entirely free of charge the picture entitled 'Who Leads the National Army.'"

We have read and heard exhibitors say this increase of fifteen cents because of the war tax is excessive, as it only costs the producer seven and a half cents additional on each thousand feet or reel. Then in contradition we heard others say that the exhibitors did not take into consideration waste or discard necessary in producing a five or more reel picture. From our experience and knowledge of producing we offer the following figures of the additional war tax cost of making a five reel picture, allowing a waste of 4,000 feet to every thousand feet of approved negative and discards from the approved first print, which allows 20,000 feet of waste on each five-reel production at ½ cent a foot amounting to $100.

¼c. on 5,000 ft. raw stock	$12.50
½c. on 5,000 ft. printed stock	25.00
	$37.50
Allowing 40 prints to the exchanges would be 40 times $37.50	$1,500.00
Adding tax on 20,000 ft. of waste and discard in the original negative and print	100.00
We have a total of	$1,600.00

Calculating that each of these forty prints of five reels each will have 50 showings during its life time, the total number of showings would be 2,000, which divided into $1,600, would make an extra tax cost to the producer on each 5,000 feet of 80 cents or 16 cents on each reel of 1,000 feet. Our inquiries concerning the number of showings of each print during its life brought a general response from its producers that fifty showing is the average number.

This calculation is confirmed by the investigation of the subject by a reputable firm of accountants.

We think we have allowed a liberal margin for waste and discard and are very conservative in the number of showings for each release. If our allowance for waste is not sufficient, then there must be something radically wrong in the efficiency of the producers, and if such be the case it should not be put up to the exhibitor to collect it from the public. The government has said according to verbal statements, the exhibitor must collect the war tax on admissions and films from the public. About the additional taxes and cost of film to the exhibitor we have heard no official statements. Taking everything into consideration we believe the only feasible way to meet the whole situation, is to raise prices of admission five cents.

Burr Elected to National Asssociation Board

At Meeting of General Division John Flinn Also is Chosen Chairman and Paul Gulick Secretary.

THE annual meeting of the General Division, Class No. 5, of the National Association of the Motion Picture Industry was held October 17, and was largely attended. William A. Johnston presided. John C. Flinn was unanimously chosen as chairman of the branch for the ensuing year, and Paul Gulick was elected secretary.

The following new members were elected: B. P. Fineman, Eugene Zukor, Allan Rock, E. B. Cotton and Al Lichtman of Famous Players-Lasky Corporation and C. G. Merrills of C. G. Merrills, Inc.

The following were elected members of the Executive Committee for the coming year: Thomas G. Wiley, Julian M. Solomon, Jr., B. P. Fineman, Fred N. Rothenberg, Julius A. Lewis, William A. Johnston and A. MacArthur, Jr. C. C. Burr was elected to represent the division in the Board of Directors in place of Arthur James, resigned.

A meeting of the Executive Committee will be held during the coming week, at which time plans are to be made for an active membership campaign, with a view to increasing the membership of this division to one thousand within the next few months.

Exposition Company Incorporated

New Organization Will Have Management of Trade Expositions to Be Held Next Year.

PAPERS have been filed at Albany incorporating the Motion Picture Exposition Company, which will have the management of the film expositions to be held next year. The first is scheduled for New York in the month of February, to be followed by one in Boston in July during the convention there of the Exhibitors' League.

The incorporators of the new company are Arthur S. Friend, Famous Players-Lasky; Gabriel L. Hess, treasurer of Goldwyn, and Frederick H. Elliott, executive secretary of the National Association. The directors of the Exposition Company are William A. Brady, Arthur S. Friend, J. E. Brulatour, William L. Sherrill, J. A. Berst, Gabriel L. Hess, W. W. Irwin, P. A. Powers and J. H. Hallberg, and representing the Motion Picture Exhibitors' League of America, Lee A. Ochs, Ernest H. Horstmann, Alfred S. Black, J. H. O'Donnell and Louis L. Blumenthal.

A meeting of the corporation will shortly be held for the purpose of electing officers and receiving reports of the sub-committee with recommendations regarding the arrangements for both expositions.

MABEL CONDON VISITS MANHATTAN.

After an absence of more than two years from Broadway, Mabel Condon returned to New York City Sunday, October 21, to spend a couple of weeks before returning to her Los Angeles interests. These indeed have become quite extensive since Broadway was last graced with Mabel's smile. Mabel Condon, Inc., is, however, too, well known in the trade to need further discussion. Suffice it to say that her "transcontinental" to these eastern regions has been made for reasons, partly for pleasure, but mostly for business.

TITLE OF JEWEL SUBJECT CHANGED.

The name of the Jewel feature, "The Boss of Powderville" has been changed to "The Grand Passion" and soon will prove another attractive annexation to the growing Jewel gallery. Dorothy Phillips has the leading role and the story was written by Thomas Addison. It is said to be of unusual dramatic timber and appeal.

Public Will Pay Tax on Admissions

So Declare Exhibitors in Mass Meeting in Manhattan—Brooklyn League Takes Similar Action

THE public must pay the war tax on admission to motion-picture theaters in and around New York City. That was the decision of a gathering of exhibitors at the Hotel Astor on the afternoon of Friday, October 19, one of the largest meetings of motion-picture men ever held in the city, by the way. They had come in response to an invitation sent out by William Fox on a couple of days' notice, and they came from a distance, some of Philadelphia's prominent managers being in attendance. Mr. Fox said he had asked his exchange manager to confer with exhibitiors and learn, if possible, the consensus of opinion as to what steps should be taken in handling the question of the tax of 10 per cent on admissions, effective November 1. The chairman of the meeting said Mr. Levy had talked with fifty exhibitors and seemed to have found fifty opinions.

There were at least 150 managers in attendance when the meeting was called to order at 4:45 o'clock. Owing to the action of Chairman Fox, precipitated by a remark of William Hollander of Brooklyn that "In front of me I see the finest collection of salesmen and exchange managers I ever saw in my life," there had a sifting of the audience.

"Just a minute, gentlemen," said Mr. Fox, as the laughter created by the observation subsided. "Let's get at the truth of this. I thought we were all exhibitors. Will all those who are not exhibitors please go to the rear of the room and all the exhibitors come to the front."

When the meeting again had settled into silence Mr. Fox asked all who were not exhibitors to stand. About forty arose. The chairman counted those who were left—and he did it with a showman's eye—and declared there were at least 140, which seemed to be a conservative estimate.

In spite of the serious business in front of the exhibitors there were many moments of mirth. Mr. Fox made an excellent chairman. He made it a point to confine the speakers to the business in hand, the only exception to the rule being William A. Brady, president of the National Association, and the chairman explained that he had given Mr. Brady a free rein because it seemed the head of the association had a message for the exhibitors which they ought to hear. Among those who felt the gloved hand of the chairman was President Ochs of the League, who attempted a reference to the tax on films and other war expenses which exhibitors were forced to meet, but he was compelled to confine himself to a discussion of the motion before the house. Altogether, the best of feeling prevailed. In large measure this result was due to the faculty of the chairman in tempering his rulings with a smile; with his unfailing display of all-around camaraderie.

Exhibitors Should Work Together, Says Fox.

"It was the decree of Congress that the public should pay the 10 per cent above the admission price," said Mr. Fox in opening. "Am I right in my contention that the best result can be obtained if we work in unison? (A voice: 'Right.') My object in calling the meeting was to bring about an understanding, so that where there are two exhibitors in the same neighborhood in keen competition both of them will have a clear comprehension of the intention of Congress, so that one of them would not be advertising, 'We are not charging the Government tax,' and forcing unfair competition on his neighbor. The result would be the second exhibitor would be forced to pay the 10 per cent out of his receipts.

"I know that my own profits are less than 10 per cent. In other words, in my chain of theaters if we let in patrons without their paying the tax we would be operating under a loss from the first of November. Some of you may be making a profit of 20 per cent. and may be willing to pay the tax out of your receipts. Supposing before we discuss this question any further we take a rising vote so that we may know how many here are in favor of letting the public pay 10 per cent. in addition to the price of admission, as provided for and intended by Congress."

The response indicated a unanimous belief that the 10 per cent. should be added to the price of admission.

Mr. Lyon of Jersey City read to the meeting a resolution that had been adopted at the recent convention of New Jersey exhibitors. It was to the effect that exhibitors should raise the price of admission so as to cover the expenses of the tax and to meet the necessities of the Government. The speaker urged all present to join in a movement to raise prices.

"I am in favor of high prices for a high-class entertainment," said Mr. Fox. "If you start a campaign to convince the exhibitor that he should raise his admission to cover the tax, within two years from this date you will find yourselves in the same chaotic condition that we are in at this moment. You will find that some will raise and others will not. The result in the meantime would be that the exhibitor who did not raise his price would be doing all the business and the man who did raise it would be standing by and doing no business." Mr. Fox impressed on the gathering it was the intent of Congress that the public should pay the tax, that the exhibitor was merely the collector.

Price of Admission Must Be Stated.

Louis Levine of Brooklyn called attention to the fact that the price of admission must be stated clearly. "You can't make your admission fifteen cents without advertising your tickets at thirteen cents," he declared.

"We forget one thing, Mr. Chairman," said Mr. Ochs "The ten per cent. we may charge is not sufficient. We have taxes put upon us by exchanges. Wherever they arrived at the figure of fifteen cents a reel——"

It was at this point the chairman called the speaker to order.

Mr. Ochs reported he did not want the exhibitors to vote on the question of 10 per cent. alone. He spoke of questions of coal, of the increased wages of operators, and insisted it was wrong to ignore the other matters so closely associated with the growing expenses of managers.

Mr. Fox took exception to the remarks of a speaker who had said it was a case of getting along during the time of the war, even if money was not made. The chairman declared it is the desire of the government that business men shall prosper during the time of the war. It is out of the question to say business men should be satisfied to get along without profit, he declared, saying the war might last two or three years or longer. He called on Mr. Brady.

Intent of Congress Public Should Pay.

The president of the National Association said it was the intent of Congress the public should pay. There was no doubt of that, he insisted. He reviewed the course of motion picture legislation, referring to the action of the Senate finance committee in removing the greater part of the tax, excluding up to the 25-cent admission. He spoke of the divided counsels among picture men, resulting in the establishment of the belief in Washington that there was a divided industry.

"This industry has received from the President of the United States the greatest honor given to any industry in the country," said Mr. Brady. "We have been requested to send representatives to France, to Russia, to Italy. It has even been said in Washington that this industry may win the war—that through the motion picture and what it may accomplish in Russia the people of that country may be brought into line—and any other means of bringing them into line is not now known.

"The industry should be concentrated into one whole. And I want to tell you men that unless you get together your taxation has only begun. It is within the bounds of probability that taxes will be levied upon you in every state this winter. It was only by a hair's breadth that a tax was not put upon you last winter in Albany. If it hadn't been for Governor Whitman you would have been paying that tax, and every theater would have been closed as tight as a nail every Sunday in the year. And I am a Democrat, too.

"The men who came here today came when they were hurt. The tax would not have been put on if such an assemblage as this could have been got together once a week for the last six months. The time is coming when the exhibitors of the United States must get together. When they do that, as a prominent official in Washington told me two weeks ago, they won't have to go to anybody on their knees. Get together."

Mr. Levine said in the past month he had had occasion to test the attitude of the public on the proposed tax. He had shown a slide in his theater informing his patrons that Congress had levied the tax for war purposes and stating that the public would pay it. "Every time the slide was run

it was applauded," said Mr. Levine. "And I don't believe we will have the least bit of difficulty in collecting it."

It was at this point that Mr. Hollander upset the meeting by his remark about the salesmen and exchangemen. After quiet had been restored Mr. Hollander rather glowingly referred to his five-cent show.

"Wait a minute, gentlemen, let me interrupt the speaker," said Mr. Fox. "He says he has a five-cent theater. I understand the government imposes no tax on five-cent theaters. Will you please take a seat in the rear among the salesmen and managers?" continued Mr. Fox, addressing Mr. Hollander.

"No," was the reply amid loud laughter. "I charge 10 cents on Saturday and Sunday, so I am going to stay right here—and talk."

"Nick" Schenck of the Loew circuit said his house had made arrangements to have printed tickets with a perforation to cover the amount of the tax, so that one part would go in one box and the other would be set aside for the government.

The motion as passed declared the public should pay the tax and that the exhibitor should give due notice to his customers by lobby announcements and screen slides that the tax had been imposed by Congress on the people. G. B.

Brooklyn Exhibitors Hold Big Meeting

Settle Music Tax Controversy, Confer With Messrs. Powers and Berst on War Tax and Decide to Make Public Pay.

THE Associated Motion Picture Exhibitors of Brooklyn held on the evening of Saturday, October 20, in the Triangle theater one of the most important meetings in the history of the organization. Rather it should be dated as of October 21, as the hundred members were called to order by President William Brandt at fifteen minutes before midnight and they continued in session until 3.30 o'clock.

The controversy between the exhibitors of the borough and the Society of American Authors, Composers and Publishers was settled when the exhibitors decided to sanction their members making application for a license through the secretary of the local league, in return for which a discount of 25 per cent. will be allowed members of the organization. All pending suits will be discontinued on the payment of the filing charges. The discussion uncovered the interesting fact that at the present time nineteen members of the Brooklyn organization are licensees of the composers' society. The action of the meeting disregards the expressed determination of the National League's executive committee to resist the composers' claims and also ignores the action of the State League in assessing each theater in the state $3 for the purpose of raising a fund to fight the music tax

The meeting also was marked by the appearance of P. A. Powers and J. A. Berst of the Universal and Pathe respectively but more directly the representatives of the distributors' group of the National Association. The executives had come at the invitation of President Brandt, who on Saturday had addressed the distributors' branch in opposition to the action of the exchanges in levying a tax of 15 cents a reel on all film rented. The two film men explained to the exhibitors why the war tax had been passed on to them and asserted the only thing for the exhibitors to do was to pass it on to the public, as plainly was the intent of Congress.

Mr. Powers made a long statement covering the history of the legislation resulting in the tax. At the same time he revealed many facts pertaining to the exchange business that certainly were interesting and at the same time plainly were new to the exhibitors. Later he answered many questions.

Mr. Powers quoted the firm of public accountants which does the expert work for a majority of the film companies as authority for the statement that the average number of bookings of feature films was fifty. In explanation he said it must be remembered every day was not a pay day for a film. In some exchanges, where a large territory was covered, it frequently happened a subject would be two, three or four days en route on each side of the actual showing. Mr. Berst gave statistics on this line, saying an investigation conducted in all the Pathe exchanges revealed only 20 per cent. of the films working each day.

Mr. Powers quoted the certified accountants as estimating the figure necessary to compensate the manufacturers for the film tax as 16 cents plus on each reel. Mr. Berst said an examination of the Pathe books placed the figure nearer 18 cents a reel. He estimated the amount involved in the film tax at $5,000,000 and said this could not be carried by the manufacturers. As an illustration of the inadequacy of the fifteen-cent imposition on each reel Mr. Berst cited the instance of the news reel—an extreme instance, he admitted. He said that practically no exhibitor in New York uses a weekly more than ten days old. As the three-quarter cent tax on a thousand feet would amount to $7.50, that would mean a daily rate of 75 cents, against the 15 cents charged the exhibitor.

The Universal executive had no patience with those who opposed higher admission prices. He cited as an example the action of the saloon keepers who, when there was an imposition of a tax of 1 or 2 cents on a certain quantity of liquor, had no hesitancy in jamming up the price a full nickel. As to the belief that there would be in the treasuries of the companies any surplus created by the levy of 15 cents a reel Mr. Powers expressed his entire willingness to devote all such moneys to any charity the meeting might nominate.

Questioned as to the reason for making the levy apply to all film whether released before October 4 or not Mr. Powers said the manufactures had agreed that the day the government lifted the tax they would do likewise. This would mean the manufacturers would have to meet all the expenses on films released just before the termination of the tax. To compensate for this they had decided to make the levy applicable to all rentals.

After the representatives of the National Association had retired—it was after 2 o'clock when they did and they carried a vote of thanks with them—there was a long discussion as to what course should be pursued. Speaking on the question of raising admission prices, one member, not quite comprehending one of the colloquialisms very much in use at that particular point, convulsed his fellow-members when he declared:

"How am I going to 'pass the bucket' on to my patrons when all the sports in my territory who are willing to pay more money are now down at Yaphank?"

The meeting finally voted to ask the exchanges to split the expense of the tax, to go fifty-fifty. There did not seem to be any unanimity of feeling that the resolution would have a large effect—there was frankly expressed skepticism. The meeting, however, appointed a committee of five to have general supervision of the working out of the tax law, to advise with members, and to report to the League for the benefit of its members and also of the government any failure noted on the part of any exhibitor to collect and make full returns of all war taxes. It was declared to be the sense of the meeting that the tax should be collected in addition to admissions.

Louis Levine, counsel of the organization, reported the results of his study of the law and advised the members in regard to provisions as to interpretation of which doubt had been expressed.

President Brandt made an important announcement regarding recent conferences with city officials. No longer will an exhibitor be summoned to court for a violation of the standee ordinance, for instance, and then after the case has been adjudicated be compelled to make a second appearance before the license commissioner. Hereafter the manager will be summoned to appear directly before the license commissioner, who will have full authority to adjudge the case. The president also announced that twelve cases now pending against exhibitors had been transferred from the courts to the license commissioner.

To observe the working of the war tax in Brooklyn and Long Island President Brandt named Messrs. Berman, Grossman, Manheimer, Haring and Lesselbaum. G. B.

NEW YORK EXHIBITORS DISCUSS TAX.

At a mass meeting of the exhibitors of Greater New York, held at 48th Street theater on Monday, October 22, the question of the admission tax was discussed, and in addition the increase of 15 cents on every reel of film by the distributors was considered. On the admission tax it was resolved, and almost unanimously carried, that all exhibitors add the ten per cent. tax to the prevailing admission prices and collect it from the public.

The resolution included an amendment that the exhibitors of Greater New York see that no exhibitor violated this agreement and further more that a committee of five be appointed by the chair to confer with the leading distributors to support this resolution.

It was agreed that first it must be learned whether this would be a violation of the Sherman act.

If an exhibitor raised his price from ten to fifteen cents, to include the tax, then he must print on his ticket that admission is 13 cents, and two cents for the war tax. The meeting was attended by 250 exhibitors.

LARRY M. COOPER JOINS NAVY.

Larry M. Cooper, mail superintendent at the headquarters of General Film Company, has reported for service at the Norfolk (Va.) training school for apprentice seamen.

Activities of War Committees

OF THE MOTION PICTURE INDUSTRY

Redfield Talks to Trade Press Publishers

Commissioner of Commerce Discusses the War and Its Beginnings and Analyzes "Trading with the Enemy."

WILLIAM C. REDFIELD, representing in President Wilson's Cabinet the Department of Commerce, was the guest of honor on Tuesday, October 16, of the New York Business Publishers at a luncheon served in the Automobile Club, Fifty-fifth street. Several hundred men connected with the trade press of the metropolitan district as well as leading men in many lines of industry listened for an hour to a most interesting talk on the Trading with the Enemy act. By no means was Mr. Redfield's speech restricted to the matters contained within his general subject. It covered the whole range of the war, of its origin, its significance, of the necessity for teamwork upon the part of the whole hundred million of the people of the United States in order that peace may be the more quickly and securely brought about. At the close of the Secretary's address the diners with marked enthusiasm gave a standing vote of confidence in the Administration of which the commissioner has been a part from the beginning.

"The ways of commerce now are the ways of war," declared Secretary Redfield. "The whole nation must be one in its fighting from the smallest to the greatest, from the youngest to the oldest. Our boys in France are merely the spearheads of the United States, the power that actuates the spearheads comes from here. If we weaken here they fail yonder. Commerce has use as a war weapon in two ways—first, to provide the nations associated with us with the means of warfare; second, its use to see that our enemies do not by direction or indirection obtain anything going from our shores if we can prevent it."

Mr. Redfield declared the United States was engaged in a conflict against a hideous evil, an evil lodged in high places. It is not like our civil war, he went on; it is a fight against the devil and his works. He called attention to the fact that for the first time in the history of the world four-fifths of civilization was fighting against one-fifth; that side by side in one cause were representatives of many religions and races—and the speaker most entertainingly and eloquently enumerated all these seemingly diverse elements.

"There must be something unusual, something terrible, going on that has caused all these men to put aside their prejudices of faith and differences of religion and combine in one common sacrifice," declared Mr. Redfield. He analyzed the German philosophy, "the hideous philosophy," which assumed men of Teutonic race to be the superiors of the rest of humanity. He said that when Germans killed children in Belgium; when they pulled up under orders the grapevines, knowing it would take France seven years to replace them; when they destroyed fruit trees; when they committed all the crimes that had been laid at their door they did only what was normal in their philosophy. The commissioner appealed for subscriptions to Liberty Bonds, for self-sacrifice on the part of all that their subscriptions might be larger, in order that the men fighting for the United States and the soldiers and the peoples of the countries associated with us might be the better provided for.

From all angles it was a most impressive address and in every way worthy of the ovation extended to the Secretary at its close.

Want Sunday Pictures for Soldiers

Request of Major-General Bailey, Commanding Camp Jackson, Opposed by Ministers.

COLUMBIA, S. C., is now in the throes of a fight for Sunday opening of motion picture theaters, and a fight that will be warmly contested from both sides is in prospect. City Council was requested to allow the theaters to open Sunday afternoons and nights, this request coming from Major-General Charles Justin Bailey, commanding the Eighty-first Division at Camp Jackson.

The request states that there are numbers of men who avail themselves of the privileges of coming to the city on Sunday, their only entire holiday, and they are in want of a suitable place of amusement. It also states that the opening of the motion picture houses would not seriously interfere with the attendance at the churches and would keep the men from frequenting questionable places.

Members of City Council have expressed themselves as being in favor of the plan. By reason of the fact that a state "blue" law was made several years ago in reference to this matter there will have to be some special action by the city fathers, and the matter will be taken up within the next few days.

It is pointed out by those who are favoring the Sunday opening that it will not interfere in any way with the churches of the city and will be a decided benefit to the discipline and contentment of the soldiers not only in providing innocent amusement, but in keeping them from objectionable places on their whole holiday. On the other hand, the Ministerial Association and many leading citizens are opposing the movement with all their power, and the matter will be decided one way or the other at the next meeting of the council.

The letter to General Bailey was as follows:

"To Mayor Griffith.

"Sir: Sunday is the only day in which the men of the command have an entire holiday, and naturally a large number of them avail themselves of the privilege of visiting the city. During the afternoons and evenings there are no places of amusement open to them. For this reason it is requested that the motion picture theaters be permitted to run on Sunday afternoons and nights.

"It is believed that if such authority is given it will not interfere with church attendance and will be a decided benefit to the discipline and contentment of the command, not only in providing innocent amusement, but in keeping the men from objectionable places.

"CHARLES J. BAILEY,
"United States National Army, Commanding."

Exhibitors Eager for Training Film

Hundreds Make Application for Single Reel Subject Showing Camp Life—To Boost Universal Training.

HUNDREDS of motion picture exhibitors throughout New York, the New England states and Northern New Jersey, on Monday, October 22, added to their patriotic obligations by running the one-reel picture, "Who Leads the National Army?" a film authorized by the Government, promoted by the Military Training Camps Association of the United States, and distributed by Triangle Corporation as a patriotic duty.

The response of exhibitors in the territory served by the New York, Buffalo, Boston and New Haven Triangle exchanges was almost unanimous. Hundreds volunteered to book the picture in place of some other one-reel subject and pay exactly the same rental price that they would pay for the other short subject.

All of the funds derived from the rental of the picture are to be used in the first big gun of a campaign for universal military training, especially with the younger generation. The plan is to establish camps throughout the country at which boys from fourteen to nineteen years of age will be given a course of one or two months each year in military tactics under regular army men. The time at which the boys will attend these camps will be so arranged as not to interfere with their school attendance and will be without expense to the attendants.

The first object sought to be obtained through the showing of "Who Leads the National Army?" is to demonstrate to the people of the United States, and especially the relatives of those affected by the draft, that the officers of the National Army are efficient, well trained men, thoroughly capable of taking complete charge of the physical and moral welfare of the men of their commands.

This object is attained in the picture by showing just

exactly the training through which the officers were forced to undergo before they received their commissions. They were "rookies" in everything and were treated as the rawest "rookies" that ever reported at a cantonment. Their military education started at the ground and gradually ascended the military ladder until they were capable of taking command. In this ascent many of them fell by the wayside, only sixteen thousand of about forty thousand applicants having the fortitude eventually to become officers. All of this training is present in the picture.

After the film has been presented in volume in the four districts named for the week of October 22 a few prints will be left in each of the exchanges and the remainder will be shipped to the Philadelphia and Pittsburgh Triangle exchanges, where the drive will be made during the week of October 29.

H. H. Barter in Shipbuilding Campaign

Technical Director of Culver City Plant Accepts Call from American Ship-Building Corporation—Enters New York at Once.

RECOGNITION as one of the foremost constructing engineers in the country has come to H. H. Barter, engineering and technical director of the Triangle Film Corporation's large producing plant at Culver City, Cal., in the form of a call to one of the most responsible executive positions in the American International Ship-Building Corporation of Philadelphia, which is the active agent for the United States Shipping Board Emergency Fleet Corporation. Mr. Barter's acceptance of the position marks another instance where the necessity of the nation has brought forward the motion-picture business as a ranking industry, whose close co-operation with the government is proving invaluable.

H. H. Barter.

Mr. Barter's departure from Triangle is in the nature of a response to an emergency summons from Washington. At the present time the ship-building corporation is undertaking a tremendous enterprise for the allied cause, and is enlisting the services of the ablest technical experts in every engineering line. For seven years Mr. Barter was a member of the technical staff of Stone & Webster, the prominent Boston firm of constructing engineers, and while thus employed he had charge of the development of several large water-power projects in Washington and Nevada.

He is a graduate of the University of Illinois, Class of 1904, and began his professional career in Springfield, Ill., with the mechanical department of the Racine-Sattley Manufacturing Corporation. During the beginning of the railroad extension activity in the Northwest he went to Seattle, Wash., and was afterwards sent to Alaska to build the Seward Peninsula Railway.

When the Panama-California Exposition opened at San Diego, Cal., in 1915 Mr. Barter became chief electrical engineer of the exposition and later director of works. H. O. Davis, now vice-president and general manager of the Triangle Film Corporation, was director-general of the exposition, and through his influence Barter was persuaded to enter the motion picture production field. The two men have been associated in the industry for several years, lately with Triangle.

Accompanied by his wife and two children Mr. Barter will leave Culver City immediately for Philadelphia. He has not yet been informed of his ultimate destination, and for obvious reasons his future headquarters will be unknown. He expects to be engaged in the Government work for at least two years, at the end of which time, or when the termination of the war makes it possible, he expects to return to his work at Triangle. Mr. Barter is a member of the American Institute of Electrical Engineers and a member of the American Society of Civil Engineers.

Illinois Exhibitors Aiding Hoover

Under Leadership of George K. Spoor State Has Been Divided Into Districts.

GEORGE K. SPOOR, president of Essanay, is busy organizing motion picture exhibitors throughout Illinois in the interests of Food Director Hoover's food economy campaign. Mr. Spoor, who is chairman of the Motion Picture Bureau of Food Administration of Illinois, is doing the work at his own expense.

The state has been divided into districts, with an exhibitor appointed in each district to arrange with other theater owners to show the food economy films. Two hundred feet of film will be shown each week. They will show how to prepare foods in an economical manner, how to peel potatoes with the minimum of waste, how to live on less meat, the relative food values of various commodities, etc.

In addition each week "Four-Minute Men" will visit each of the theaters in the food economy circuit and deliver four-minute talks on the importance of conserving food to help win the war. Mr. Spoor is organizing this force now in Chicago and has fifty speakers on his rolls.

Each theater in the circuit will be supplied with one-sheets in six colors, advertising the pictures and the food economy lectures. The films will be extensively advertised in newspapers and through other mediums, and an especial effort will be made to induce housewives to attend when the food economy pictures are shown.

Another form of patriotism was in evidence about the Essanay studios a few days ago when Richard C. Travers, former Essanay actor, now in the second officers' training camp at Fort Sheridan, marched into the plant at the head of two hundred companions, at the invitation of Mr. Spoor. Among them was L. J. Scott, formerly connected with the Essanay advertising department, who joined at the same time Travers entered.

Travers was in command of the men by virtue of his being an acting top sergeant. The men marched from the elevated station, about four blocks from the studio, in regular military form. They broke ranks upon entering the studio. C. F. Chandler, advertising manager, representing President Spoor, made an address of welcome. The student officers were then conducted on a tour of inspection of the entire plant, from the factory and studios to the business offices.

Following the inspection trip and an informal reception that followed, the men gave a few fancy drills in the street in front of the studio while a couple of Essanay photographers worked their Graflexes. Motion picture of 200 feet was taken of the men drilling.

MISS SNOW SELLS BONDS IN BOSTON.

Marguerite Snow, famous motion-picture star, made a personal appearance at the Park Theater, Boston, Mass., last Monday and Tuesday, and through the courtesy of Manager Thomas D. Soriero of the Park Theater it was arranged for Miss Snow to sell Liberty Bonds for the Manufacturers' National Bank at their booth in Houghton & Dutton's, one of Boston's largest department stores.

Originally booked to appear in Boston only one day, so many of Miss Snow's admirers were turned away from both the theater and Houghton & Dutton's that she was persuaded to remain a second day, necessitating wiring to Director Larry McGill of the Pathe-Solax studio for permission to remain away from the studio for another twenty-four hours. Leave of another day granted, Miss Snow was tendered a dinner at the Hotel Lenox by Manager Soriero and Mr. George A. Fecke, manager of the World Film Corporation's Boston branch.

At Houghton & Dutton's Miss Snow succeeded in disposing of more than $100,000 worth of Liberty Bonds, George A. Crittenden, vice-president of the Chandler Motors of New England, personally subscribing for $50,000.

MARION DAVIES A HARD WORKER.

Marion Davies, the beautiful star of the Ardsley Art Film Corporation, has led an active life during the past few weeks. She is hard at work on her second moving picture and rehearsing at the same time as one of the stars in Dillingham and Ziegfeld's "Miss 1917," which will open at the Century theater on October 29. Miss Davies is to be among those featured in this new Century theater production which will include Lew Fields, Irene Castle, Bessie McCoy, Margot Kelly, Cecil Lean, Harry Kelly, Cleo Mayfield and others.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

Detroit Exhibitors Meet

Discuss Business Conditions and Elect a New Board of Officers.

THE Detroit branch of the American Exhibitors Association held very important meetings at Detroit, Mich., Oct. 11 and 18, in the Board of Commerce rooms, for the purpose of outlining some definite attitude with respect to the new conditions arising, particularly as to the government war tax, the express situation and the license fee demanded by the music publishers association. The report of the secretary showed that new members are being taken in every week and that the future looked bright from the membership standpoint. Little by little exhibitors are warming up to the new association, realizing that it is for the general good of the industry.

Regarding the war tax, exhibitors believe it will work a hardship on the small theater, but on the other hand, are not inclined to become pessimistic just yet. The war tax is something that the public become used to within a very short time as they have in Canada and exhibitors will note an increase in their business instead of a decrease. The music tax or license fee being demanded is right now the most serious of all.

The asociation has been furnished a list of the music which exhibitors cannot use without the license, and it seems to be the general understanding among exhibitors that they will positively refuse to play any music that is represented in the publishers association. The Detroit exhibitors do not see why when they buy music that does not give them the right to play it—furthermore, exhibitors contend that the popularizing of music really takes place in the theater, which in turn creates the demand at the music stores.

Election of officers was held and resulted as follows: President, George Wilber, of the Majestic and Marx theaters, Wyandotte; vice-president, Harry Oppenheim, Arcade Theater; secretary, King Perry, Luna Theater; treasurer, John Brennan, Cozy Theater.

MINNEAPOLIS EXHIBITORS BALL

Plans have been completed for the grand moving picture ball at Minneapolis, Minn., to be given at the New Coliseum Hall, Twenty-seventh and Lake streets, here on Oct. 22 by members of the Exhibitors Corporation of the Northwest. Bryant Washburn, who will lead the grand march with the winner of the Tribune's popularity contest, is due to arrive in the Flour City on the morning of October 22 from Chicago.

Pettijohn Willing to Resign If——

American Association's Manager Will Go Half Way in Compromise Movement, But Says Ochs Will Have to Come Across Too.

FOR several days there have been hints in the film district that there was a strong probability the chiefs of the National League and the American Exhibitors' Association would get together; that Charles Pettijohn, general manager of the latter organization, and Lee Ochs, president of the former, would resign, and a new head elected to the combined body. When Mr. Pettijohn was asked as to what truth there might be in the story he shook his head.

"I don't believe there is anything in it," he said. "So far as I am concerned the layout is all right. I am ready to lay my cards on the table, but naturally I shall insist on at least one condition—others must do the same thing. And I guess that is where the rub will come. Presumably I am the man who is getting the big thing out of this office holding stuff; just presumably, you know. Actually, it is my belief my interests are minor when compared to those of the head of the National League. Seemingly those are not to be measured by the salary of $150 a year, or whatever it may be. No, I am ready to tear up a perfectly good contract if by so doing a get-together can be brought about. There are those who profess to believe this attitude is a bluff on my part, but let 'em go ahead and try to call it. They'll get fooled."

It is understood the general subject of getting together has been discussed between men prominent on the two sides of the organized exhibitor house. Recently, when Jake Wells and Messrs. Crandall of Washington and Mosher of Buffalo, officials of the new organization, were in New York, they met casually some of the chiefs of the League. The result was a general view of the situation as it exists today, with a discussion as to how a compromise might be effected. When the question of resignations was put up to Mr. Pettijohn he declared his willingness to meet the officials of the National Association and before them repeat his assertion he would resign if Mr. Ochs would do the same thing.

So far as can be learned the matter rests here, with scant belief on the part of those on the inside that anything in the way of a compromise will be effected.

Mr. Pettijohn left New York on Friday, October 19, for Indianapolis, where he expected to remain ten days.

New Jersey Exhibitors Meet

Big Convention Held at Newark—Officers Elected for Ensuing Year.

THE Motion Picture Exhibitors' League of the State of New Jersey met in annual convention at Acktel-Stetter Hall in Newark, New Jersey, on Wednesday, October 17th. It was an all day session, attended by one hundred and five exhibitors and seventeen representatives of the distributing companies, President Charles H. Hespe presided, with all the other officers in their respective places. The members of the League went into executive session at 11 a. m. and 12 m. The minutes of the last annual convention were read by the secretary. Report of the delegates to the National Convention was made, which

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

Maryland Exhibitors' League at Baltimore ..... October 28 and 29

Dinner of New Jersey League, at Newark, October 17, 1917.

brought the proceedings to the election of these officers for the ensuing year: Charles H. Hespe of Jersey City, president; Henry J. Rockfeller, Asbury Park, vice-president; J. G. Crawford, New York, treasurer; P. Adams, sergeant-at-arms, Paterson. All were unanimously re-elected. Walter Meyer of New York succeeded Philip Bornsteen as secretary.

At 2 p. m. the convention was adjourned until 4 p. m. to partake of a dinner, to which all those present were invited. After-dinner addresses were made by ex-Governor Fielder of New Jersey, now Food Commissioner of New Jersey; Stephen Bush, Lee A. Ochs and Sam Spedon.

The convention reconvened at 4 p. m., and Lee A. Ochs, the National President, gave a lucid and full explanation of the war taxes on films and admissions, which go into effect November 1st. This matter brought about a general discussion, which ended by the adoption of a resolution that it was the consensus of opinion of the League that the most logical way to meet the taxes which the Government demanded, including admission, film, income, etc., was to increase admission prices five cents.

Another resolution adopted was to this effect: Resolved, that all distributing agents be authorized by their superiors to sign contracts when made with the exhibitors without being obliged to send said contracts for pictures back to the home office for confirmation, thereby preventing confusion and the selling of the pictures contracted for to competitors before the contract is returned from the home office with endorsement. Furthermore, that a copy of this resolution be sent to all exchanges with whom the members do business.

The music license demanded by the Society of Music Publishers and Authors was discussed, and a motion was made and carried that the members refrain from playing all music controlled by the society, thereby avoiding the license until some more favorable arrangement is made.

The advance deposit was gone into. No definite plan of action was reached on this point, but the general sentiment was expressed that a demand for its abolition be made by all members of the League, individually and collectively.

A telegram from a leading film company was read by the secretary, announcing that after November 1st fifteen cents extra would be charged exhibitors on each reel of film. Motion to adjourn, sine die, at 6 p. m. was adopted.

INFORMATION FOR PENNSYLVANIA EXHIBITORS.

A special bulletin containing full particulars of the War Revenue Bill as finally passed by Congress and which levies a heavy tax on theater admissions, raw film and positives was issued on Oct. 15 and distributed throughout Pennsylvania by the Exhibitors League of Pennsylvania. It contains the drastic provisions affecting the motion picture industry, namely, a 10 per cent tax on all admissions with the exception of the five-cent houses; a footage tax of one-quarter of a cent on all unexposed film sold by the manfacturer or importer; and an additional tax of one-half cent a foot on all positive prints sold or leased by the manufacturer, producer or importer. In addition the bulletin contains a partial list of the non-taxable music, which can be used by orchestras, pianists or organists of motion picture houses. It is the intention of Charles H. Goodwin, secretary of the league, to make a drive at this time in order to increase the membership with the view of organizing a stronger and more efficient body of exhibitors for mutual protection.

OREGON EXHIBITORS PLAN FOR BALL.

The Motion Picture Exhibitors' League of Oregon held a regular meeting at Portland October 11 and decided to hold another convention and grand ball, in the near future, the exact date to depend upon the ability to get moving picture stars for the event. The Wednesday preceding Thanksgiving has been selected, subject to change. The arrangements will be in charge of a committee composed of W. A. Graeper, chairman, W. E. Tebbetts, J. B. Washtock, J. J. Parker and J. C. Stille. The new municipal auditorium, the largest hall in the city, is the place proposed for the affair.

Since the successful convention and ball last May, the League has received offers from producers to send stars to Portland if ever another event of the kind was staged and it is these offers that inspired the League members to make their present plans. Last year's ball was conceded to be the grandest in the West and the dancing public in Portland is looking forward to a repetition of the event. Over 3,000 people frolicked with the film fraternity at the Multnomah Hotel at the last affair.

The film men are not given much to serious business and the convention management last time made the mistake of holding meetings on two days. This time it is planned to have but one day for both business and festivities.

PITTSBURGH JOINS THE A. E. A. RANKS.

A Pittsburgh local of the American Exhibitors' Association was formed at a meeting held recently in the Seventh Avenue Hotel. There was an attendance of about thirty prominent exhibitors of the city and surrounding towns. Fred J. Herrington presided, and the following temporary

officers were chosen: President, Frank Lobert, Imperial theater, Beltzhoover; secretary, Fred Karner, Dome theater, Butler street, Pittsburgh; treasurer, George Burry, B. & B. theater Pittsburgh. A committee was appointed to take up the war tax and music tax questions, consisting of John McConnell, Park theater, Butler street, Pittsburgh; Herman Mewis, Mirror theater, Mt. Oliver, and Fred. J. Herrington, Coliseum theater, Mt. Oliver.

Kansas Exhibitors Meet

Successful Convention Held at Wellington—War Tax and Other Problems Discussed.

THAT "patriotism" would be an important factor in the question coming before the Moving Pictures Exhibitors' League of Kansas was a common belief, but that it would be the most important factor in the complete settlement of all the questions brought to notice in the annual convention of the league at Manhattan, Kansas, October 15 and 16, would have seemed a thoughtless prophecy. The questions in mind are first the use of the Liberty Bond pictures, the use of the picture "Who Leads the National Army?" being released by Triangle, the music tax, and the government tax on the moving picture theaters. A better idea of the work can be gotten from an analysis of the meetings.

The first meeting of the convention was called to order by the president, Chris E. Glamann, owner of the Majestic at Wellington at 4.00 p. m. in the County Court House. The first speaker on the program was David D. Rodgers, national organizer of the Motion Picture Exhibitors' League of America. Mr. Rodgers made an earnest plea for cooperation between the exchange men and the exhibitors, showing them that this condition is an absolute necessity between these two branches of the industry. He suggested the passing of a resolution embodying the sentiment of the league in regard to the policy of President Wilson. The motion was made, seconded, and passed. This resolution was wired to the president of the Motion Pictures Exhibitors' League of Americ., Lee A. Ochs, and to William A. Brady, president of the National Moving Picture Industry of America. The exact wording was:

"We, the exchange men and the exhibitors, in convention assembled, pass the following resolution, 'that we support the President and our country in this war, and extend him every assistance in the power of our organization., We ask you to advise the President that the theaters of these exhibitors are at his disposal."

C. S. Edwards, Jr., manager of the Kansas City Pathe office, followed Mr. Rodgers. He explained the use of the Liberty Bond Pictures and incidentally showed a wonderful example of the efficiency that our government is so desirous of obtaining. The Kansas City Pathe office has mapped out a route for the picture, wherein the picture runs for 28 consecutive days, one day in each theater of 28. Somebody suggested the use of paper on the picture, but it was explained that this luxury was not forthcoming with this picture. His speech fairly sparkled with loyalty to our government, and his sincerity and enthusiasm had its effect on the others present. He de..ied the accusation that there was any ill feeling between the Kansas City exchangemen and the Kansas exhibitors.

C. B. Pittenger, traveling salesman for the Kansas City Triangle office, then explained the use of the picture prepared by the war department, "Who Leads the National Army?" which is being released by his office. He suggested the gift of part or all of the receipts of the theater showing the pictures to the National Training Camp Association. Questions in regard to the showing of the picture were answered by Mr. Pittenger, and the general sentiment was in favor of its use.

C. B. Yost, of Hutchinson, supplied the adverse feeling that tends to make a meeting lively. He said that the payment of the war tax was already a great aid to the national government and that this request of the war department to show the picture for the benefit of the Red Cross was going a little too far.

The evening meeting was begun with an impassioned talk by Mr. Rodgers on the combination of certain music publishers to exact a tax or royalty for the use of certain music in motion picture theaters. Mr. Rodgers pointed out that the heavy tax must be paid under liability to penalty of heavy fines or imprisonment up to five years in the penitentiary; but that there was a loophole for the escape of this tax as well as a loophole for the escape of the war tax. He said lists of music were available, of publishers who were not exacting the heavy payments, and that all exhibitors should use this tax-free music. He mentioned that vaudeville houses were not to be taxed; and threatened that if any Chicago exhibitor were arrested for playing music without paying tax, he would insist on the arrest of every vaudeville manager in Chicago who played the music in his house without paying. He added that the musicians' unions were supporting the exhibitors, so that taxed music would not be played by them. There was much discussion of various phases, especially with reference to vaudeville acts in motion picture theaters; but no definite conclusion was reached as to safe procedure. The exhibitors, however, are united in their purpose to oppose a "tax" on their music, and they later agreed to contribute $3 each to help the fight against the imposition. President Glamann said that he would have copies made of the lists of publishers who did not charge on their copyrights, and distribute them to the exhibitors of Kansas.

The discussion on the music "tax" brought out an interesting suggestion from several members, that the older music, not copyrighted, was often the best. F. E. Pattee, of Lawrence, was especially enthusiastic on this subject; he declared that he had been using old songs lately, and found that they fitted the pictures excellently; he was using them almost exclusively on his music rolls. Others commented that the quality of music probably would be improved by the exclusion of much of the modern rag-time and shallow stuff that would be taxed. Mr. Rodgers added that the Wurlitzer company was calling in all rolls of the publishers who are demanding the payments, and exchanging for untaxed music.

The question of the war tax on admissions occupied the earnest attention of the exhibitors for more than an hour. There were positive opinions on many sides of the problem as to what the tax was, what it meant, how it was to be collected, and how paid. Perhaps other districts have been as greatly confused as has Kansas—but the exhibitors here certainly hope not. There were some 20 features on which opinions differed. Many were sure a 5-cent section could be set aside tax-free in a 10-cent house; that seemed impracticable to others. How about people coming in free, on official or private business? Mr. Rodgers said a man coming on business, such as an exchange representative would not have to pay the tax—that sounded good. Children, it seemed agreed, would not have to pay on a 5-cent admission, unless put into a ten-cent seat by the person accompanying them.

Some believed that a child under twelve paying 20 or 25 cents admission would have to pay a one-cent tax. Several emphasized the difficulty of keeping track of the tax—and the suggestion that stamps would be sold in many places, to be affixed by the patrons as they bought tickets, seemed ideal at first, but had great difficulties. Unfortunately the deeper the convention went into the subject, the more complex it became, and at the close there was less understanding of the tax than at the beginning. Mr. Rodgers read a letter recently received from Lee A. Ochs, from Washington, carefully explaining the law, in detail, and pointing out the best ways to follow it. Mr. Ochs' careful description of the method of charging 13 and 18 cents for tickets, and collecting 15 and 20 cents to include the tax, was accepted by many as the most convenient way of handling the matter; but there were some who insisted that the tax must be paid by the patron without the apparent equivocation of including it in the admission. Mr. Rodgers told of the work of Mr. Ochs to prevent the passage of the bill taxing motion picture theater attendance, and of his own familiarity with the act, and the methods of observing it. He made it very clear that the payment of the tax was to be entirely up to the honor of the exhibitor, whatever the details of the collection might be.

President Glamann read telegrams with reference to the dates for starting the material on conservation, but in view of the fact that some exhibitors had already started the series, on October 14, it seemed likely that the desired uniformity in the campaign would be prevented.

Howard E. Jameyson, assistant manager of the Pathe exchange at Kansas City, delivered a stirring address on censorship, giving ideas gleaned during his participation in censorship fights in Illinois and in St. Louis. He declared that in those cases, women and organizations previously quite decided in favor of censorship, had changed their stand; and that it was possible to secure a similar change of front in Kansas, if the proper method were adopted with reference to the women's clubs of the state. He pointed out that this particular time was most propitious for presenting the subject in the new light, because the whole world was aroused on the principle of liberty.

The third and last meeting of the convention was called at 9 a. m. and lasted until 12.20 a. m. The two topics of great importance discussed and acted upon were the music tax and the use of the deposit system.

In regard to the music tax, a resolution was passed by which all the exhibitors present pledged themselves to use only music published by companies outside of the combination working the royalty plan. Each man present contributed $3.00 to a general fund to combat the proposed tax in Kansas. All the exhibitors in Kansas are being asked to subscribe to the fund and it is believed that this request will meet with widespread response.

The Kansas men are very much opposed to any deposit plan and this opposition was evidenced in their reiteration of a pledge made at the last convention at Hutchinson which was to the effect that no pictures would be used from an exchange demanding deposits. Many of the exhibitors in Kansas as well as in other states look upon the deposit in the light of a royalty.

There was also a short discussion of the war tax with no visible arrival at a common interpretation of the law.

The election of officers closed the meeting. Chris E. Glamann, owner of the Majestic at Wellington was re-elected president of the League; W. H. Willey, Mulberry, Kan., was the successful candidate for the vice-presidency; William Meyns, Kansas City, Kan., was made treasurer; Mrs. Charles H. Barren will continue as secretary of the League. A legislative committee was elected consisting of Chris Glamann, chairman, Wellington; R. H. Holmes, Emporia; Will Meyns, Kansas City, Kansas; W. S. Nelson, Great Bend, and C. E. Ochlrich, McPherson.

McPherson was the place selected for the next convention which will be held in April, 1918. The attendance at this convention is expected to be far greater than the one just closed.

MARYLAND CONVENTION DATES SETTLED.

At a special meeting of the Board of Directors of the Maryland Exhibitors' League which was held on Tuesday, October 9, to discuss the plans for the coming convention of Maryland Exhibitors, it was decided that this convention should be held on Sunday and Monday, October 28 and 29. According to the arrangements which were formulated at this meeting, a letter was sent out on Monday, October 15 to every exhibitor in the state inviting him to attend.

The gathering will be held on the roof garden of the Garden theater, Lexington street at Park avenue, on October 28 at about 2 p. m. and it is understood that many questions of vital importance will be discussed, including the matter of legislation which is adverse to film interests. On Monday there will probably be an oyster roast for all who attend the convention and a program of excellent entertainment is being outlined. Those directors who attended this meeting were: F. A. Hornig, J. Louis Rome, E. B. McCurdy, W. Albers, L. A. De Hoff, W. E. Stumpf.

TICKET TAX MADE PLAIN.

The difference between "United States" language and "legal language," such as used in promulgating laws and regulations by the Government, is well illustrated by the difference between the average man's talk and the lawyer's verbiage. For example, when the average mortal wants to give you an orange he says: "Here is an orange for you." But when the lawyer does it he will say: "I hereby and herewith give, set over, convey and transfer to you, your heirs and assigns forever, this orange, with the right to peel it, squeeze it, eat it, suck it, in part or in its entirety, or to make such use thereof as shall be further provded in these covenants," etc.

It isn't for the writer to say whether or not all this legal phraseology is necessary in publishing laws and legal regulations. It is sufficient to note that the custom exists, and that it eats up valuable time and brain tissue to have to study lengthy paragraphs of this kind abounding in lawful language.

For this reason exhibitors welcome with enthusiasm a "hefty" little brochure with the attractive title, "The New Ticket Tax Law" in a nutshell, not only because it explains the entire situation in the simplest form, but because it contains practical, thoroughly tested hints on the best way of conforming to the new tax regulations without inconvenience, and in a manner that won't subject the exhibitor to the suspicions of the Government or to frequent visitations and inquisitions by the government inspector.

This booklet is to be had free for the asking from the Automatic Ticket Selling and Cash Register Company, 1731 Broadway, New York, and is furnished free for the asking to any reader of the Moving Picture World.

Paramount-Artcraft Drive Under Way

Advertising in the Million-Dollar Campaign Already Placed in Sixty Large Newspapers.

TWENTY-SIX million newspaper readers throughout the United States, a percentage of whom probably have not yet become regular screen patrons, will be told of Paramount and Artcraft productions through the million dollar advertising campaign in approximately three hundred newspapers published in eighty-two cities and having a combined circulation of nineteen million. It is easily estimated that the remaining seven million will see these advertisements which in every instance will carry prominently the trademarks of the companies. These in turn will be used by exhibitors in their local advertising. They are obtainable from the company's exchanges.

This means literally that every corner of the country will be reached and that anyone who reads will see the announcements, learn to know a Paramount or Artcraft picture by its identifying mark and ask for these productions. In connection with the drive also will be the campaign in the national magazines and on the electric billboards in most important and conspicuous places.

It means in addition that an immense amount of publicity for Paramount and Artcraft pictures will be added to the already widespread number of articles, reading notices, pictures, etc., that are being published in the papers and magazines.

Besides all previous or contemporary campaigns to popularize pictures of a certain brand and to bring new patronage to the exhibitors in all parts of the country, the drive stands out prominently, and by reason of its importance, by the way in which the money is expended, as well as the amount devoted to the campaign, has attracted the attention of the industry.

This advertising has already been allotted to newspapers in sixty cities and is merely the beginning. Other cities of populations varying between 100,000 and 75,000 will be included in the campaign, which is the most far-reaching ever undertaken by a motion picture organization.

Oro Company Incorporates

Will Release One Six-Part Picture a Month—Isadore Bernstein to Supervise Production.

THE Oro Pictures Company, Inc., with offices at 729 Seventh Avenue, has been organized. H. Grossman is president. The concern will release one six-part production each month. These will be made under the supervision of Isadore Bernstein. The first three subjects, which have been completed and will be released in the order named, are, "Loyalty," "Humility" and "When Destiny Wills."

"We are going to produce pictures and distribute them under the care of a staff of practical, experienced and artistic men, who are expert in their department," said President Grossman, "and these pictures will measure up to the highest standard of the art.

"We have taken over the plant of the Bernstein Productions, Inc., at Los Angeles, and work on production has already been started. We have arranged a co-operative working plan with the exchanges in which the burden of the work and the burden of the expense are not borne by the exchange. We have shown our proposition to the various exchanges, and it has met with the approval of the Modern Feature Film Company of New York, the Boston Photoplay Company, the Celebrated Players Film Company of Chicago, the Abe Kaufman Film Company of Memphis, and other exchanges. All this territory was disposed of in less than ten days, and this was before we had actually began business."

KEYSTONERS PREPARING TO MOVE.

The entire personnel of the Triangle-Keystone studios, which includes over one hundred and fifty players, cameramen, writers, et cetera, are anxiously looking forward to "moving day." Although no official word has yet been received it is rumored that the comedy plant will be moved to the Triangle Film Corporation's studios some time this month or as soon as the mammoth new 304x80 foot stage is completed at Culver City. Many of the players now live near the Triangle-Keystone studios in Hollywood, and it is very likely that most of them will move to Culver City or one of the many beach resorts which are only a few minutes ride from the Culver City plant. Players seem to agree that one of the best things about working in pictures on the Coast is the long bathing season.

Crandall Opens Knickerbocker

By C. L. Linz

Washington, D. C.'s, New Picture Theater Has Remarkable Premiere---Many Distinguished Guests

WITH the streets thronged with society folks, representatives of the army and navy, and official life of Washington, the opening of the Knickerbocker theater at Eighteenth street and Columbia road, Northwest, Washington, D. C., Saturday evening, October 13, became a society event of the season. With a seating capacity of 1,800 and accommodations for many more people standing, the theater was overcrowded for the two evening performances and it was found necessary to turn a large number away.

The initial presentation of "Betsy Ross" was made notable by the appearance on the stage after each performance of Alice Brady, who stars in the production. With a couple of stories and a few songs Miss Brady won her two audiences by storm and made a place for herself among the people of Washington that speaks well for the future patronage of the house when her pictures appear. Others of the stars who came here for the opening of the house were Carlyle Blackwell, Rose Tapley, Belle Bruce, Francis X. Bushman and Miss Beverly Bayne. Each of these were called to the stage by Charles C. Pettyjohn, who was master of ceremonies.

Many Invited Guests Welcomed.

Following the last performance of the evening a number of specially invited guests gathered in the promenade hall, where a buffet supper was served. At its conclusion, Barry Bulkley, on behalf of the board of directors, welcomed those present. "The energy of a few public - spirited citizens of Washington, under the inspiring suggestion of Harry M. Crandall," he said, "has rendered possible this theater We have endeavored to make it second to none in its appointments, worthy of the great capital of a great nation. To keep it so will be the highest endeavor of its management.

Harry M. Crandall.

"While it is particularly gratifying to see in this gathering so many of local and national prominence, especially is it a pleasure to greet our friends from New York and elsewhere who have generously taken of their time to journey to Washington to felicitate us on our inaugural. We laymen should not arrogate to ourselves the conceit that they have come on our account. On the contrary, it is the lure of a name, that strange influence which has spelled success in the motion picture world, which stands for decency of thought in the presentation of subject—the name of Crandall."

Judge Milton C. Elliott was toastmaster, and he introduced the various speakers, included among whom were Hon. Louis Brownlow, commissioner of the District of Columbia, "Washington's Mayor"; Admiral George W. Baird, U. S. Navy; Charles C. Pettyjohn, Louis Selznick and others beside the various actors and actresses named.

Those of the guests who arrived early enough were given an opportunity to go over the theater and to admire the beauty of its architecture. It was built upon plans drawn by Reginald Wyckliffe Geare, an architect of great prominence, who has made an extensive study of theaters, theater-designing and construction, spending a great deal of time traveling to the many large centers of the east and middle west with Manager Crandall with a view to getting the most modern ideas. The Knickerbocker is the result of this intensive planning of two men, leaders in their respective lines.

Among Notables Present.

Their guests at the banquet included Commissioner Louis Brownlow, Major Ray Pullman, superintendent of police; Fire Marshal P. W. Nicholson, Building Inspector Thomas Costigan, Admiral George W. Baird, United States Navy; Judge Milton C. Elliott, Judge W. I. McCoy, of the Supreme Court of the District of Columbia; R. Wyckliffe Geare, Snowden Ashford, Gilbert H. Grosvenor, Robert W. Wooley, commissioner, Interstate Commerce Commission; E. C. Bradley, John C. Hemphill, Col. F. A. Richardson, Robert W. Lewis, Charles R. Light, H. King Cornwell, A. G. Clapham, Felix Feist, Guy Wonders, John Healy, R. E. Barron, manager Goldwyn Pictures; Vivian Whitaker, manager Select Pictures Corporation; Sidney R. Lust, distributor state rights films; Rudolph Berger, manager Kleine-Edison-Selig-Essanay; A. Dresner, manager Exhibitor's Film exchange; Carl Senning, manager Fox Film Corporation; L. M. Day, president Metro Film Service Company; Robert Smeltzer, manager World Film Corporation; George F. Lenehan, manager Vitagraph-Lubin-Selig-Essenay; A. J. Nelson, manager General Film Company; E. C. Wales, manager Universal Film Service; E. G. Evans, manager Mutual Film Corporation; A. M. Beitzell, Joseph P. Morgan, Maurice Davis, Alfred Muelheisen, G. W. Stone, Captain J. Walter Mitchell, Lynn Yeagle, Colonel E. B. Smith, Henry Krogstad, E. D. Carter, R. W. Bulkley, Frank P. Morgan, Frank L. Wagner, Thomas Lipsett, Joseph Lee, Arthur Robb, Tracy Lewis, of the New York Telegraph; Wid Gunning, of Wid's Review; Sam Spedon and Clarence L. Linz, Moving Picture World; Mr. Bell, Washington Herald; J. O. Lagorce and Ernest Johnson, Washington Times; Louis J. Selznick, Charles C. Pettyjohn, George Schaeffer, Mrs. Van Anne, Misses Rose Tapley, Beverly Bayne, Alice Brady, Belle Bruce, also Francis X. Bushman, Carlyle Blackwell and others.

What the Knickerbocker Theater Is.

The auditorium has a seating capacity of 1,800 persons, a large refreshment parlor, dancing promenade, lounge tea room, retiring room and accessories. The building is located at the southwest corner of the intersection of Eighteenth Street and Columbia Road. It has a frontage of 173 feet on the former and of 150 feet on the latter. The main entrance is on the Eighteenth Street side. It is very elaborate in design, being ornamented with stone columns and carved pilasters above. It is protected from the weather by a marquise, finished in gold, which extends to the curb. Within the entrance there is a wide lobby practically the entire length of the Eighteenth Street side, with doorways leading into the auditorium and into the refreshment parlor which occupies the corner of the ground floor. At the south end of the lobby there is a grand stairway leading to the balcony, tea room, promenade and lounge.

The entrance lobby is finished in Caen stone walls with marble floors. This room is twenty feet in height and is lighted by specially designed fixtures which are similar to the beautiful lantern hanging in the entrance hall of the White House, the home of our presidents.

The auditorium takes the shape of a triangle with the stage at the apex. It covers 16,000 square feet of ground and has a height of 45 feet to the ceiling. This plan allows unusual sight lines and gives a perfect view to the stage from every seat in the house. The auditorium is decorated in soft grey and cream tones. The wall panels are covered with cream-golden silk.

The lighting system will prove exceptionally good, although on the occasion of the opening of the theater it had not been gotten under control. There are absolutely no shadows. It is controlled in three circuits, one of which produces an amber light during the showing of the pictures, the other two are purple and old rose and may be turned on during the intermission and orchestrations. There are 500 electric globes used in this lighting system.

Interior View.

Scene on Opening Night.

Front Lobby.

Crandall's Knickerbocker Theater, Washington, D. C.

The heating and ventilating system is original in this house. The architect considered many systems, including the old mushroom system usually used in theaters. After eliminating all of the known systems of heating and ventilating it was decided to do something radical. This has proven very successful. The elimination from the view of the patrons of the theater of the radiators was accomplished by installing in the balcony ten thousand square feet of Vento radiation, which transformed the balcony into an immense radiator. The radiation was installed in three banks and above each bank an eight-foot Typhoon fan was installed. These fans are so arranged that one or more of them will deliver air through the radiator into the balcony space and then through the registers located in risers into the auditorium. The air is then drawn down under the stage and is exhausted above the roof.

This system has been found to be more satisfactory in its operation, due to the flexibility with which it can be regulated. Regulation of the speed of the fans determines the amount of warm air introduced and can be quickly accommodated to the changes in the weather. In extremely cold weather this system allows of recirculation and the theater can be heated to a temperature of one hundred degrees if necessary.

The ventilation of the theater during hot weather is attained by the use of three eight-foot fans under the balcony which exhaust the air, and three twin-eight-foot Typhoon sets on the roof of the building which blows the fresh air into the building at the rate of 500,000 cubic feet of air per minute. It is said that the rush of air into the theater will equal in coolness and exhilaration riding in an automobile at the rate of twenty-five miles an hour.

The promenade and rest rooms are decorated in varying tones of grey and gold. The promenade is directly over the main lobby and occupies a space 173 feet long, 20 feet wide and 20 feet high. The ceiling is barrel vault. This room can accommodate 200 couples during the dancing periods at intermission. It is equipped with a special ventilating system, similar to the one installed in the auditorium. It was in this room that the banquet was held.

The members of the Knickerbocker Theater Corporation are Harry M. Crandall, president; Barry Bulkley, secretary; Fred S. Swindell, treasurer; James Cahill and Tucker K. Sands.

Pauline Curley to Support Harold Lockwood

DAINTY, golden-haired Pauline Curley has been engaged by Fred J. Balshofer as leading support to Harold Lockwood, Metro star, in the forthcoming Metro-Yorke production, "Love Me for Myself Alone," a screen version of Francis Perry Elliott's story of the same name, published in Smith's Magazine. She will have the part of the "wonder girl," Beatrice Forsythe.

Pauline Curley.

Miss Curley has recently won approval as the Princess Irene in the Brenon production, "The Fall of the Romanoffs." She has also appeared in numerous Triangle, Fox, Famous Players, Pathe, Reliance and Pilot features.

Mr. Lockwood's leading woman will encounter a number of old friends in the Metro forces. She appeared with the star himself in "The Crucible," in which she played the sister of the character played by Marguerite Clarke. At that time she confided to her mother that it was her ambition to play a part opposite Mr. Lockwood. In "Love Me for Myself Alone" that ambition will be gratified. Miss Curley will also meet again William S. Davis, who was her director in "Dr. Rameau," a Fox feature. Hs is now directing Emily Stevens in a forthcoming Metro Super-Feature. Still another friend is Frank Currier, who is in the great Nazimova's cast in "A Rose Bush of a Thousand Years," a Metro Super-Feature now being produced. Miss Curley and Mr. Currier were associated in Triangle features.

In addition to her screen work, Miss Curley has posed for well known artists, among them Church, Munsey and Orson Lowell. Her principal appearances on the speaking stage have been in "Polygamy," with Mary Shaw, and in Hans Robert's vaudeville act, "A Daddy by Express." This was when she was playing children's parts. As a child actress, she was also featured in "Thanksgiving," a Reliance picture in which Irving Cummings and Gertrude Robinson appeared.

PHOTOPLAYERS CLUB FORMED BY JAPANESE PLAYERS.

The Japanese Photoplayers Club, of Los Angeles was formed a few nights ago by natives of the land of Nippon who are members of the local film colony. Sessue Hayakawa of the Lasky Company and Frank Tokanaga of the Universal Company were the leaders of the movement to organize the club, the object of which is principally to see that its members do not appear in productions reflecting upon the Japanese race.

In addition to the Japanese film folk, there were present Ujiro Oyama, Japanese Consul, members of the Japanese Association of Southern California and Japanese newspaper representatives. Addresses were made by His Imperial Majesty's Consul and others, in which the formation of the club was highly commended and its members urged to use their best efforts with the producers to the end that the dignity of the race be maintained in all pictures in which their countrymen appear.

NEW NAMES IN CAST OF COMING TRIANGLE PLAY.

Two new players, Francis McDonald and W. L. (Babe) Lawrence, are cast in Director Walter Edwards' new Triangle picture, "The Passion Flower," in which Alma Ruebens is being featured. Lawrence has had previous engagements under the Triangle banner. Both are well known in the motion picture world. The scenes of "The Passion Flower" are laid among the peasant villages of France and Italy and in the Latin Quarter of Paris. P. McCaskill, who has traveled extensively through Europe and India and is thoroughly familiar with the customs of Italy and France, is in charge of the settings. The play will be staged with exact reproductions of the European background, having the same transplanted beauty which made "Wooden Shoes," the story of Holland dikes and dairymaids, a popular Triangle offering.

Griffith Returns

Visited Front-Line Trenches in France to Get Scenes for War Pictures—Was Deeply Impressed

D. W. GRIFFITH, who has been abroad for seven months co-operating with the British War Office in securing moving picture records of events on the French and Belgian battfields, arrived in New York October 15. Mr. Griffith modestly admits that he has brought back with him some official war pictures, which are to be woven into a mammoth spectacle of the world conflict now raging in Europe, and that he is indebted to the English government for its great aid in making it possible for him to get up to the front line of trenches with his camera men, but asked to be excused from commenting upon this phase of his work until it is completed. He is to work in an American finish to his story of the great war.

David W. Griffith.

The American producer looks none the worse for his dozen or more trips up to the front or the several nights of aeroplane raids on London. Asked for some description of the battles he saw about Ypres the American director, who has guided thousands of mimic warriors in his past spectacles, said that any effort at personal description would be as futile as attempting to brush back the sea with a fan.

"Shakespeare, Hugo, Zola—in fact all the great descriptive writers of wars that have gone in the past—would be unequal to the task of giving one an accurate idea of the things that daily happen 'out there,'" said Mr. Griffith. "You come away from it all with an imperishable recollection of depths of mud and vermin, of decay and stench and horror piled on horror, but also inspired by deeds that attain such heights of bravery and fortitude and heroic devotion to a cause that you wish everybody could know it and understand the spirit that is maintained behind those long lines. If this message could get through to every fireside there would be no question about the success of our Liberty Loans or our concerted efforts to see this war through to a finish. Every man, woman and child who cannot get over to the front would want to do his bit to succor those who are doing this heroic work."

"Were you able to get pictures of actual battle scenes and their attendant details as you describe them?" was asked.

"We got some wonderful scenes, but whether our cameras caught the spirit and the message of it all depends upon how our story turns out," was Mr. Griffith's reply. "You cannot work there without striving for this effect, however. Thanks to the assistance of the British officers at the front we caught actual scenes in the first-line trenches and the surrounding panorama which often covered a view forty miles long and from ten to fifteen miles in depth. This is where the motion picture camera is going to be important in writing the history of this war. It is not within the limit of human possibilty for a dozen pairs of eyes to grasp half of what takes place in a modern battle. No one man, not even the general in command, can see a tithe of it. But the camera has been perfected to such an extent that it possesses a thousand eyes and reaches out in every direction so that it can catch the grand panorama one instant and the next it can disclose a minute detail of the most illuminative and atmospheric 'close up.'"

"What modern improvements did you find that assisted most in this work?"

"The new French lenses with their fourteen-inch depths come first," was his reply. "You see they help materially in getting what are technically known as 'long shots' in motion picture work. Then also comes the gyroscope, a miniature combination of the aeroplane and box kite, which is controlled by an electric wire from the field and which can be sent up a considerable height and get bird's-eye effects which a short time back would have escaped the most painstaking camera expert.

"In this way," continued the American director, "one is able to show a charge along a two or three mile front and also to picture the grim work in the mud holes, called trenches, close enough to reveal men actually wounded at their work or to see groups of two or three straining to toss hand grenades over the ridge to the opposite German line but fifty yards removed or to take a chance rifle shot through a three-inch aperture in the soggy wall, and all the time they are wondering how soon they can go forward to that obstructing wall of steel and fire and death only a few yards away. But they are ever going forward.

"It was wonderful work and more exciting than any drama you ever read or dreamed of. I suppose because I am an American I was struck most by the unusual number of American boys I saw in the thickest of these frays. Until I got out to the front I had no idea the flock of venturous fellows from this land who had got over there through Canadian enlistment and were doing their bit. And feeling the lonesomeness of a stranger in a strange land, it seemed to me that theirs was a task just a bit harder than the other fellows, for our boys were strangers, too, and have been fighting heroically beside these messmates, but are now seasoned veterans and hold up their end as well as the best.

"Yes, there were Canadians from Boston and Highlanders from Atlanta, Georgia, not to mention all sorts of infantrymen whose homes were somewhere between the Battery and Harlem. On the French line above Verdun I struck one gallant poilu who had won his way into the Foreign Legion by way of Paris—Kentucky. As the old commonwealth is my native state I was not surprised when he asked me who won the Derby at Louisville.

"An amusing bit of by-play happened on the St. Julian road, just beyond Ypres. There was a view I particularly wanted to sight through one of the trench periscopes, so I crept along the ridge and got up to a first-line trench just in time to hear, in unmistakable accent, a stirring song being sung by a husky veteran operating a Lewis gun, who was on sentry duty. The song wound up its refrain, 'Take me back to Boston, Mass.' There was all the din of battle about us, but I had to smile.

"We got our camera up to this point, but later fell back to a dug-out near the road, and were clicking away when a shell burst just behind and all but smashed the instrument. That camera is now on exhibition in London. Some workmen were rebuilding a demolished dug-out, apparently secure in the thought that shells, like lightning, never strike in the same place, but this was a perverse shell. A few moments later they took eleven dead out of that one hole. It was one of the worst days along the St. Julian road, but I can truthfully say that it appeared to me that for every shell they dropped over the Allied lines I could count from eight to ten that were hurled in their direction from the artillery bases several hundred yards in our rear.

"The air was strident with these shell songs of death whining funeral chants in many different keys. It was like a testing ground for the souls of mankind. When you are up there and see human beings being put to the test of the last fibre of the least infinitesimal nerve you come to understand why the ancients always were sure their departed comrades went to heaven. Such testing makes you understand that any one's soul would be purged in such a fire. Surely this purging will burn the dross from all humanity and leave a world wherein to build a newer brotherhood. And what a brotherhood it must be. As modern war is carried on the need of brotherhood becomes more apparent. Each fellow is to a very great extent dependent upon the fellow next to him. You see infantrymen shoulder to shoulder with bomb throwers. As individuals caught in these terrific charges they are almost certain

to meet death, but if there are two or three of them they are more liable to escape. So you see one is both helpless and hopeless without his brother. I have often wondered since seeing these things if we are not welding a great tie of universal brotherhood which is to outlast the lives of these men who are so heroically finding new truths in the great struggle for the cause of democracy."

Mr. Griffith was asked if he saw the arrival of the first American forces under General Pershing's command.

"Yes, and it would have done your heart good to see the reception accorded our boys. They are getting a different idea of America in England and France since we came in, and I am sure that our efforts there will strengthen these ideas."

Mr. Griffith was asked for his views regarding the outlook for peace, but asked to be excused.

"The question of the war's duration is more or less a political one, and I am not much good at politics. Of this I am confident: It is going to be serious work and we will all have to do our best, but I am convinced that when our forces get into action some American like General Grant will grow out of the American line and get through that heretofore insurmountable wall of German trenches. It may mean greater sacrifices and cost more in men and money temporarily, but some American general, with the blood behind him that Grant had in his last great drive, is going to break through, and once they break through this terrible war is going to come to a quicker ending. That is the true economy in the end—to get it over as quickly as possible."

O. A. C. Lund Directing Sonia Markova

WILLIAM FOX has obtained the services of O. A. C. Lund as director for Sonia Markova, the sensational Russian star, whose acquisition Mr. Fox has announced. Mme. Markova has been busily at work for some time under Mr. Lund's direction in Grantwood, N. J.

Oscar A. C. Lund, who has charge of the direction of Mme. Markova's initial starring vehicle, has been identified with stage and screen nearly all of his life. He was born in Stockholm, Sweden, the son of a distinguished Swedish actress and stage director. When he was two months old Mr. Lund had the role of a foundling who had been left on a doorstep. As he grew older he progressed rapidly from "doorstep roles" to leading parts.

O. A. C. Lund.

After graduation from Upsala University in Sweden Mr. Lund turned definitely to the footlights for a career. For years he was a noted figure in the Folk Theater in Stockholm and in the Royal Dramatic Theater.

The success which was greeting photoplays in the United States led him to come to this country to associate himself with the newer art. Since his arrival here he has written scores of scenarios and has acted in and directed dozens of pictures.

A large cast has been assembled to support Sonia Markova in the film. The principals include Sidney Mason, who played Blackie Daw in the stage production of "Get-Rich-Quick Wallingford"; William Lampe, David Herblin, Albert Tavernier, Anita Navaro, Edith Reeves and Julia Stuart.

PARAMOUNT ENGAGES NEW LEADING WOMAN.

As his leading woman Jack Pickford, the Paramount player, has secured Katharine MacDonald, sister of Mary MacLaren. Miss MacDonald is declared to be possessed of a distinctive personality. Pickford is now at work under William D. Taylor's direction. He has completed the two "Tom Sawyer" films and "The Spirit of '17" is under way.

At Leading Theaters

Programs for the Week of October 21 at New York's Best Motion Picture Houses.

"The Spreading Dawn" at Strand.

JANE COWL made her debut as a screen star in a Goldwyn production entitled "The Spreading Dawn," at the Strand Theater the week of October 21. Among the spectacular scenes is the burning of an entire theater, with the consequent panic of the spectators. There is also shown columns of soldiers marching away to France, and a stirring aeroplane flight. The play abounds with thrilling situations. In the surrounding cast are Orme Caldara, Harry Spingler, Florence Billings, Harry Stephenson, Alice Chapin, Helen Blair, Cecil Owen, Mable Ballin, Edmond Lowe and Mrs. Edith McAlpin.

A zoological study of interest on the program was "Animals of Australia," a chapter from Raymond L. Ditmars' "Living Book of Nature." Other film attractions shown were a Bray animated cartoon entitled "Bobby Bumps—Chef," a new comedy, and the Strand Topical Review. Rosa Lind, Lon Coligon and Joseph Martel were the soloists.

"The Price Mark" at the Rialto.

Dorothy Dalton was seen at the Rialto in "The Price Mark," the first of her pictures to be produced by Thomas H. Ince for the Paramount program. As an added attraction, beginning Monday, Charles Chaplin was presented in his latest photofarce, "The Adventurer."

"The Price Mark" is from the story by John B. Ritchie, and is done with unusual skill. Miss Dalton is capitally supported by Thurston Hall, William Conklin and Adele Farrington. The scenes in the picture open in Cairo, subsequently shifting to the studio quarter of New York. Scenic and educational subjects and the Rialto Animated Magazine were also shown. The soloists were Bela Nyary, Mlle. Madeleine D'Espinoy and Alberta Bachman.

Eighty-first Street Theater Bill.

At the Eighty-first Street Theater for the entire week Douglas Fairbanks was seen in his latest picture, "The Man from Painted Post."

The Broadway Theater headed its entertainment with "The Savage," a Bluebird production adapted from Elliott J. Clawson's story by Rupert Julian. Ruth Clifford and Monroe Salisbury are the featured players. At the Park Theater Alice Brady, in "The Maid of Belgium," and Madge Evans in "The Adventures of Carol."

PARAMOUNT EXPANDING ON SHORT STUFF.

The importance of short subjects in film production is growing daily, and Paramount has found the increased demand justifies the establishment in its exchanges of special sales branches to handle the great quantity of subjects now being released through this organization. The addition of the Sennett comedies and the Serial Department to the list of short subjects has materially strengthened the output in this direction. The full list now includes, besides the two mentioned, Arbuckle Comedies; Burton Holmes Travel Pictures; Klever Komedies, Black Diamond Comedies and the Paramount-Bray Pictographs.

CUPID BUSY AROUND METRO STUDIO.

Three favorites of the Metro studios, some active and others once in the Metro employ, succumbed to matrimony the week past—namely, Irene Howley, Vera Pearce and Valli Valli. Irne Howley is now Mrs. Charles Frederick Tischner. On the legitimate stage she has appeared opposite Lionel Barrymore and Ralph Herz.

Vera Pearce became the spouse of Lieutenant Frederick Willmott Smith, United Stated Army. In addition to enacting a role in the Bushman-Bayne version of "Romeo and Juliet," she also acquired fame as an aviatrix at the time areoplanes bombarded New York City with the first Liberty Bond literature.

Valli Valli became Mrs. Smith Owens. In pictures she was featured by Metro in "Her Debt of Honor," "The Woman Pays," "The Turmoil" and "The High Road."

GOLDWYN BUYS $100,000 LIBERTY BONDS.

Goldwyn Pictures Corporation has subscribed for $100,000 of the Liberty Loan bonds, being the first firm in the industry to answer the call of the national government voiced through a special committee of the National Association of the Motion Picture Industry. In announcing the Goldwyn subscription, Samuel Goldfish said: "I hope that every company in the industry gives its wholehearted support to the Liberty Loan and the action of Goldwyn Pictures in doing so but faintly expresses this company's support of the national Administration in all of its war policies."

Bill Oldknow ana Frank Hall Hook Up

Organize the U. S. Exhibitors Booking Corporation, Which Will Distribute Films at Low Rental.

A NEW contender for the patronage of exhibitors has been organized in New York, the U. S. Exhibitors Booking Corporation, capitalized at a million dollars. Frank S. Hall, of New Jersey and New York, is the president and general manager and William ("Bill") Oldknow of the South and Southwest and North is the secretary and treasurer. The former is known as a large operator in state rights productions. Mr. Oldknow has been in the exhibiting and exchange and supply business for many years.

These two men with their associates, exhibitors and distributors, have given much study, from the exhibitors' viewpoint, of the cost of producing, distributing and playing of special state rights productions. As a result of their examination into present conditions they have formed the nucleus of an organization designed to supply big subjects direct to the theaters without forcing the managers to pay rentals that cover the profits of manufacturers, middlemen and exchanges.

It is expected that by November the new concern will be in full operation in offices in the center of the film district. The first release has been set for Dec. 1. Twelve special productions are planned for the first year, their selection intrusted to a committee on which exhibitors and exchangemen are equally represented. The pictures considered by this "committee of selection" will not only number all productions that appear on the state rights market, but will also include the special efforts of well-known directors who contract in advance to make exceptional features for outright sale to the organization.

By purchasing the world rights for cash and not selling territorial rights to separate buyers, it is planned to eliminate the usual long selling campaign with the extra profits involved in separate deals which the exhibitor is finally forced to pay for by means of high rental prices. A further saving to the exhibitor is planned by limiting the producers' profit to the difference between the cost of production and the selling price for cash instead of having his interest continue during the life of the picture with the usual influence exerted by producers receiving a percentage of bookings to keep rental prices as high as possible. Something new is also promised from the distribution angle. Exchanges now firmly established and doing business will be used to care for the prints of the new organization.

A representative of the new concern located in each territory will take complete charge of the company's business, using the exchange for his headquarters, but working under complete instructions from the main office in New York. He will oversee the maintenance of a carefully figured out one-price rental schedule, one of the main features of which will be the ability of each exhibitor to work out the cost of the pictures for his particular theater. The company's representative will, according to the new plan, be in reality each exhibitor's personal representative in the exchange handling the productions. His first duty will be to see that the exhibitor is charged only the regular price as worked out in the schedule. The prices will be governed by the population of the city, the number of theaters, the capacity of the theaters, the number of days run and the preference of the run. The schedule will be open to investigation by the exhibitor with the representative's assistance in determining equitable rental prices.

A feature of the plan is the guaranteeing by the corporation of box-office winners at the same rental prices as all of the other special pictures it procures for distribution. The announcement of two of these extra productions promises well for the future, and emphasis is placed upon the fact that the main object of the executives of the new corporation is to enable their fellow exhibitors to obtain each season's greatest successes at prices that will allow them to make money for themselves instead of excessive profits for the distributor.

"We believe an organization founded to buy big features for cash with the sole idea of renting them to exhibitors at prices that represent only a fair interest on the investment is sure of immediate and lasting success if honestly and efficiently managed," said President Hall. "The amount of detail work necessary to the correct figuring of price schedules that cover all classes of theaters in all territories was enormous, as was also the detail work connected with the other new feature of our scheme of distribution. But we were very careful to see that every point was covered and we were all ready for a long and aggressive campaign before we made our first announcement to the trade. We are ready now for business. Our first picture, the big Thomas H. Ince spectacle, 'The Zeppelin's Last Raid,' we have reason to believe will prove to be one of the biggest box office winners of the season. Our second feature is a Bessie Barriscale production of great strength, and our committee of selection is also in a position to promise another important announcement in the near future. As to distribution, the M. H. Hoffman Four Square Exchanges will handle our pictures in the many important territories which they cover and other territories will be taken care of by exchanges to be announced shortly. We will release only the best the market affords."

Oldknow Talks of His New Concern.

Mr. Oldknow, the secretary and treasurer of the new company, is one of the oldest exhibitors. His friends claim he has the distinction of being the first picture showman to rip the ceiling from the "store" in which he was exhibiting films and install a balcony. This was over ten years ago in the Alcazar, in Peachtree Street, Atlanta. Then, too, he is credited with being the first exhibitor to install a pipe organ. He was a customer of George Kleine before the days of the General Film.

At the time of the formation of the Universal Company following the split of the Sales Company Mr. Oldknow became associated with Mr. Laemmle and his confreres and the affiliations have continued to this day. He is and for a long time has been the vice-president and general manager of the Consolidated Film and Supply Company, with nine offices spread out over the map from Atlanta to El Paso. In other words, his territory includes the country lying between the lower half of the Atlantic coast line and Tucson, Arizona. In the prosecution of his business Mr. Oldknow has been a frequent visitor to New York, so much so his friends long ago named him "Commuter Bill." The man from Atlanta admits that he will continue to make good on his title, as he expects to spend much of his time in New York.

"I am a firm believer in co-operation," said Mr. Oldknow last week, "and of the possibilities of colossal growth under it. I realize the waste in this business is in the distribution end. Eliminate the surplus distribution charges and large overhead and there is no question in my mind but exhibitors can get films for 50 per cent. less by our co-operative plan.

"Another thing, it is my firm conviction that under present unsatisfactory conditions the men entitled to the profits are not getting them. The producer—the creator of productions—and the exhibitor are the ends that ought to be getting the money. Yet they are the ones who are the least compensated. It is the middleman, the distributor, who is getting the enormous profits. This is where the old system is wrong. We have fixed a maximum price of $50 a day for our productions, and to our franchise holders there will be no higher rental. We are booking now on this basis the six-reel Ince spectacle, 'The Zeppelin's Last Raid,' which will be far more timely when we release it than the producer possibly could have foreseen."

MILDRED CONSIDINE WITH MISS TALMADGE.

Miss Mildred Considine, daughter of John Considine, well-known in the West as one of the heads of the Sullivan and Considine circuit of vaudeville theaters, has been engaged as continuity editor for the Norma Talmadge Film Corporation. Miss Considine is a Chicago girl and a graduate of the College of Fine Arts in that city. She came to New York a short time ago to assist Julian Johnson in his work for the Selznick organization.

Beginning her career as a scenario writer when barely fifteen years old Miss Considine has been the author of numberless scripts produced by the leading motion picture companies. She wrote Triangle's "Easy Money," which is just about to be released and last year adapted thirty-two reels of the Jimmy Dale series. More recently she has been writing titles for the Constance Talmadge productions. Miss Considine played the lead in the first three George Ade comedies produced by Essanay.

TRIANGLE OFFICIAL GOES ABROAD.

Charles M. Parker, vice president of the Triangle Film Corporation, has been commissioned a captain by President Wilson and named "Industrial Commissioner of the American army in France." Captain Parker has sailed to take up his new work. His home is in New York.

Fox Talks "Sunshine Comedies"

Said He Wanted the Best in the World, Then He Called in Henry Lehrman, Who Never Batted an Eye.

WILLIAM FOX, after two years of experimenting and the expenditure of an almost untold amount of money, presents to exhibitors and the motion picture public Sunshine Comedies, confident of their immediate sensational success.

In Sunshine Comedies, he believes he has solved the exhibitor's most troublesome problem—the comedy end of the programme. As an exhibitor, himself, Mr. Fox was forced to the realization that the selection of this part of the programme was the most vexing with which an exhibitor had to contend.

"Why can't we have better comedies?" was Mr. Fox's constant demand of his managers and bookers.

"We are getting the very best the market affords," he was told.

Out of this situation came Mr. Fox's ambition to make the best comedies in the world.

"I am going to make the best comedies in the world," Mr. Fox declared. "I am going to be the first in the field or I will not offer a single comedy to an exhibitor."

Mr. Fox sent for Henry Lehrman, who, while admittedly a master comedy director, was regarded as "too expensive" for the average producer.

"I want to make the best comedies in the world," Mr. Fox told Mr. Lehrman when they were brought together. "It is my ambition to make comedies on a scale commensurate with my other productions. Do you think you can do it?"

Without batting an eye, Lehrman said he could. "But it will be an expensive undertaking," Lehrman added. "I do not care what they cost," Mr. Fox told him. "What I want is to produce the best comedies in the world—remember now, I say the best comedies in the world."

"Who is to be the judge of whether or not they are the best comedies in the world?" asked Mr. Lehrman.

"There is but one judge of any production in which I may be interested," Mr. Fox said. "That is the public. The public judges without prejudice and it is the public that you must please,"

"Now, go ahead and make me the best comedies in the world," Mr. Fox continued. "You have the entire resources of the Fox Film Corporation behind you and you will not be hurried. Take your time, experiment all you please, but remember I want the best. Spend all the money you need, but I must have results."

On this basis Henry Lehrman began the making of Sunshine Comedies more than a year ago. His efforts to enable Mr. Fox to realize his ambition to make the best comedies in the world went unheralded. He worked quietly and quickly on the Pacific Coast, in a specially erected studio. When Mr. Fox visited the Coast last spring, he saw the fruits of Mr. Lehrmann's work.

"Your comedies appeal to me, but remember it is the public that must be pleased," he told Mr. Lehrman. "If the public does not believe them to be the best comedies ever offered, I shall withdraw every one of them. I do not want to produce 'among the best' comedies. I am going to have the best or none."

Sunshine Comedies are going to be released every two weeks—two a month—twenty-six a year. The first three releases of Sunshine Comedies together with the dates are: Sunday, Nov. 11, "Roaring Lions and Wedding Bells"; Sunday, Nov. 25, "A Milk-Fed Vamp"; Dec. 9, "His Smashing Career."

In addition to the three releases announced, there are eight other Sunshine Comedies ready, and in the entire eleven there is not a single mediocre comedy—every one is a masterpiece of comedy—comprising a veritable world's storehouse of mirth.

HOWARD HALL, LEADING MAN FOR EMILY STEVENS.

Howard Hall, well-known actor of the stage and screen, has been engaged to play the leading role of Sir Anthony Jessop opposite Emily Stevens, star, in the forthcoming Metro production, "Alias Mrs. Jessop," adapted from the story of Blair Hall, and directed by William S. Davis. Mr. Hall has a record of more than thirty years on the stage. On the screen he has appeared in a long list of important features. He recently played the doctor in the France Film Corporation's picture version of his own play, "The Natural Law," which photoplay is scheduled for early presentation.

Frank Beresford Triangle 'Script Editor

FRANK BERESFORD, prominent both in the theatrical and motion picture world, has been made 'script editor of the Triangle Film Corporation's scenario department of the Culver City studios. Beresford began his stage career as an actor in the Belasco and Frohman companies. He entered the theatrical profession as the result of having a five-act play accepted by Kirk La Shelle, meeting Mr. Belasco and taking an engagement with Warfield so that he might study the technique of the stage.

Later Beresford played with Sir Henry Irving and helped rehearse the company for a repertoire tour. Other engagements took him with many other artists of note, including Maude Adams, Mrs. Fiske and E. H. Sothern, but during this time Beresford's ultimate aim was that of writing and producing plays and he grasped every opportunity to study dramatic construction. He took up the technical side of stagecraft and soon became known as one of the foremost artists in staging theatrical productions. He put on operas for the Aborus and vaudeville acts for Mort Singer and a western producer. For the former he produced many musical comedy successes in Chicago and wrote a number of variety sketches in the meantime.

Frank Beresford.

When Ned Wayburn wanted an assistant in the production of musical comedies on Broadway, he selected Mr. Beresford as the man for the job. "Midnight Sons" was staged under the direction of Beresford. Besides his theatrical career he has won honors as a portrait painter, one of his pictures being in the Royal Academy at London.

Since entering the motion picture field Beresford held the post of technical director with three big companies in the east and one in the west. He is fond of all outdoor sports and declares himself extremely happy that his new work has brought him to Southern California.

PAUL HURST JOINS UNIVERSAL.

One of the most capable and experienced directors recently added to the producing forces at Universal City is Paul Hurst, who will direct photo-dramas in which Helen Gibson is to be featured.

Hurst recently staged the second series of "Stingaree" stories for Kalem, as well as many other successful productions for that company during an engagement practically of six years.

Previously to joining the Universal, Hurst had been connected with the Signal Company where his work included both directing and acting. In "Judith of the Cumberlands," "The Manager of the B. & A.," "Whispering Smith" and "The Lass of the Lumberlands," Hurst played important parts.

The new director already has finished his first two productions for the Universal—"The Brand of the West" and "The Frustrated Hold-up." Helen Gibson is the principal player, with Mildred Wilson opposite, and Buck Connor, "Hoot" Gibson and a troop of Universal cowboys in their support.

L'ESTRANGE SUCCEEDS CUNEO.

Dick L'Estrange has been engaged to play the part of Blakesley in Harold Lockwood's next Metro-Yorke vehicle, "Love Me for Myself Alone," succeeding Lester Cuneo, who was drafted into military service last week just as he was beginning work in the picture. Mr. L'Estrange is a picture player of long experience, having spent several years with the Lasky Company on the Coast and the last six months with Pathe, supporting Mrs. Vernon Castle, and with Edison in the East.

Popular Picture Personalities

WHO'S WHO IN THE MOVING PICTURE WORLD

OVEY, George. Born in Kansas City, Mo. American parentage. Is five feet, three and one-half inches tall and weighs 130 pounds. Brown hair and eyes. Mr. Ovey does not give the date of his stage debut, but says he has had extensive stock company experience and has played in A Knight for a Day and Forty-five Minutes from Broadway. When he wanted to try out the pictures he started with David Horsley in Cub comedies and he has been the Cub comedian ever since, indeed he is the Cub comedies, and though he mentions Jerry and His Pal, Jerry and the Outlaw and Jerry's Big Raid as the roles he favors most, there is an evenness to the Cubs that make it difficult to select any particular titles from the long list of Jerry pictures. Mr. Ovey likes swimming, boxing, jumping, tumbling and dancing as his favorite amusements, as though he did not get enough tumbling and dancing in his pictures. His muscles never get flabby.

George Ovey.

HAMRICK, Burwell Filson. Born in Los Angeles. American parentage. Is four feet, four and one-half inches tall and weighs 60 pounds. Medium complexion, dark brown hair and hazel eyes. Master Hamrick (he is only eleven) studied for two years in dramatic school, thereby disproving the theory that dramatic school pupils never get a job—or perhaps he is the exception that proves the rule. He made his debut in July, 1916, as Cluck in The Romance of Billygoat Hill, a Universal, and he has been working for Universal ever since. Other parts have been Bobby in Bobby and the Roses, Teddy in Polly Put the Kettle On and Jimmie in Jimmie Straightened Out. He has played in other films, but these parts stand out and suggest that when he gets a little older he will be a real leading man and not merely a leading juvenile. Likes dancing and can swim, dance and sing well enough to qualify as a public entertainer instead of a pest.

Burwell Hamrick

BRUNSWICK, Earl. Born in Mt. Vernon, but does not say which one. American father and Irish-English mother. Is five feet, 11½ inches tall and weights 168 pounds. Dark complexion and dark brown hair and eyes. Mr. Brunswick has been on the speaking stage since childhood—about twelve years, and about five years ago changed over to the pictures, his debut being made in the juvenile lead in Dear Old Girl, a Wharton production. He plays both juvenile leads and heavies, and among the companies for which he has since played have been World, Goldwyn, Lubin and Pathe. He is now a Metro player and had a leading part in Draft No. 258. You can get a lot of variety between juvenile and heavy parts, but Mr. Brunswick learned to speak lines almost as soon as he learned to form words, and it doesn't bother him. He likes all out door sports (of course) and really good literature.

Earl Brunswick.

LAKE, Alice. Born in Brooklyn, N. Y. Her father is American and her mother Irish-American. Just a flat five feet tall and weighs 108 pounds. Fair complexion, brown hair and gray eyes—just the ordinary pair of eyes, but one is gray and the other brown. Miss Lake has had no professional stage experience, but she has danced in a professionally amateur way at private entertainments at the Waldorf and other swagger assembly rooms, and has done pantomimic work. Naturally she turned to the pictures for fuller expression, and she made her debut in 1912 in Her Picture Idol, a Vitagraph. In addition to the eastern studios of the Vitagraph she has been with Arbuckle comedies and is now a Universalite. She still makes a fad of her dancing, and she is also fond of motoring and reading, but best of all she likes theater-going, plays and movies.

Alice Lake.

TELL, Olive. Born in New York City. Five feet 5½ inches tall and weighs 127 pounds. Fair complexion, brown hair and blue eyes. After completing her education in France, Miss Tell took the course of the Sargent school and in May, 1913, made her stage debut in stock in Rochester, N. Y., playing the better part of three seasons in that organization and in Broadway productions, including Husband and Wife, Cousin Lucy, The King of Nowhere, The Intruder, Romance and Under Pressure. In March, 1916, she played her first picture, The Smugglers, with Donald Brian, and has played with Robert Warwick in The Silent Master. Her present connection is with the Empire All Star Corp. When she is not working she is golfing or riding horseback, and is also fond of fishing and reading, but the fad that takes her out of the "all outdoor sports" class is a fondness for collecting beads of all sorts.

Olive Tell

NOTICE.

Players are invited to send in material for this department. There is no charge of any sort made for insertion, cuts, etc. This is a department run for the information of the exhibitors, and is absolutely free to all players with standing in any recognized company. No photograph can be used unless it is accompanied by full biographical data and an autograph in black ink on white paper. If you have not received any, ask for a questionaire and autograph card. Send all three.

STATISTICAL BUREAU,
Moving Picture World.

17 Madison Avenue, New York City.

Haas Building, Los Angeles.

Story of Joe Fisher's Escape

South African Film and Theater Man Had Harrowing Experience Following Sinking of City of Athens.

JOE FISHER, of Fisher's Bioscope, and director of the Grand theater, Cape Town, South Africa, narrowly escaped drowning when the City of Athens was sunk off the port of his destination on August 10. Mr. Fisher was returning home after many months spent in New York on business connected with his company. The story is told in the Cape Times, a copy of which has just reached New York. Mr. Fisher was in boat No. 3, which became waterlogged and overturned five times, resulting in the death of fifteen passengers and four members of the crew.

Two columns of the story in the Times is from the lips of Mr. Fisher, dictated as he lay in bed the day following the disaster, suffering from severe cuts and bruises and shock. Two explosions, one on each side forward of the 5,600-ton steamer, shook the vessel at 3 o'clock in the afternoon. Seven boats left the ship in good order, No. 3 being the last. The ship sank when Mr. Fisher's boat was about a mile away from it.

Joe Fisher.

Boat No. 3 had not been long afloat when it began to leak. The water increased so rapidly in spite of the baling that at 7.25 the boat turned over, throwing the occupants into the water. All managed to get back when it was righted. Four times again the boat was overturned, the air tanks aiding in righting the craft, but each time there were less passengers.

On the last overturning Mr. Fisher by unusual exertion managed to drag into the boat, nearly filled with water, his close friend, Charles More, of Johannesburg. He had left just sufficient strength to prop up Mr. More's head so as to keep it above the water. Just as all the passengers had given up hope of rescue the searchlight of a tug located them. Mr. Fisher lost consciousness as the rescuing craft drew alongside. Three hours later he recovered his senses and found himself in a berth on the tug. In a pair of trousers borrowed from an officer and a shirt loaned by a stoker Mr. Fisher was landed in the early hours of the morning and was taken to his home in his father's automobile.

The foregoing is a bare outline of the tale of Mr. Fisher. In detail it forms one of the most harrowing of the many that have come to us in the past three years. Here are examples of the scenes witnessed by the passengers, in Mr. Fisher's words to the Times reporter:

"The last survivor of the Duckworth family—which consisted of Mr. and Mrs. Duckworth and six children, who were going to Bombay—the others were dead in the boat or had been lost, was little Ethel, a pretty child of twelve years. When I pulled her on board following the third overturning the poor kiddie exclaimed: 'Everybody dead! Everybody gone but me!' At that moment we capsized again. I made a grab for her and got her into the boat, but three minutes later we were knocked over once more and I never saw her again. On the last occasion young Sumner (a friend of Fisher) floated away, and, shouting, 'Good-bye, boys, I'm done, God bless you!' he threw up his hands and sank."

Mr. Fisher's friends will recall that during his stay in New York he was two months in a hospital with an attack of typhoid fever and pleurisy. In view of his weakened condition his escape from death is all the more remarkable.

Be Genuinely Patriotic

BUY LIBERTY BONDS

Air Raids Not Conducive to Sleep

Frank Kneeland, in Ambulance Service in France, tells of his Experiences Near the Front.

UNDER date of September 21, Frank E. Kneeland, a former contributor to the music department of the Moving Picture World, and now in the ambulance service, writes from France to a member of the staff of this paper. Mr. Kneeland's letter in part is as follows:

Two days before we left our last cantonment your letter came to me and I surely enjoyed it. The Moving Picture Worlds arrived soon after, and I have read them as never before, and now most of the fellows have looked them through and will continue to do so until they are worn out.

We arrived here "en repos" Wednesday afternoon. "Repos" is certainly the word, for almost all the boys are at present asleep, and our aim is to do nothing but rest, and I guess we will live up to it. We had an idea we would have little to do at the part of the front where we were stationed last week, but were mistaken. There were air raids around us every night except one. You can imagine it isn't the pleasantest thing in the world to work hard all day and then sit around in an abri waiting for planes to come sailing over at night, for it is impossible to go to sleep when they are near. The night before we left I had been out in the trenches all day and had walked nearly fifteen miles besides being under something of a nervous strain dodging shells as they whizzed over the parapet, hence I thought I should crawl in my car and sleep in spite of the "avions." I had no sooner settled down than I heard a plane coming. Resolved not to move, I waited.

Soon I heard the machine gun sputter overhead. Then I threw the covers off, and was just in the act of crawling out when I was arrested by a tremendous explosion followed by the smell of smoke. Needless to say I ran for the abri then. The chief was telling the fellows to get out their masks, for all seemed to think a gas bomb had been dropped. Fortunately not, and after 2 o'clock the Germans condescended to leave us in peace, for we needs must arise at 5 the next morning.

After a hurried breakfast we departed in groups of threes, as the Germans had been shelling the screened road along which we had to pass all the day before, and it was best to take precautions. At the next village we waited for the rest of the convoy and looked over the shell holes along the road and the mass of tangled wire which bombs had done to that little town. The trip of about seventy-five miles overland was a most delightful one through valleys of orchards, with fruit trees laden until they hung on the ground, while on the other hand we passed through villages which formerly had been prosperous towns, but now nothing remained except a heap of stones and an occasional wall. At 10:30 we stopped in a forest for our lunch of bread, cheese and sardines, after which most of the fellows threw themselves down along the road on stone heaps, in fact any place they could find a space for a little after luncheon nap until the cook could get packed up again.

Soon we were jogging along in the hot sun, and after an hour and a half reached this quiet little town, where we are parked near a mill stream. After parking the next thing is to look for a place to wash, for the Americans must live up to their reputation of washing and dressing all the time. Imagine the howl of delight which rent the stillness when we found a place we could actually swim in. Not many seconds were wasted, and we slipped into the cold water for a wonderful bath. The rest of the afternoon was used in putting up the tent for the fellows to sleep in near the garden where we eat, the kitchen or cuisine being located in the little court of the house. We still continue to sleep in our car, for I think it much more comfortable dark and stormy nights. This morning, however, I jumped up and ran down in my pajamas for a cold plunge before breakfast. It was great, and I have felt like a being ever since.

We are doing, as I said before, nothing except once in a while carrying a "maladi" or sick man of the division to which we are attached to the hospital as the case calls for. We shall no doubt remain "en repos" for ten days, being then called with our division to some front.

I should like to write you about my trip through the trenches and up to the listening post, where I could peek through the little opening and see the Boche trenches not more than 30 yards away, but it is a long story for this time; in fact long enough to write a book on.

FRANK E. KNEELAND.

UNCLE SAM WANTS LABORATORY MEN.

There is an immediate demand in the Photo Laboratory Department of the Signal Corps for trained motion picture laboratory men, and an appeal has been made to the Moving Picture World to send the names and addresses of all such who wish to enlist in the service to the proper authorities at Washington. Here is an opportunity for anyone familiar with the work of printing, developing, joining and inspecting of film to get into the service and to do the kind of work they are best fitted for. Send your name and address to the Moving Picture World, 17 Madison avenue, New York, at once, and it will be promptly forwarded. This is a fine chance for picture men to do their bit.

EARLE FOX, CONSTANCE TALMADGE'S LEADING MAN

Earle Fox has been chosen as leading man in "The Honeymoon," the new Constance Talmadge picture which is now being filmed. Mr. Fox, though one of the youngest men on the screen, has come rapidly into prominence during the past year. His most notable work has been with Mae Murray, Pauline Frederick, and as Gerard Mordaunt with Norma Talmadge in "Panthea." Miss Talmadge and her company are now in Buffalo, where work on "The Honeymoon" is being rapidly pushed. This is an original comedy drama by Lloyd Sheldon, with a scenario by Eve Unsell, and is the last word in up-to-the-minute smart comedy.

Voices from the Past

Picture Production of 1909 Helps to Pull Pennies for the Red Cross Fund at Westwood, N. J.

THE difference between the "then" and the "now" in moving picture production is something to which we give comparatively little thought until by accident we are jogged into realization by an unexpected demonstration of the progress we have made in a few short years. Not long ago it was the good fortune of the writer to be present at a special exhibition given in aid of the Red Cross fund in the Casino theater at Westwood, N. J. After the flashing on the screen of what seemed to be advertisements for all of the village stores and some more, an up-to-date film adaptation of "The Dummy," with Jack Pickford starring, delighted the audience. This was followed by the specialty of the evening, which, by the way, was exhibited in honor of Florence Lawrence, the well-known moving picture star who lent her services unsparingly to the aid of the Red Cross campaign in Westwood.

Florence Lawrence.

The specialty referred to was a one-reel film version of Tolstoy's "The Resurrection," made in 1909 by D. W. Griffith, the now famous director. Miss Lawrence played the star role with Arthur Johnson, gone but not forgotten, playing opposite her. It will be remembered by some of us that in the days when this picture was made Florence Lawrence was known, not by name, but only as the "Biograph Girl," and still in her teens, as the following excerpt from a review of the production, which was looked upon in those days as a top-notcher in moving picture drama, in the issue of May 29, 1909, of the Moving Picture World, will show: "And then, the acting of the leading woman and the prince—how fine and tragic the former is! how excellent the latter! We do not know the lady's name, but certainly she seems to us to have a very fine command of her emotions and to be able to express these emotions before such an unemotional thing as a camera."

It is difficult with the broader knowledge of the art enjoyed at the present day to imagine the crowding of the significance of the Tolstoy drama into the limited space of one reel; yet in the Griffith production the story is clearly outlined and the meat of the drama has been extracted. To be sure, the lack of studio facilities is extremely evident, as well as a finished knowledge of picture direction, illumination and photography. In the old days when this picture was made the players were boxed up in a fiercely lighted space with no attempt made at the finer effects of photography which go so far toward making the success of the picture of today. Here the players were put through the traces to the tune of film footage; and it was not infrequent to hear a director in the midst of a tensely emotional scene shout, "Hurry up, there—cut that! We've only got two more feet!" And then there are the snow scenes, all of which could have been done to much better advantage with the real thing as a background and which were artificially created within the studio.

But in spite of all obstacles the work of the leading players presents as faithful an interpretation of the prince and the peasant as we might look for with all the present day equipments. Florence Lawrence, even in this little one-reel picture, has given a remarkable illustration of emotional acting, and it is to be deplored that her talent is not being turned to account in the same fashion as that of her co-workers of that period. In this cast and in minor parts, besides those already mentioned, were Mary Pickford, Marian Leonard, Owen Moore, Mack Sennett, David Miles, now dead, Mrs. David Miles, Mrs. D. W. Griffith, Charles Ennesley, Herbert Prior and others whose names we are familiar with.

The accompanying picture of Miss Lawrence, taken a year ago, shows her to be the same child-woman type that she was in the days when we knew her only as "The Biograph Girl."

Bessie Love, New Pathe Star

BESSIE LOVE, who has just been signed by Pathe for Pathe Plays, has the distinction of being not only one of the youngest of screen stars, but of having reached the top of her profession in one short year. Unlike many of the favorites of the screen, she did not come to motion pictures from the stage. Miss Love was born in Los Angeles, Cal., in 1900. Living in the greatest photoplay center of the world, it was only natural that all her ambitions should be entered in success in the silent drama. In 1916 this young girl, with braids hanging down her back, went out to Hollywood determined to get an engagement before the camera, it mattered little how small. Mindful of the old saws that "Opportunity knocks but once" and that "He who would do big things must do the small things well," she put her best in the first small part that came to her. The impression that she made upon the director by her earnestness and adaptibility resulted in her being placed at his request upon the list of especially desirable extras. Then came director Jack O'Brien looking for a good type to play a Swedish servant girl in a play in which John Emerson was to be the star. It was not a small part this time and he was most particular to choose a girl who was thoroughly competent. He saw Miss Love doing an extra part in a picture being staged by another director and decided that she was the person he wanted. That picture, "The Flying Torpedo," was the making of Miss Love. From then on she was a factor to be considered. As a direct result of her work in it she was given a part opposite Wm. S. Hart in "The Aryan." The result was that she scored again. When Douglas Fairbanks came to Los Angeles he determined that Miss Love and no one else should be his leading woman. In consequence she was with him in "The Good Badman," "Reggie Mixes In," etc. Then she played with De Wolf Hopper in "Stranded," and then with Wilfred Lucas in "Hell to Pay Austin."

Bessie Love.

For the last few months little Miss Love has been starred in her own pictures, among them being "Nina, the Flower Girl," "A Daughter of the Poor," "Cheerful Givers," "His Daughter's Ring," "Wee Lady Betty,' and the last, "Polly Ann."

Fine as are the results that Miss Love has already attained, great as is her following, the best critics are unanimous in their belief that she has by no means reached the maximum of her abilities. She is very young and ambitious and ready to learn. Her present is brilliant. There is no reason to doubt that her future will be still more brilliant.

ESSANAY PLAYERS DRILL FOR HOME GUARD.

Although many Essanay actors and studio employees either enlisted in the army or navy or were selected for the new national army, those remaining behind are intent on "doing their bit." George K. Spoor has turned over Studio C of the Essanay plant for drilling purposes two nights a week. Nearly a hundred actors and other Essanay employees drill several hours. They represent a unit of the new Illinois Home Reserve Guard, organized by the state officials to replace state militia units called for war service.

Among Chicago men now at the front is, Douglas Weart, a West Point graduate and son-in-law of Mr. Spoor. He is "somewhere in France," where he is a first lieutenant in the United States engineering corps.

Several of the Essanay force joined the officers' reserve corps training camp at Fort Sheridan, and a number are now in training for the new national army at Rockford, Ill.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Interesting Educationals

Two Travel Subjects, Three Industrial, One Culinary, and One Scientific Subject.

Reviewed by Margaret I. MacDonald.

"Temples of China" (General Film-Selig).

IN the 21st issue of the Selig World Library will be found an interesting series of views showing some of the most famous temples of China. Among these are the Temple of Heaven and the five Pagoda temple, remarkable specimens of architecture and beautifully fashioned. The temple sheep herded by their shepherd afford some picturesque scenes.

"Picturesque Venice" (General Film-Selig).

Some of the most attractive scenes that have been photographed of the City of Venice are shown in the 21st release of the Selig World Library. Here we pass with the cameraman along the canals in the residential section of Venice, over the bridge of the Rialto, and finally to the famous St. Marks. We glance in passing at many points of interest, including the Bridge of Sighs, and marvel again at the picturesque beauty of all about us.

"The Sponge Industry in South America" (General Film-Selig).

A nicely illustrated description of the sponge industry as it is conducted in South America is found in the Selig World Library No. 21. Here we see the fishermen donning diver's suits and diving to the bottom of the ocean, bringing to the surface with them sponges of all sizes. We learn from the picture that the tubes of the sponge are lined with live flesh, and that the sponges are laid on wire screens in the sun a sufficient time to allow this flesh to decompose before trimming them and putting them through the cleansing which prepares them for the market. An interesting subject.

"Cutting a Diamond's 57 Sides" (Universal).

In the Screen Magazine No. 44 will be found a lucid illustration of how small but precious pebbles, which to the unpracticed eye appear much the same as any ordinary stone, are treated for the purpose of revealing their wonderful lustre, and thereby adding to their market value. In the picture, after looking at the diamond in its original form, we watch the expert diamond cutter at work. Before being cut the stone is mounted in molten metal, which, when cool, is tooled down close to the stone. The finished diamond contains fifty-seven sides, each of which has been ground with diamond dust and oil on a soft steel disc revolving at the rate of 3,000 times a minute. The picture is unusually interesting.

"Humpback Whaling in the Pacific" (Paramount-Bray).

The illustration of humpback whaling contained in the 90th release of the Pictograph is a good one and was photographed especially for the Bray studios. The ship on which the hunters embarked sailed from New Zealand into the waters of the Antarctic Ocean, and returned months later after meeting with splendid success. The chase is followed through a sea of icebergs, and when within shooting distance the great harpoon gun in the bow of the boat is loaded and the harpoon slipped into place, and finally the big whale is shot and towed in by means of the rope attached to the head of the harpoon, and lashed to the vessel's side. Once at the whaling station it is relieved of its blubber, from which the valuable oil is rendered. Every detail of the chase is shown in this picture, which will be found thrilling and interesting as a part of the Pictograph.

"Uncle Sam's Hints to Housewives" (Paramount-Bray).

Commencing with the 88th release of the Pictograph there will be found a series of "hints to housewives" that are of value. The 90th release, with the aid of the Cornell University's Domestic Science Department, shows us how to replace meat with compounds of vegetable ingredients temptingly prepared. Not only are instructions given, but each step in the preparation of the food is graphically illustrated, so that it can be duplicated readily in any home.

"Operation of the Aeroplane Gun" (Paramount-Bray).

The 90th release of the Pictograph contains another of the Leventhal animated mechanical drawings. This drawing shows the exact method of operating the aeroplane gun, and is of great interest at the present time. The allied aviators are equipped with tractor aeroplanes which mount machine guns, the operation of which is entirely automatic. This is the type of machine which is illustrated in the picture. It is mounted above the head of the aviator, and the connecting rod joins its operating mechanism to the main shaft of the aeroplane motor. It is adjusted so that at the touch of a lever the motor automatically discharges the gun without the aviator having to more than steer his plane.

Crime and the Moving Picture

The Subject of Juvenile Delinquency as Traceable to the Film.

Discussed by H. F. Sherwood, of the National Board of Review.

THE idea that much juvenile delinquency is traceable to the movies is widely held. The National Board of Review of Motion Pictures investigates all accounts coming to its knowledge of criminal actions on the part of the juveniles credited to the imitation of scenes in motion pictures. The results of the investigations indicate that the burdening of motion pictures with the responsibility for delinquency is as reasonable as it would be to place the onus on a circus performance. A recent case illustrates this fact.

Two or three weeks ago the city press published a story of a Brooklyn boy by the name of Morris Cohen who nearly hung himself while, it was stated, he was imitating a scene in the movies. Morris, twelve years of age, according to the accounts, in company with other boys, was re-enacting a film scene on the roof of a tenement house. He volunteered to be the "traitor." A gallows was erected on the roof and so placed that the guilty person should hang over the edge. It may be added that it was stated in one account that the house was three stories high, and that the victim was likely to fall sixty feet. Not many apartment houses in New York City furnish such spacious rooms as this would indicate.

The facts as reported by the investigator of the National Board of Review were as follows: Morris said there were no boys on the roof except himself, and that he was playing with a rope. He placed the rope around his neck as he had seen it done in the picture, so that it would not fall to the backyard. In doing this, the other end of the rope caught around the chimney. He tripped and knew nothing more until he regained consciousness in the hospital. The boys reported to be with him were interviewed and said they were elsewhere. One of them, however, who was on the fire escape of the next house, saw the accident and screamed. Their statements were corroborated. According to his teachers, Morris was "backward."

It is to be noted from this report that the boy did not see anyone actually hanged in a motion picture. He simply saw a rope placed around a man's neck. Nothing further was shown. As a matter of fact, it is doubtful if any motion picture company would attempt to show a film of a man in the act of being hung. It certainly would be eliminated by the National Board of Review.

Sometimes investigation reveals that there was no foundation for the account whatsoever. This was true, for instance, of a case reported in a Kansas City paper. In the course of a half-column story, it was stated that a certain fifteen-year-old boy, after watching gentlemen burglars in the movies, had perpetrated at least thirty robberies. He was said to have made such a confession to the police. In-

quiry of the appropriate city officials of Kansas City resulted in the statement that the boy had a record of crime before he was arrested for the robberies which were the basis of the article; that he had escaped from the detention home where he was awaiting trial, and that the detective who arrested the lad said that he could not recall any conversation that the boy had had with any person, in which his career in crime was attributed to suggestion from motion picture films. This officer added that he felt that the reporter was responsible for the statement.

This corroborates the results of other investigations which tend to show that many of the cases in which the films are blamed are those of youngsters who either already have a record of delinquency, or are mentally defective. Last year certain Wisconsin papers published stories regarding boys "jailed as a result of lurid films inspiration." Two lads, twelve years of age, when arrested for seven incendiary fires, had testified that they "saw it in the movies." Investigation revealed that one of the boys had been declared a mental defective.

A social worker who conducted a city-wide investigation of the recreations of children in New York City last year, which included one hundred stories taken from newspapers dealing with crimes said to have been suggested to boys by motion pictures, found that there was no foundation for the statements in the cases of eighty-nine. Of the remaining eleven, only one boy could fairly be said to have received the actual suggestion for his crime from pictures which he saw at a motion picture exhibition.

It might as well be held that circuses are to blame for the broken arms and legs of small boys, and the league baseball games are responsible for the cracked heads and bruised fingers of youthful baseball enthusiasts. The motion picture has been much maligned by those who credit it with being the chief motive for juvenile delinquency. The National Board of Review seeks to eliminate from motion pictures anything which, if imitated, would be a basis for crime.

In closing, something may be said regarding a recent assertion made at a convention of representatives of one of the largest religious denominations of the country to the effect that upwards of fifty per cent. of those attending motion picture theaters are young people, and that these pictures are causing a great amount of crime. This sweeping statement is self-evidently not based on accurate knowledge. A recent survey of recreations made in the District of Columbia by the Children's Bureau of the United States Department of Labor showed by actual count that in seventy-three motion picture theaters less than one-fifth of those present were under eighteen years of age. This tends to corroborate other data of the same character. Crime is a longstanding evil. The inciting impulse in the case of the young is very frequently declared to be the prevailing forms of recreation. Once it was fiction. Now it is the movies. Doubtless at one time railroads, shortening the journey to wicked cities and perdition, were considered by many to be abettors of crime.

Interesting Material from Gaumont

A Couple of Industrial Subjects Appearing in Reel Life No. 79 Worthy of Special Note.

GAUMONT'S Reel Life No. 79, which is scheduled for release on the Mutual program for November 1, contains a couple of subjects of unusual interest. The first, "Building Our Wooden Fleet," shows us scenes in Southern sawmills which are now working night and day preparing the four hundred million feet of yellow pine for building the wooden ships during the next year. This picture, which was taken in cooperation with the Southern Pine Association, shows the felling of monster pines, as well as their conversion into lumber in the largest sawmill in the world. And in addition to this we see the building of a ship and the launching of the largest combined freight and passenger ship ever constructed in the South.

The second subject of interest is entitled "Important Industries of Argentina." The picture tells us that Argentina now ranks second only to the United States in its exportation of wheat, cattle and hides. In it we see cattle arriving from the pampas, and their final conversion into beef. The method of canning beef is also shown. Other scenes in the picture show a big flour mill on the Rio Plate and the shipment of supplies to feed and clothe the war-ridden nations.

ITEMS OF INTEREST.

The following are longer dramatic pictures for the family and for young people which have been used successfully for special programs in theaters:

Artcraft—"Rebecca of Sunnybrook Farm," "Down to Earth;" Bluebird—"Mr. Opp," "Mother o' Mine;" Fox—"Aladdin and His Wonderful Lamp,' "Every Girl's Dream," "Jack and the Beanstalk;" Goldwyn—"Polly of the Circus;" K-E-S-E—"The Star Spangled Banner;" Mutual—"Charity Castle;" Paramount—"Bab's Diary," "The Varmint," "Little Miss Optimist," "Seven Keys to Baldpate;" Triangle—"Borrowed Plumage," "In Slumberland," "Wee Lady Betty," "Wooden Shoes," "Polly Ann;" Universal—"Man Without a Country;" Vitagraph—"Mary Jane's Pa."

* * *

Although only three years old, the better films movement has spread from sea to sea; during the past year it has achieved a loose form of organization, has established a regular means of communication between its members, and has been encouraged by seeing much progress made along the lines of the ideals which it has supported. The September Bulletin of the National Committee on Better Films says: "The strength of the movement is indicated by the fact that several producers of motion pictures are specializing in the making of pictures which will meet the requirements of the lovers of 'better films.' Two which are just placing their pictures on the market may be referred to here. They are The Goldwyn Pictures Corporation and the Thomas E. Edison Company with its 'Conquest Pictures'." The Goldwyn pictures are features, such as Polly of the Circus—a splendid picture—and Baby Mine. The Conquest Pictures aim to present a balanced program and will be more fully discussed later.

Picture Career of P. A. Bloch

Recently Promoted New York Branch Manager of General a Thorough Student of Trade Conditions.

SINCE his very recent appointment as manager of the New York City exchange of General Film Company, P. A. Bloch has been very busy organizing his forces for an enlargement of business by this branch and in establishing contact with the exhibitors in his new field. He comes to the metropolis after a highly successful regime as head of the Philadelphia branch of General Film and has been from the beginning of his film career an energetic student of trade conditions in every phase of the industry.

P. A. Bloch.

Back a number of years ago Mr. Bloch was engaged in business in Bay City, Texas, in a line far removed from the film game, by day. By night he conducted a motion picture theater in that town. His experience was then that of many a pioneering exhibitor. Making a promising thing of the picture show end of his activities, he gave up all other activities to devote himself to it. He branched out into states rights activities in the Southwest, which he kept up for some time. He was, however, not satisfied with results, and, suspending operations, made a point of going to New York to investigate the film game at its very headquarters in order to broaden his outlook upon it. Greatly benefited by his experience, he then went to Dayton, Ohio, where he undertook the management of the new Audubon Duplex theater, then considered a hopeless proposition from a remunerative standpoint. Of this he made a conspicuous success for the owners. He entered the exchange field then at Cleveland, becoming manager of the World Film office. After a term there he went to Philadelphia for the General, and has been shifted now to New York. Mr. Bloch's success is easily understood when it is known that he combines with an energetic nature and a bull-dog firmness and persistency a highly modern business instinct and a keen appreciation of conditions.

Spokes from the Hub

By Marion Howard

BY all odds the most pretentious and best acted picture seen here in many months is "Barbary Sheep." It gave delight to lovers of the artistic, as well as to admirers of Elsie Ferguson. With the combination of Maurice Tourneur, Lumsden Hare—a credit to his dad—and Pedro De Cordoba, to say nothing of splendid scenery and photography, we get here an offering by Artcraft hard to beat. We liked the psychological idea here and the delicate handling of novel situations on the triangle business. As the Arab, De Cordoba was ideal, and Miss Ferguson is some find, for her name will carry sure.

* * *

"Polly of the Circus" naturally was a go, for we all have a sneaking regard for the sawdust ring and like to turn the hourglass back. Here we had the real stuff, but poor little Mae Marsh did not get into the picture until half over, and then only incidentally. (My neighbor exclaimed, "Gee, but that's Billie Burke." His chum promptly said, "What—with those legs? Not much.") Certainly the director should have advocated padding. Anyhow, she does look like Billie—neck up. There was an inexcusable slip in staging the race track scene, for we saw at least two of our flags with the union down, when no one seemed in distress except the villain who lost the race. It is scarcely the time to show such indifference or ignorance of flag etiquette and all about me sharp criticism prevailed—even the children rebelled.

* * *

The Film Club started its fall meetings with a patriotic twist. Among new members is Charles Miller, formerly of the Hub, now a conspicuous director of big pictures and at present in New York to direct Norma Talmadge for two years. The club president, Marion H. Brazier, told of the individual doings of members during the summer and presented the new vice-president, Mrs. William H. Foster, who gave an outline of the work of her Community Motion Picture Bureau in placing suitable stirring pictures in army camps in many states. A tribute was paid the club president by the hostess of the evening, Mrs. Marie D. Faelten, for her unceasing work since early summer in making small books of cheer for the convalescents in American Red Cross hospitals in France and elsewhere, hundreds having been circulated in the wards "over there" and gratefully acknowledged by the surgeons in charge. One club member. Mrs. Edgar M. Young, a devotee of the pictures, has gone to France as a volunteer worker for the Duryea relief among the refugees. She has a son at the front.

* * *

Well, I did not like "The Hostage," with its tactless treatment of war situations and the "pot and kettle" titles, though in no way suggesting this war. "Wally" Reid deserved better and doesn't his new leading woman look like his wife, Dorothy Davenport—same expression and cast of features and named Dorothea at that? The picture has no special lesson and does not make for the kind of entertainment we want these days. The torture scene was too harrowing and needless.

* * *

I saw a splendid Fox play the other night at the Fenway with Virginia Pearson well supported in "When False Tongues Speak." Here we get a good mixture of light comedy and domestic difficulties and a bit of triangle thrown in. Miss Pearson is a beauty and takes a close-up "without fear or trembling"—evidently. Dainty Claire Whitney, soon to be here with Clara Kimball Young in "Shirley Kaye," was pathetic in a thankless part, but furnished a foil for Miss Pearson's tropical beauty. The play is convincing and well handled.

* * *

By all odds the most sympathetic play, written, too, around a song, is "Mother o' Mine." Rupert Julian, who directed it and plays the son, is, to my mind, one of the best screen players we have. Will you ever forget Ruby Lafayette as the mother in this play? Think of it, past seventy and able to hold an audience and bring tears to all eyes. Her whole manner and smile, her devotion to the boy and all the rest of it was a sermon which no pulpit can preach. It is a Bluebird and a gem.

* * *

"Exile" may well be exiled until the star thaws out and the play given another title. My critical neighbor said: "Poor Hamilton, he is doing his best to keep from shivering." Petrova has a big following and is picturesque in her many fine gowns worn perfectly, but give me a flesh and blood heroine. Wyndham Standing is some villain and all the sets were splendid. "Paradise Garden," with Harold Lockwood and a fine company, to say nothing of its being an excellent picture, is a credit to Metro. Watch Virginia Rappe, for she has a great future as vampire or heroine. The first fight customary between Lockwood and Cuneo was well done, the villain being thrown over a balustrade to a nice soft sofa conveniently placed—still it took skill to land him unhurt. Vera Sisson is a peach.

* * *

"For France" gave Edward Earle an opportunity to repeat his good work while with the Edisons with little Viola Dana. The plot was a bit wobbly, but the fine acting of all puts this over. There was Mother Maurice and Frank Anderson, while Arthur Donaldson played the invader officer perfectly. This was a patriotic play with some good fist fights and airplane stuff and undoing of the enemy. The house applauded this vigorously.

* * *

Pauline Frederick, being one of the Hub's own, the fans filled the theaters showing "Double Crossed," which did not quite satisfy older screen patrons, though "Polly" looked and acted her part well as we have learned to expect. On the same program at one theater we had that delightful comedy "Charity Castle," about which I have read very little and wonder why, as this is what we are clamoring for—a natural picture appealing to all in front with the spirit of cheer predominant and character types doing their bit. That trio—the bum, the burglar and the stranded tragedian—were great! Spottiswood Aitken was some actor when he attempted Shakespeare's lines to a small but delightful audience of four. Mary Miles Minter was the heroine and her conversion of the grouch was natural and compelling. There were some good scenes and the support was way up.

* * *

"Seven Keys to Baldpate" with the only George Cohan packed our theaters—naturally. "Lost in Transit," with George Beban and Helen Jerome Eddy of the Pallas players, was great, especially showing the love of and by little children. I take off my hat to Kathlyn Williams as the author, for here we get a distinctly human play with a lesson.

* * *

Mrs. Ayer at her theater puts on the late Triangles and they are full of life and character work. Saw "Mountain Dew" capitally done by Margery Wilson, Charlie Gunn (he of the perpetual smile) and that clever Thomas Washington, who did a darkey servant whose front name was Theodore, his last that of G. W. and who caused good healthy laughs.

* * *

"Little Meena's Romance" was a fine vehicle for the demure Dorothy Gish. In this play we get some good stuff on the Pennsylvania Dutch, their thrift, cleanliness, and oddity. This is a wholesome play sure to get over. That week we had "Persnicketty Polly Ann," sensibly changed now to "The Little Reformer." Why the Pollyanna author and producers sued on this is beyond us, as there is no resemblance between the two, except that the heroine was the embodiment of cheer. Good small town picture, and Bessie Love will always win for her compelling personality. Another Triangle hit is "Flying Colors," with the dependable William Desmond and capable support.

* * *

"The Outcast" is very strong as well as daring as to morals, though at no time does it offend, treated as it is by David Powell, our handsome villain in "Gloria's Romance," and that clever player, Ann Murdock. In the second scene we get a bit of business like that in "The Passersby," when the bored hero calls in a derelict whom he sees in the storm from his window. This time it was the woman to get the bid and she was some sight on entering. Then came the transformation in two lives and what the house likes—the happy ending. I call this an artistic offering of the Mutual's.

* * *

Notwithstanding the fact that Otis Skinner has signed with Herbert Brenon for Kismet, a high brow critic here comes out with sarcastic comment, quoting alleged remarks of Mr. Skinner about "the remoteness of it all despite the blither," and puts the actor in a false light in his sneers. Anyhow, Mr. Skinner, who is nothing if not a gentleman, will be in good screen company when we think of the late Sir Beerbohm Tree, Forbes-Robertson, who is to do "The Passing of the Third Floor Back;" Edward Sothern, the Barrymores, Cyril Maude, Sir John Hare, Robert Mantell and countless others who are stars in a firmament of players.

Grinding the Crank

With Thornton Fisher

"TOUGH luck," said the famous director as he witnessed a terrible auto accident. "Yes, tough luck," quoth he. "Just think what a peach of a scene that would have made if my camera man had been along."

* * *

Saxophone solo by male quartet:

Little Jack Horner sat in a corner
Eating a custard pie.

He put in his thumb and just as he was about to partake thereof the comedian seized the pastry and smeared it on the comedy cop's phizog.

JOHN FRANKLIN JENKS IS PRESENTED WITH A CUP UPON HIS RETURN FROM THE FRONT—OF STEVE'S CAFE.

* * *

Epes Winthrop Sargent says in his department "You cannot play much of a tune on a triangle. Don't try to."

Yes, and you can't dance a hesitation waltz on a red hot stove, either!

* * *

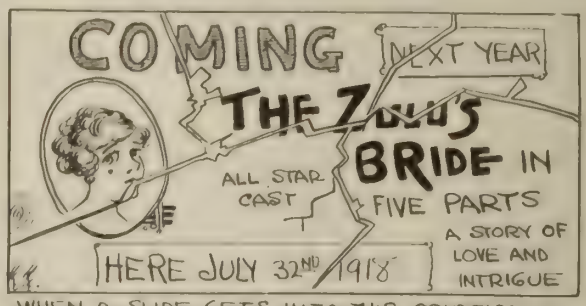
Let's sing a two-step.

The old home ain't the same it was of yore
Since Nellie's got the picture-going craze,
That girl is off her bean
Since she went to see Maxine
And she's gone to town to act in picture plays.

* * *

"What line are you engaged in," inquired the kindly gentleman of a man on Forty-fourth street. "Moving pictures," he replied as he carried a portrait from a picture framing establishment and deposited it in a truck.

The most strategic position from which to gather honest-to-goodness picture reviews hot off the bat is in the actors' lunch room around the corner from a studio.



WHEN A SLIDE GETS INTO THIS CONDITION IT OUGHT TO BE CANNED.

* * *

No, Arthur, "Drum-fire" doesn't mean the racket the drummer makes when a battle scene is shown.

* * *

No, Ignatz, a "curtain of fire" doesn't mean an asbestos drop.

* * *

Our own little review.

"Six Nights in the Subway" or "The Straphanger's Dilemma."

This is a story combining pathos and comedy. The first scene shows the famous author Hoosa Crook amputating a jitney from his pocket at the subway ticket office preparatory to making a study of the underworld. A thrilling scene follows, showing Hoosa Crook reading the advertisements on the station platform. In the sixty-ninth scene the famous author rises to offer his seat to a lady when—merciful heavens! it is his wife—whereupon he resumes his seat. The climax is reached when Crook suggests to the conductor a cure for sneezing, to which the conductor (according to the title) says "I didn't sneeze, I simply called out the station."

* * *

One of the boys in the M—— offices lost ten bucks on the "World's Serious." He intended to bet on the winners and didn't.

* * *

Ben Grimm had a bad week. He only flagged seventeen human chickens, and is remaining up after "lights out" to perfect his wig-wagging system.

* * *

Here comes the elevator. S'long.

I'VE SAW THAT WOMAN IN PICTURES SOME PLACE!
THAT'S IT! NOW TRY IT ONCE MORE AND WE'LL SHOOT!
JUST A FEW MOMENTS, MADAM—PLEASE, I BEG OF YOU!
I'D LIKE TO KNOW WHY A LADY CAN'T CROSS HER OWN STREET!
DON'T GO DOWN THIS STREET, CAPT-ATTA BOY!
MOVINK PICTERS. EH?
FLAGGING TRAFFIC AND PEDESTRIANS WHILE A SCENE IS BEING SHOT.
THORNTON FISHER

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Advertising Copy.

PROBABLY many exhibitors will be interested in the question of marking copy for the printer, raised by an old friend of the department, who makes a valuable suggestion that you send in a duplicate of your advertising layout with the advertisement that is the result. He writes:

> It would be a help to many of us if the different advertising men would send in a sample of their advertising copy for criticism and reproduction, thus giving us all a chance to learn how to get the desired effects. I recall an instance while I was in a former connection where one of the owners insisted that in preparing ad. copy the larger lines were to be underscored and, if still larger, two or more underscore marks were to be employed. He called in one of the biggest advertisers among the local men and, to my surprise, this man decided that the underlining method was the correct way. I held that the letters should be written into the copy the actual size desired. The printer would, no doubt, understand and follow the underlines, but that doesn't make it right, does it?

Our correspondent is destined to receive another surprise, for any agency man would decide just as the arbitrator did in this case, that the method was common custom; indeed, where a printer sets much copy for one advertiser and comes to know the latter's ideas, the underline method is all that is necessary. There is no one definite and positive way of getting up advertising copy for the printer. Any methods that will get results is good, and the best is that which will give the best results. The underline method gives good results where the printer knows what the advertiser wants or where the advertiser does not know exactly what he does want. Many advertisers cannot prepare their copy any more definitely than this and yet they get good results where they work with good compositors. If we had dealings with only one or two typesetters, and they knew their business, we would not trouble to get up an elaborate layout. We would typewrite the lines on a sheet of paper, without regard for size or proportion, we would underscore the least prominent display lines with one mark, give two to the larger lines or three or four or five or six as the relative importance of the lines seemed to demand. Then we would mark the space the advertisement would occupy and let it go at that. Any pronounced error could be corrected in proof. That is the simplest form of advertising writing, and one largely followed.

Still Other Ways.

The next step is to write your copy, but to mark the size of the type instead of using the underscore marks. Here you write the copy on the typewriter without regard to proportions of the actual writing, but you mark the point or line sizes instead of using the lines. You mark one line to go in a 24-point letter and another in a 30-point, or you call a 24-point letter a two-line letter or a 36 a three-line letter, and so on, the standard being the pica letter of 12-point base.

Being still more exact, you may clip from old advertisements—your own or others—the type faces you like and paste bits of these samples in the margin of your copy to show just what face you want, being careful to select the faces the printer has. This insures your getting a bold face when you want black and a lighter letter when the line should not be so pronounced.

The next step is to mark the special lines with the exact size *and* face required. You call for a 30-point Cheltenham bold for this line and a 24-point Cheltenham bold italic for another, and so on. In preparing advertising copy for two or more papers you cannot be so explicit, and it is better to give the size only, since no two offices have precisely the same equipment of type. In preparing the advertising copy for a string of New York theaters, we used to send to the advertising agent the sheets of copy, and the agency would send the copy to any one of four or five offices with a demand for extra proofs, these extras serving as copy for the other papers. We never knew what office would get the job, as the work coming into the agency was divided among the different offices, and so we merely marked the copy for size, and we practically never had to make important changes. We typewrote the copy on regular sheets and added a "2 li" for a two-line letter and so on. Italic or full face in the body type was specially marked. Most theaters followed the same plan, even for three sheets from type, and it was only in laying out 28 sheets that a rough layout was supplied.

Where Sketches Count.

But until you can visualize type as the director visualizes a scene from the written words of the continuity, it is helpful to sketch a layout for the printer, more to show yourself than to show him. Here you get a space either just the size of the space you are to take or double the size. The banks of body type are not marked in, but are written as separate paragraphs and numbered or lettered to correspond with similar numbers or letters on the layout. The same thing can be done where the advertisement is laid out in a series of panels or panels with display. If you will turn back to the issue for May 5th of this year you will find an excellent example of the way Dave Udell does it, together with the advertisement that resulted from the layout, or you can find an example in PICTURE THEATRE ADVERTISING from copy by John William Kellette. It will be noted that both of these name the type faces they require, knowing them to be in the cases, but if you indicate the size and general style of what you want, the printer will give you the nearest he can come to the order.

Personally we believe that the best results come from naming the faces, if you can name them correctly and can see how they will look on the page, but until you can do that, we think that the average Exhibitor will get the best results by merely underscoring the matter to indicate the relative values of the lines and leaving the rest to the printer. It is only when some special layout is required, or cuts are to be set in that the sketch is really worth the trouble it entails. Then we recommend a drawing board, a T-square and triangle with a pica rule and a pair of dividers. Use the square and triangle to outline your space and to give you straight lines across, taking your measurements from the pica rule with your dividers. It makes the work much easier.

Now that the matter is under discussion, will big advertisers please send in their layouts on *white* paper, done in ink?

Spreading Out.

C. W. Bartlett and Son send in a page advertisement for their Majestic theater, Fairbury, Neb. It announces the addition of the Paramount service to their program and three-fourths of the page is taken up with this line of attractions. We show the top of the advertisement. The bottom is divided between Bluebirds and Vita-

Paramount Pictures
Quality in Photoplays
THE MAJESTIC
Every Monday & Tuesday Matinee and Night
Every Thursday & Friday Matinee and Night

graph cuts, the former showing Wednesdays and the latter on Saturdays. In between is a mortised cut frame containing the announcement of the change, and on either side the program. We note that both here and in the tasteful eight-page program, the dates are below the text and not above it. This is unusual, but it is sound procedure. You read of a film that sounds interesting, and the last line gives you the day and date. You do not have to look back for the date. It comes at the time you most likely will be interested. They have started their campaign with vigor and dignity. We like the tone in which they announce their change. We like, too, the use of their own pictures along with the stars. It is not vanity but sound sense that put the Bartletts alongside Miss Pickford. They are more important to Fairbury than Miss Pickford, for without the Bartletts, or some other management, there would be no Pickfords, and so the Bartletts mean fully as much to the town as does any of the numerous stars they show. It is plain business to make yourself even better known than your stars, for you may last longer than any particular star.

For Underlines.

A. L. Middleton, of the Queen, De Queen, Ark., has invented a good line for the underlines. He runs

> Watch but don't wait for——

and the list follows. That line is apt and pithy. Mr. Middleton recently tried changing to a card program, but his patrons would not let him and he is back to a four-pager again. That tells its own story. When your patrons insist upon a house organ you can gamble with the sure-thing men that you are making money with it.

Good for Once.

New York theaters have lately taken to the typewriter type for advertising. One form is a typewritten advertisement from the star to his manager, congratulating him upon the success of the play, and another is an open letter to the public commending a production. One is about three and the other four inches, single column, leaded. It stands out on a type page well enough to be copied once or twice, using a brief message.

Going.

L. J. Scott, of Essanay, is going to go into the officers' reserve. He writes that his experiences in Canada, while selling the Max Linder subjects, convinced him that we shall all have to do our bits before the end, and he would rather beat the drafts to come by enlisting now. Starting in a small town in the middle west, Mr. Scott advanced

to an exchange position and finally went to Essanay. He has an intimate knowledge of what Exhibitors of all classes need, and in this he had the advantage of the average staff man who knows all of the big towns. Some day soon we hope to see "L. J." back with us, bigger and better than ever. Meantime, along with many others, we regret the passing from the business of a friend.

Vic Winners.

Two good ideas show in a late program of the Victoria, Buffalo, N. Y. One of these is a tag for the program to recall past advertising. It appears under the Sunday program and runs:

THINK BACK! This Friday Evening and Saturday Matinee and Evening, August 24th and 25th, *Wallace Reid in "The Squaw Man's Son"*—Saturday Kids' Matinee, *Marguerite Clark in "Wildflower."*

Another idea is a series of skits that can be adapted to any house. We give the series to suggest the general lines along which others can be built—now that the Victoria has led the way:

OUR OWN LITTLE SUNDAY MOVIE.

Scene 1. Mother is unhappy because she isn't busy. Dad's as full of yawns as the Ocean is loaded with fish. Baby whines because he can't think of anything else to do.
Scene 2. Nobody home but the clock and it can't go.
Scene 3. Entire family at the VICTORIA smiley and happy.

OUR OWN LITTLE MONDAY MOVIE.

Scene 1. Dad gets paid. Off to the Club? No.
Scene 2. Dishes in the sink. Tune up the flivver.
Scene 3. Over at the VIC, and nothing doing for the divorce court.

OUR OWN LITTLE MIDWEEK MOVIE.

Scene 1. Busy business man on the veranda all fagged out.
Scene 2. Gets an eyeful of the neighbor's going to the VIC.
Scene 3. Joins the procession.
Scene 4. VIC Orchestra bursts into silvery, refreshing music. Busy business man straightens up. It was the mental tonic he needed. Some music! Some show!

OUR OWN LITTLE WEEK END MOVIE.

Scene 1. Miss Ruby Belle Nason booming music out of the Vic organ that sounds like the melody of the waves.
Scene 2. Grouchy old bachelor sitting in a box and glaring at everything in general.
Scene 3. Organ melody carries him back to the days when he laughed long and loud at the Punch and Pudy shows.
Scene 4. Shakes off the blues. Treats himself to a smile. VICTORIA wins again.

OUR OWN LITTLE REST DAY MOVIE.

Scene 1. Young girl wants something to cheer her up. All alone in a big town.
Scene 2. Sees no familiar faces anywhere around.
Scene 3. Drops into the VIC. Polite girl usher greets her pleasantly and finds her a seat where cool waves brush her forehead.
Scene 4. Lively comedy and music spirits away discontentment. Life's young dream glows again.

There are others for the second week the program covers, and these mostly refer to the current attraction. A single example will suffice:

OUR OWN COMIC MOVIE.

Scene 1. Business went wrong and young man was ready to quit.
Scene 2. Slouched into the VIC and there he saw Fatty Arbuckle.
Scene 3. Skies cleared and life looked rosy again. VICTORIA can't help but win.

The stuff is not really brilliant; it is not intended to be, but it drives home the house name and keeps the patron thinking of the program, and by association the titles and dates will come up. These miniature scenarios are all placed immediately above the date line on each program change. The idea is an excellent one and is worth trying if you have room in your program, or it can be run in the daily advertising if you have a low space rate.

Long Distance.

A. L. Gilbert, in sending in a card from the Vogue theater, Vernal, Utah, writes that the house is 120 miles from a railroad and cost $40,000 to build. The card is red stock, 3¼ inches by 5, and it offers an idea to others, for the text reads:

WE ARE IN WAR

As many of you know, especially those who have sons, brothers, and sweethearts going to serve their country, many of them abroad.

It is not enough that we have helped before such as Liberty Loan, Red Cross, etc., but we want you to come to the VOGUE THEATRE next Thursday and Friday, where 10 per cent. of the gross proceeds will be turned over to the "Boys."

Your mite, large or small, will help to buy some comfort, that could not otherwise be secured. "Over there" is a long journey, and it may take some time to get back.

Thursday: Mabel Trunnelle in "A MESSAGE TO GARCIA."
Friday: George Walsh in "THE BEAST."

Yours Cordially,
THE MANAGEMENT.

We like the ring of this card. There is no false note of jingoism, or "see what I'm doing for the boys." It is what the patron can do, and it is well put. Of course the house will profit from the return visits of the new patrons, but that does not detract from the fact that it is an honest effort to help. It would be better, however, to specify the exact use to which the proceeds will be put.

You Never Can Tell.

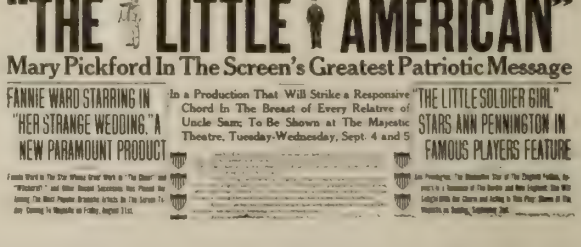
Perhaps some of you remember a letter we ran at some length a year or so ago from a Canadian exhibitor, Charles E. Couche. He wanted to hit the big towns, and from his letter we thought it best to advise him to come up by way of a medium-sized place. Tom North gave him a boost in the old V-L-S-E Pals, and he seems to have hitched on in Portland, Oregon. At any rate, he sends a letter on a most attractive letter-head, blue linen stock, printed in blue from a drawn plate with a buff office cipher in one corner. He says:

> Here's your old friend from Revelstoke, B. C. again—the one you criticised so strenuously for a manuscript letter a year and a half ago. I wonder if you like this any better.
>
> I haven't written before because I've been too busy doing things, and it is just possible the same state of affairs may hinder me from becoming a regular correspondent now.
>
> Something that seems to me to be almost without parallel in the show game happened yesterday as a result of advertising, at the MAJESTIC here, of which I am advertising manager. It is the best theater in town, and we had been riding through the summer with good old war time economy, but getting good results. For yesterday we had to play an old Fox production which we shelved last season, "The Silent Lie." The attached ad. will show you how I handled it. This ad. ran in three out of our four dailies, in conjunction with regular house billboards. The day was a scorcher, but we played to business that we only beat once all last season with Theda Bara in "The Darling of Paris," and we ran all the big stuff on the market. Am sufficiently tickled to want to write you and at the same time tell you that I'm mighty glad I came to a fairly big town, even though against your advice.
>
> Have a good Ad. Agency of my own here which I wouldn't leave for anything less than $10,000.00 a year.

We are glad that Mr. Couche did not take our advice in full, but his letter seemed to indicate that he put most of his trust in music, because he was himself a musician, and we pointed out that something more was needed. Evidently he had that something more, for he has made good in a difficult line. But the point is that with good advertising he filled a house in the hot days with a picture passed over last season. The main advertisement is a three thirteens, a black ground with a picture of the dance hall at the top, a verse below, in white letters, the title also in white and a snow scene at the bottom, with a mortise for text cut into the scene. He seems to fancy the black ground, for he uses it in another example. But he also makes excellent use of white space—use and not waste, which is something else again. We wish Mr. Couche would send in a bunch of stuff before he again becomes too busy to write in. But why should he ever get as busy as all that?

In Keeping.

One thing we have been noting is the display in connection with patriotic subjects. Most Exhibitors have stopped short wih he flag or shield. That seems to be about the depth of their originality in this connection. For this reason we are reproducing the heading of The Movie Fan, the house organ of the Majestic, Grand Junction, Colorado. When Charles Decker had to start thinking, he did run the shields


"THE LITTLE AMERICAN"
Mary Pickford In The Screen's Greatest Patriotic Message
FANNIE WARD STARRING IN "HER STRANGE WEDDING," A NEW PARAMOUNT PRODUCT
In a Production That Will Strike a Responsive Chord In The Breast of Every Relative of Uncle Sam; To Be Shown at The Majestic Theatre, Tuesday-Wednesday, Sept. 4 and 5
"THE LITTLE SOLDIER GIRL" STARS ANN PENNINGTON IN FAMOUS PLAYERS FEATURE

down the side of the story, but he lifted the curse by the figures of a sailor and soldier in the title. The title is 16 inches long, and in a two-inch letter (12 lines), the figures being the same height. They are stock stuff, and may be had for about twenty-five cents apiece. The title runs clear across the page and drops to three columns down the centre of the page, a portion of the space being taken for the shields. There is a turn to another page. If you want patriotic display stuff, do not confine yourself to the flag and shield. Get a copy of the decorative material catalogue of the type foundry, and for a couple of dollars you can get all sorts of stuff; airplanes, battleships and regiments. These are cast in metal, and can be used in newspaper work without trouble on the stereotyping tables.

Wall Paper.

W. J. Weeks, of the Palm, Lindsay, Neb., sends in a wall paper bill and asks for comment. It is the first wall paper bill we have seen in some months. He has picked out a paper not too bright and not too heavy, and had the title been displayed in a heavier face there could be no comment, but it must be remembered that where the black ink has to fight the gay colors of the wall paper, the ink must be put on thick, using a bold letter of large size. Even a large letter of regular line, such as Mr. Weeks uses, will not quite serve. It should be along the lines of Railroad Gothic to fight down the color. The wall paper stunt is good for a novelty. As most readers know, it is a throwaway printed on wall paper, and generally commencing: "We have torn the paper from the walls to make room for the crowds that desire to see———." The title, date, and house name should follow, but little or no descriptive matter should be used.

Ambiguous.

In response to our appeal for information as to how Jay Emanuel liked matrimony we get a postcard in green ink that remarks that we should be still young enough to remember our own honeymoon. Precisely, but what does Jay know what we think about our own honeymoon? He still has us guessing. But Jay sends in a work of art from Niagara Falls. It shows on the left Bob Lynch, manager of the Philadelphia Metro exchange, trying to dip up the American falls, while his assistant, Bill Bethwell, cheers him on. Of course, every photograph and post card studio in Niagara Falls and Buffalo has one of those falls backings, so the feat is not as daring as it looks, but at the same time that is a whole lot of water for a Philadelphia exchange man to have in his possession all at one time. We are willing to wager that they never see that much water out Ridge avenue way. Jay further deposes that he is having a 60-foot prison set painted for use when he runs "The Honor System," the title being lettered across the entire front. That sounds like some sigh. Perhaps Jay will get that photographed, too. Jay sends in a slip of pink paper two inches wide by sixteen long, on the two sides of which he has printed the programs and underlines of his two houses for four weeks. That makes a pretty economical program, and yet it is a distinctly good one, save in the fact that the paper is too light to last four weeks.

Some Job.

Gordon H. Place, of Real Reels, suggests as a stunt that the boy with the most freckled face in his community be permitted to bring his entire family to see Jack Pickford in Freckles, with lesser second and third prizes. The scheme is a good one in that it will attract attention, but there is a troop of boy scouts where we are hanging out and three of them run so close that their freckles would have to be counted to gain a decision. There are lots of these stunts that can be worked. For example, capitalize Arbuckle's weight. Set scales in the lobby with the weights at this point and offer to admit free any couples that together weigh three pounds either side of the Arbuckle weight. You'll not have to give many free tickets, and the number of persons who will try the scales will supply a ballyhoo that you could not afford to hire. That's just a starter. Think up some more and send them in.

Two Color Postals.

Most Exhibitors value postal cards chiefly for their small cost, but the Mikadow, Manitowoc, Wis., goes in for two-color effects, and gets an exceedingly nice result by avoiding the red and black that seems to be the first choice of most printers. Instead of the red they use a transparent brown for the 5 and 10c. and the frame. The price, surcharged, does not obscure the text below, though the one-color repro-

BILLY WEST
" The funniest man on Earth"
In
"TH HER"
5 & 10c
A CUS has noth on the rollicking
who see th new comedian
funny comed
DON T COM want to LA
People with WEAK HEARTS not solicted.
JUST ONE BIG TIME.
ALSO ELLA HALL in "POLLY REDHEAD"
FRIDAY; SEPT. 7TH Admission 5 & 10 c
MIKADOW
THEATRE

duction loses this again. Apart from the color scheme the card is very nicely set, a clean, open type that can be read without fatigue. Moreover there is plenty of margin between the frame and the edge of the card. You do not look at it with a do-I-have-to-read-all-of-it? feeling. It does not pay to scare your prospect off with too much type. Say a little, and say it well, and you can sell the prospect more easily.

Follows the Garfield.

Carroll E. King, of the Johnsonia, Leesburg, Ohio, has just taken hold of the house, and he has adopted for his slogan the recent line from a Garfield theater program, "New patronage invited and encouraged; old patronage fostered and maintained." That seems to us to be a particularly happy line for a house under new management. It fills the bill anywhere, but it especially belongs to a changed management, and Mr. King passes along his thanks to the Chicago inventor. Mr. King is new at management, and sends in his first display for comment. We hope that he is going to be a frequent visitor, for we want to watch him grow. He has had no previous experience, but he has been reading the department off and on because he has been interested in the Photoplaywright. He seems to have remembered what he has read. For one thing, his opening announcement is page width, but runs only a scant fifteen. He did not take a page and then start in to fill it. He said what he had to say and let it run what it would. He saves 24 inches, and gets a better proportioned advertisement, and also gets the space on the same page for the interview that backs up the advertisement. This is good work. He gets a better balanced advertisement and pays only for what he needs. He runs but three nights a week, and in laying out the advertisement he puts the Saturday opening in the center of his space with the following Tuesday and Thursday on either side, with an announcement at the top and the house name at the bottom. One error he has made is in not giving sufficient prominence to the house name in the top announcement. It is set in the same face as the rest. He would have done better had he raised this to capitals. The house name occurs three times in the greeting—he could have gained three displays. Even better would have been an underscore for the name each time, using a two point rule with the 24 point type. Underlined matter, in body type, stands out better than capital letters, but it is generally necessary to explain to the printer that the line is for the rule and not merely to indicate italics. To get this, the best way is to draw a line and then mark it "2 point rule." We would carry things a bit further than this and arrange to have the house name underscored whenever it is used in the body of an advertisement. Make the stunt a sort of assistant trade mark. More than this, the house name, in display, should rise to the top of most advertisements, since the house is more important than the attraction. One chance for a good line is overlooked in "No change in prices." That line is all right, especially with a new management, but there would be more biff in "No change in prices—just a better show." In his press work, Mr. King is a bit too general. One item, for instance, says that he spent Thursday in Cincinnati "arranging for high grade film service." That carries little weight. He should have told what he did. He changed from two to three nights a week. He could have written the item to say that he spent the day in Cincinnati "arranging for a more extensive program owing to the fact that he will run the Johnsonia on Tuesday, Thursday and Saturday evenings instead of merely on two days a week, the change permitting him to increase the merit of the program without necessitating a change in prices." That would mean more. Mere mention gets the name before the public, but definite fact is more likely to bring them to the house. Evidently the editor is easy with his notices, so it pays to say as much as possible, so long as it remains news.

Nicely Set.

Rather late comes this opening announcement for the Casino, Cape May, N. J. The original is about 3 by 5 inches, but with a wide margin. The type is nicely laid and with the double box the announcement of the opening stands out as clearly as the list of attractions. Run in to-

gether each would have fought the other. Side by side each helps the other to display, while good type selection makes a pretty job. The back is printed with type too large for the work and looks crowded. Days and date and feature are set in the same point so close together that each line kills the other. The real trick in display lies in selecting faces that give distinction to each other.

Just One Time.

Special form letters are great business pullers, but they do not last. A letter on some special story will get a crowd, and the pleased Exhibitor may immediately repeat in order to do it again. It may work the second time, but it will not keep up, and if persisted in it will react and spoil the effect already gained. All forms of special appeal will become hackneyed if continued, but nothing stales so rapidly as the form letter. Use it once, and again eight months from now. Meantime make some other use of your mailing list.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters & throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building
Chicago, Ill.

Wright and Callender Building
Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

A Cowman's Complaint.

Your cowboy of today is not the least like the cowmen of the Billhart plays. He has brains and often a college education and whiskey is not his chief diversion. We have several riders among our more or less regular correspondents, and one of these is Arthur M. Jordan, who is playing the game like a regular. He writes: "I have met all the disappointments that you have forewarned me I would, and this only makes me more resolute; makes my determination more stubborn. Still I am sometimes of a doubtful frame of mind; for when I read so much regarding the better story of the future and bring up the present staff writer to embellish the proposition, I wonder if the producer really knows what he wants." The producer doesn't. That's the trouble. The big boss and the director are generally as much at sea now as they were five years ago and will be five years hence if they still stick around. They are floundering around hoping something will happen to give them light, but they have neither the ability nor the intelligence, as a class, to strike a match. This does not, of course, apply to all, but it does apply to the business as a whole, and we must look to new blood for support. Somehow we have hopes that J. Stuart Blackton may do something, in spite of the fact that he starts off his independent career with a book right. He is enough of a materialist to know business and enough of an idealist to sacrifice business slightly to reach his ideal. That is the combination that will eventually make for success.

Mr. Jordan, from another angle, gets hold of the real meat of the problem done into his own terms when he writes:

> If we had a cow here on the ranch where I am working that was an undesirable, the cry of "Outlaw" would be raised instanter; and pretty soon there would be a slow wagon and a sad song—as the boys say of a funeral. Then I don't believe that we would be foolish enough to spend a few thousands for another cow like her. Experience is a great thing, and it has required several years of hard study to convince me that it can be subdued. Perhaps this is only another form of the dramatic art that is being improved, but I am not deep enough to catch the drift. I will say pointedly that I will never offer for sale a thoroughly good story until good stories are in demand; for it appears to me that if a regular draws $30 per month, a lieutenant should draw more, or else the incentive would be lost. I can make myself laugh or cry, but it seems that I can't make the other fellow see what I am crying about.

The reason we keep on buying outlaws is that we breed from the same strain. There are three classes of persons who can write plays, the man who wants ten thousand dollars, the man who will take ten, and the man, not known as yet, who would get a hustle on if he could get more than ten and less than ten thousand. Few of the latter class are writing because they know they will not get decent treatment. They must either have a name or be a nobody in these days; be willing to take the ten or be worth the thousands for the name alone. The man who can write a story worth a thousand dollars *as a story* without a name is not writing photoplays these days. He is the man who should be encouraged, but lofty patronage is not encouragement, no matter what the average editor of today may think. A first class writer should be able to turn out two or three first class plays a year. He should not be encouraged to overstrain and he should be given enough money for the three to make it unnecessary for him to do more. Constant grinding at ideas must inevitably produce hack work, just as will crowding success. Editors must conserve, not exhaust, their few good writers and add to their numbers. Until then there will not be enough good plays to go around.

State Rights.

An inquirer wants to know if we think that there will ever be a real market for the State Rights feature. We take it that State Rights is merely the term for a picture important enough to warrant independent handling. If this is meant, we believe that there will undoubtedly come a market for the feature; not with the present makers, perhaps, but those who will follow them. We believe that in time there will be a genuine and fairly good demand for themes so large as to warrant individual handling by production companies and that these will be handled much as plays are at present. Most of the demand will be filled by the few writers who have made their way to the top, but there will always be an opening for the free lance who has something really good, and through these openings the competent will gradually come to take their place with others at the top. This will probably be a market distinct from the program play, just as at present there are writers of drama and writers of vaudeville material, for it seems inevitable that in time we must come to a division of the houses with big productions at the large downtown houses and some of the neighborhood theaters and one and two reel subjects in the other houses appealing to the same class as those who now prefer the varied vaudeville program to the engrossing drama. But the condition will never come until we have both manufacturers and exhibitors who are sufficiently intelligent to realize that pictures are not a one-style proposition, and who will give us better one reelers than we used to have. At present even the poorer types of ones are being made over into twos. The other night we saw two two-reel plays both of which we did into scripts seven years ago and even then they were not new and checks were sent the authors not so much for the material as because the reminder was good. They made compact one reel plays. As two reelers they were diffuse and tiresome.

There must be better one reelers before there can come better five part stories, for it must be possible to serve either public before this special catering becomes possible.

Adapting.

Last summer, coming from the trolley to the camp, we met a family of seven skunks out for an evening stroll. We were polite and they were amiable and there was no more to the story. But we did not rush to the typewriter and knock out a story of a man who ran into a skunk on his way to see his best girl. We did not write any story, but if we were not so lazy just now we might have written a story in which a hated rival sprayed the hero with the perfume used by the girl the heroine was jealous of; knowing that the hero had hay fever and would not know and that the girl was not similarly afflicted. We would not have used the skunk, merely because we met seven; we would have used the suggestion and not the scene. That is the way to write stories. To not literally adopt what happens to you, but adapt from that whatever you need to make one or more stories.

Ask First.

Last week a young author sent us a twenty-five page script to revise for him. In return he would announce in the book in which it was to appear that we have revised it and that he preferred Technique of the Photoplay to other books on the subject. He sent return postage but no return envelope, and the letter came to us in camp where we have no wide line of envelopes. The week before a woman sent a long script for criticism. It never occurred to these writers to first ask if they might send the stuff. They merely dumped it onto us without warning, and with a supreme faith in the righteousness of their cause and in spite of the fact that each issue of the paper announces that we will not handle manuscript. Before you ship your stuff out anywhere, write and find whether or not it will be welcome. It is less trouble, and your script will be saved a lot of travel. You have not the slightest right to annoy strangers without permission, and no redress if the stuff is not returned. Write first, no matter to whom you write.

Boob Stuff.

Lately a woman wrote us for the address of a presumably successful writer. She had sent the S. W. a sample idea, but the letter had miscarried, and then she sent the idea to Selig *in New York* with a request for an address and they sent the story back with word that they had enough scripts to last a year, but they did not add the desired address. No reputable company will reveal the addresses of its writers to the boobs, because they know the boobs for the pitiful grafters they are. Don't look for addresses. Go down to the library in your own town and ask for what books they have on photoplay writing. Read them all. Buy the one which seems to help you most, and go to work.

Technique of the Photoplay

By

EPES WINTHROP SARGENT

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

By Mail, Postpaid, Three Dollars

Published and For Sale by

THE MOVING PICTURE WORLD, 17 Madison Ave., N. Y.

Schiller Bldg., Chicago **Wright and Callender Bldg., Los Angeles**

Projection Department

Conducted by F. H. RICHARDSON.

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost, will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Powers Improvements for 1917.

During the present year the Nicnolas Power Company has made a number of minor improvements in its projector. These improvements are such as experience has indicated the wisdom of. None of them individually have called for any radical changes in the equipment. They are merely refinements which have made the machine a better instrument, and have lightened the work of the operator, while making his work more effective. The changes, as listed below, apply to the Power's 6B projector.

1.—Gate latch lengthened sufficiently to remove it from the intense heat of the spot. It now is at all times cool enough for comfortable handling.

2.—The tension springs and aperture plate have been lengthened, which operates to give the picture increased steadiness.

3.—Flap of automatic fire shutter has been given double its former heat resisting power by making it double, with a ¼-inch air space between the two sheets of metal.

4.—A comparatively heavy cast iron condenser holder is now being used, instead of the former sheet metal holders, for the purpose of reducing condenser breakage.

5.—The douser-shield is now being made of cast iron and placed so that it comes between the arc and the condenser. This allows of the more gradual heating up of the condenser, which will still further reduce breakage.

6.—In order to reduce noise and friction, the motor drive idler pulleys have been changed from cast iron to non-oiling material.

7.—So that the operator may the more conveniently reach the lever for changing speed, the bracket bearing same has been placed higher on the stand, and the lever lengthened.

8.—The take-up pulley spring for the lower magazine is now being made of heavy spring steel, with both ends fitted at right angles to the pulley and the respective stop-collar. This will greatly reduce the wear, as the spring must turn with the pulley.

9.—All carbon holders are now being made of a bronze composition containing 95 per cent. copper, the same being cast. This composition has large heat resisting power, as well as very high conductivity. Jaws made from this alloy will have a maximum of useful life.

These changes are all good. No. 2 was many times recommended to Mr. Power by the editor, as long ago as eight years, and Nos. 4, 5 and 7 for quite some time. This is not said with a view of claiming any particular credit, but merely as showing that when this department has concluded that a change is desirable, it does so only after making very certain it IS desirable, witness the fact that pretty nearly all the conclusions we have reached have been sooner or later adopted by machine manufacturers, in one form or another.

The reason for this is very simple. When operator after operator after operator suggests to us a certain change, and we examine into the matter ourself and conclude that the thing is both practical and good, it is pretty certain to be just that, because it has eminated direct from the final source of criticism—the users of the projector.

Of course many changes suggested by operators are, for one reason or another, impractical, and it is right there my four years' experience in the Power factory serves me in good stead. I learned something about the manufacturing end, and how to differentiate between the thing which is practical and the thing which is not practical from the manufacturing standpoint.

The inside douser will also fill another important mission other than that named, viz.: it will protect the lens from sudden drafts of cool or cold air when the lamphouse door is opened. This will be an equally important item in reaching condenser breakage with the one set forth.

New Film Cleaner.

M. E. Noble, Elgin, Texas, is the inventor of a new film cleaner, concerning which he writes thusly:

> Well, at last, I have been awarded letters patent on my film cleaning device, concerning which I wrote you quite some time ago. Enclosed find copy of patent description, which I would ask you to go over carefully, giving your opinion on same. If you think the cleaner, as you see it on paper, is worth while, I would like you to let my brother exhibitors know of same through the department. They say necessity is the mother of invention. In this case I can truly say that oil, dirt and grease on the films I received induced me to evolve the device in question, which certainly is an honest to goodness cleaner.

Judging of the comparative merit of an invention merely through examination of drawings and description is, at least to me, an utter impossibility, friend Noble. Moreover, I do not believe the man lives who can do it. I might make an intelligent guess, but that is all. The thing which looks really splendid on paper, often proves a first-class, double back-action, stem-winding flivver when seen in action. Now DON'T imagine I am saying, insinuating or implying that your machine is in that class. I am merely pointing out the utter futility of expressing an authoritative opinion without first having seen the machine itself, and watched it work.

From the drawings and description, however, your machine seems to work essentially upon the same principle of that contained in the Ideal Film Cleaner, page 207, third edition of the Handbook, but to elaborate considerably upon its action. There is no question in my mind but that the device you have invented will clean the films of oil at least fairly well, and maybe very thoroughly. That it will also remove a lot of dirt is beyond question. The two practical things which strike me are (A) will the pulling friction be such that it will preclude hand rewinding, and oblige the operator to watch the re-wind motor constantly to prevent it stalling as process of rewinding advances? (B) Will the friction be so great that particles of dust caught in the cleaning pad will scratch the emulsion?

Mind you, I do not know that either of these things will take place, but they seem to me to be possible. You have asked me to review the matter, and with me a review does NOT consist in merely looking the thing over and saying: "Splendid! Better take half a page of advertising at once!" If your cleaner is practical, and is a better cleaner than we now have, or as good a device which can be sold for less price, thus saving your brother exhibitors money, then we are for it; also we are for it whether you ever advertise a single line or not, though we naturally hope you will. But if your cleaner pulls so hard that, while it does the work when used, still the operator will not use it (which has to date proven to be the waterloo of several otherwise excellent cleaners), or if it will clean the film perfectly, but scratch its surface in the process, then I could not, cannot and will not recommend it, even though you purchase ten pages of advertising a week.

If you have sufficient confidence in your invention to care to send a cleaner to M. M. Moon, Secretary Local Union 468, I. A. T. S. E., box 537, Sherman, Texas, I will ask him to have it thoroughly tried out in all the Sherman operating rooms, each man to make a separate report to me. If these reports are favorable I will then ask you to send the machine on to me and we will see what we shall see, the machine to be returned to you of course, when I have done with it, you to pay the transportation charges.

You may think this is very elaborate caution, and it is, too. But if I gave opinions offhand, how long do you suppose my decisions would have any weight or value to you or to anyone else?

Boylan Even Tension Reel.

R. J. Dwyer, Koch, Missouri, writes:

> On page 1601, June 9, 1917, issue, you indorse and recommend the Boylan Even Tension Reel, and say it is to be marketed by the Automatic Reel Company, New York City. Will you advise as to street address of this company, as I am desirous of obtaining details regarding this life saver in the way of tension devices. Success to the department and to the "Exhibitor's Bible."

Don't know what happened to the company in question. Ever since my return to New York I have been waiting for them to spring something, as I understood they were ready to get busy. But the silence is so dense I can almost hear my own hair grow. The Boylan Even Tension Reel looked good to me, and I shall be very sorry if it falls by the wayside.

Floor Paint and Non-Flam Film.

Paul H. Allen, New York City, an old crank artist, sets us right in the matter of non-flam film, and offers solution to Shreveport, Louisiana's, floor troubles as follows:

In September issue of the department Frank Gwinn, Shreveport, Louisiana, wanted to know about a floor paint. I've been out of the operating room and on the camera crank for about five years now, but I'm going to "come back" and cooperate with the boys who have in their hands the ultimate result of our labors. I used to operate in a small town in West Virginia, where I had the same trouble Brother Gwinn is experiencing. Tried all kinds of paints available, even to a thin coat of concrete, which cracked—possibly too rich a mixture. After the concrete gave way I consulted a successful contractor and builder, and as a result, secured a composition flooring called, as I remember it, "Imperial Flooring Compaund." It was made by a firm of the same name in Rochester, N. Y. It somewhat resembled putty, and was troweled down on the floor about ⅜ of an inch thick. In a few hours it set solid, was fireproof and did not "dust off"; also, and best of all, it did not have that cold feeling in the winter time. The cost was about 16 cents per square foot.

In the same issue the Stout Machine Company asks about non-flam film. You are in error. The Eastman Company *does* make non-flam now, but on special order only, and at about 25 per cent. advance over regular prices. They call it the Eastman Safety Film. I have a call for it from time to time from my customers. It is the same as Edison and Essanay used in about 1909. I found it satisfactory from the photographic standpoint, as the emulsion is the same as the regular Eastman. It is made only in the positive stock. Its keeping qualities *before development* are not quite as good as the regular stock, due to some chemical reaction from base to emulsion. This is present to some extent in all celluloid stock—even in ordinary kodak films. I have personally made tests and experiments which bear out the foregoing statements and conclusions, my experience having covered every technical phase of film production.

From now on I will not be such a total stranger, and will be glad to advise or help any operator who is ambitious to become a camera operator, but is having trouble with matters photographic. By the way, the non-flam film must be ordered through J. E. Brulatour, Eastman's New York agent, No. 5 West 32d street.

I wish to personally thank you, Brother Allen. With regard to the non-flam matter I find you are correct in every particular. The information is passed along for the benefit of those concerned. We welcome you back into the department, but suspect our colleague, Carl Louis Gregory, will get jealous and land on our devoted frame if we butt in on the photographic end too much. Well, mebby I'd like to get him peeved just a little. Although we have been on the same paper for lo these long times, to the best of my remembrance I have never met the gentleman. Don't know whether he's afraid of me, or afraid I'm afraid of him. Anyhow, he is as scarce as humming birds at the North Pole when I'm around. I'm getting really curious to know what sort of a good looker he is anyhow.

The Five Thousand Dollar a Year Operator.

At the first annual banquet of the American Projection Society, held recently in Hotel McAlpin, New York City, it came as a complete surprise when S. L. Rothafel, managing director Rialto theater, New York City, who sat next this editor at the toastmaster's table, leaned over and whispered: "When you speak you have my authority to announce the fact that after January first my Chief Operator, Lester Bowen, will be placed in charge of projection of both the Rialto and my new theater at Broadway and Forty-ninth street, at a salary of five thousand dollars a year."

And thus, at long and last has projection been recognized in a comparatively big way. And it is fitting that Mr. Rothafel, the recognized premier in the presentation of the photoplay, should be the one to do it.

Look well at those figures, brother operators, and remember that LESTER BOWEN GETS FIVE THOUSAND DOLLARS A YEAR BECAUSE HE HAS MADE HIMSELF WORTH THAT SUM, and for no other reason under the sun, even, as you may get more than the prevailing wage if you, by persistent effort to excel, make yourself worth more. "But," says the unsuccessful one, "I've tried and my boss don't appreciate good work," or, "I tried real hard for a long time, and became discouraged."

To the first I would say, you but waste effort working for a manager or exhibitor who has no appreciation of good work. Leave him, is my advice, and do it quickly, if you ever expect to succeed, because working for such a man will eventually undermine your ambition. You will, in the very nature of things, become careless, and will stand still or drop back, instead of going ahead. There may be cases where it is not practical for an operator to leave such an exhibitor. In fact, there are many such cases, but after all, they are isolated, in a sense, and I speak of things broadly. On the other hand there are now an ever increasing number of exhibitors who are able to, and do differentiate between the good and the bad in matters projectional, and these exhibitors are right now greater in number than are ambitious, high class operators. In other words, there is at this moment a place for every operator where he may advance himself beyond the union scale, or the prevailing local remuneration, by persistent, intelligent effort, backed up by scientific knowledge of projection, in all that entails. But remember that Rome was not built in a day. It takes time to accomplish almost anything really worth while—time and strenuous effort. But persistent effort to improve your position, my brother, will reap its reward, always provided the effort be intelligently directed.

The five thousand dollar a year operator is here. His number may increase slowly, and there may never be very many of him, because there will not be any large number of such positions to fill, but you may at least climb in that direction for a considerable distance by intelligently directed, persistent effort—by making yourself worth more and not becoming discouraged because your efforts and abilities are not immediately recognized.

A Good Operator.

Brother A. Feinman, New York City, arises to make the following very pertinent remarks concerning the profession:

It is only upon rare occasions that the operator of a motion picture theater receives mention in connection with the success of the theater. It seems as though his share in the success is invariably very carefully overlooked, or else entirely forgotten, when the final inventory of a successful theater is taken. As a matter of fact how many really know that to the operator belongs a large share of the glory when a success is made.

But let there be a failure! How quickly, and with what wonderful unanimity they agree that "the bum operator was to blame"! The importance of the operator in success-making is not then forgotten. He is the goat—in fact, he is a whole flock of them. Nor do the critics pause to ask whether he had a glorified cigar box for an operating room, ante-diluvian equipment, and the very cheapest supplies it was possible to purchase, regardless of quality. Nay, nay, Cleopatra, such trifles matter not. The screen result was rotten, the theater failed and the operator is the goat. Had the screen result been high class, and had the theater made a stem-winding success, you would never have known, so far as published accounts be concerned, the poor operator existed.

All of which is eminently correct. The manager has something besides the mere salary to work for. He is, to a large extent, in the public eye. Like the general, he well knows that success will crown him with a halo of glory. He, therefore, works hard, schemes and contrives to the limit of his capabilities to make good.

But friend operator well knows he will get no credit for success, and plenty of abuse for failure. He has not the incentive to hard work which goes with public laudation for success. In but few theaters has the management even the grace (I came near saying common decency) to put the operator's name on the programme, though everyone else, even down to the head seat-shower, has his name there. If there is a splendid screen presentation of the photoplay, the patron smiles amiably on the usher, nods genially at the janitor, if he is in sight, shakes hands with the manager and forgets that the operator, who really did four-fifths of it all, exists. But let there be a break in the show, or a rotten light, due perhaps to the cheap carbons friend manager through an attack of near-economy bought. Aha! The patron grinds his molars in rage. Rotten operator! Curses! The gallery boys whistle, and down below they clap hands and stamp, while up in the operating room the operator, stripped to his B V D's, sweats and struggles with carbons which won't carb. They cost five whole, great big one-buck shin-plasters per thousand less than good ones, though, and friend manager "saved" that sum, even as Pharaoh saved straw when he ordered the Israelites to make brick without it. Or maybe the operator is cranking with one hand, with half of one eye on the screen half of the time, the other half watching the rewinder all the time, while his other hand is, of course, cranking the rewinder. His other eye is busy watching the ammeter, voltmeter, mechanism, clock (for he runs on schedule) and the motor generator. With one foot he regulates the projector speed and with the other he from time to time adjusts his light. If there is a splice to make he does that with his nose and teeth. And through it all friend audience (managers who allow or require such stunts won't and don't know the difference so long as there is a moving figure on the screen) expects the art of Clara Kimball Young to be faultlessly depicted on the screen, with censure for failure and nothing at all but cheap living and work for success. Verily I say unto you it's a great life if you can stand the strain!

Brother Feinman is connected with the Public Projection Rooms in the Godfrey Building, New York City, where his work has played no small part in the success of that company.

Recommends Smaller Carbons.

M. M. Moon, Sherman, Texas, criticises Sour Lake, Texas', procedure as follows. His letter was received quite some time since. Apologies. We'll be more prompt in the future if possible:

Well, Old Man, you're back in New York, and have had time to at least take one good breath, so I'm going to demonstrate my extreme friendliness by jumping on you with both feet and kicking same out again. This ferocious act is prompted by the fact that when you got up in the Northwest you published the statement: "I have but just found the first man to answer the lens question propounded in the course of my lecture correctly." G-r-r-r-r! Waddymean by them woids, man. When I arose on my rear legs, at the time you lectured here, and answered that query you said: "Absolutely correct. Now, Friend Richardson, how in the name of your, or my, great grandfather's specter, can one be more correct than "Absolutely"? Answer me that, if you can.

In a recent issue of the Department I note where a young flicker artist named Rankin. Sour Lake, Texas, is having

trouble solving the problem of how to run two projectors with one motor. He said he was forced to do this because his manager would not purchase another motor, and then went on to say he was using ¾ or ⅞ carbons, with thirty to forty amperes D. C. Now right there is where Friend Rankin could save enough to buy a motor in a short time. Reduce the carbons to ⅝, which is none too small for his amperage, thus saving several dollars in a few months, with the same, or better, result on the screen. There are several other troubles mentioned in the letter, including flicker, but the particular issue in question is not at the moment available, else I would take a hand, at least on the flicker question. But the very best advice I or any one else could possibly give Rankin is to purchase a copy of the Third Edition of the Handbook, and having done so, STUDY IT. Don't merely *buy* the book. That would be almost the same as throwing four dollars away. But buy and STUDY it, and it will be worth literally hundreds of dollars to him, or to any other operator.

Conditions have improved since you were here. All screens now have black borders, with a single exception; also the picture size is reduced, all of which shows your trip did good. The local appreciated your lecture, and will prove that fact later. Our secretary just returned from a trip to Chicago. Says they certainly are a splendid lot of men up there. Both he and our local appreciate the many courtesies extended him by the Windy City boys. Well, here's hoping you and our department grow bigger and stronger as time goes on.

As to your deadly intent with regard to my breath, will a pulling of my forelock, a most humble kowtow and an apology cool the fires of anger? If so, consider them as made. True for you, my notes show that you did answer the lens question correctly. Sorry, Old Top. My error. But as to the carbon matter, I cannot agree. In the first place there would, I think, be but little actual saving in carbon, because, while the five-eighths would cost less per carbon, they would be consumed very considerably faster. In the second place, while I agree with you that under forty amperes three-quarters is too large, some of the best operators in the country are using that size on forty, and claim excellent results. Seven-eighths is entirely too large for Rankin's amperage, of course. Personally I am not certain as to the advisability of using ¾ carbons on anything less than fifty amperes. Between forty and fifty I regard the use of ¾ and ⅝ as a matter for individual preference; also as depending somewhat on the make of carbon. True, I may have advised a ¾ upper and ⅝ lower for forty amperes in some cases. Well, I even now am not sure the advice was so far wrong, everything considered, though it might perhaps better have been qualified. Your remarks concerning the study of the Handbook are entirely correct. Please convey to friend wife and to the members of the Sherman local my very best wishes. You really don't know, Brother Moon, how splendid it is to know I have the confidence and the friendship of the men of Sherman, and of so many other similar bodies. It makes life worth living, and hard work a pleasure, because I know the work will help "The Boys."

Just a Kick.

Ralph W. Martin, Los Angeles, California, comments on the article by Brother Phillips, New Haven, Connecticut, as follows:

Just a kick on the article "High Amperage," by Louis Phillips, issue of August 25 last. Phillips claims that the temperature at which carbon will volatize under normal atmospheric conditions is constant, irrespective of temperature of heat source. The above statement is agreed to as being correct. He also claims that the temperature, and therefore implies that the brilliancy of the crater per unit of area does not increase with increase of amperage, which same, according to his argument, merely increases crater area. This is also agreed to as being approximately correct. On the other hand Bowen is quoted as believing the quickening of the process of volatization will increase crater temperature per unit of area. Although volatization may not be quickened by increased current flow, I am inclined to believe Bowen's idea is correct, basing my views on the following analogies, viz.: (1) A piece of charcoal will burn, i. e., be volatized at a constant temperature, but at red heat will give off very little light. But if it be now placed in pure oxygen it will produce a very brilliant light, the only real explanation being, so far as I can see, the process of volatization has been quickened. (2) Investigation has shown that the brilliancy of the electric arc crater is not always constant, varying from 160 to 210 candle power per square millimeter, using the same carbons, but with different activities of current. (3) An oxy-acetylene flame applied to the end of an arc carbon would not necessarily produce the same brilliance per unit of crater area as is obtained by electric current, although the carbon area volatize at the same constant temperature.

The value of the above illustration is to show that brilliance should not be regarded as being so dependent upon temperature. Light is more closely related to activity than to heat.

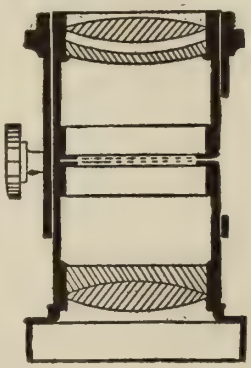
Where do you get your authority for the statement that crater brilliancy varies from 160 to 210 C. P. per square mm., using the same carbons but with varying current density? According to Blondel the intrinsic brilliancy of the positive crater of the electric arc is very nearly constant, irrespective of the current, at about 158 candle power per square mm. for solid, and 130 for cored carbons. My authority for this statement is "Optic Projection," Simon Henry and Henry Phelps Gage, page 564, paragraph 773. The Professors Gage are themselves high authority on matters pertaining to light, but in this instance they quote Blondel. At first glance your charcoal analogy struck me as plausible. After considering the matter, however, I don't believe it is. I am not quite so certain that there is any similarity between combustion and volatization. Your charcoal experiment is combustion, pure and simple, whereas as I understand the matter, volatization, and not combustion, takes place in the crater of an electric arc. The intense heat generated does not cause certain elements to combine with substances known as "inflammable," thus generating heat and light, as in the case of combustion. Volatization, as I understand it, is the disaintegration of particles of substance, and their transformation into gas, the same taking place with great rapidity, and, in the case of the electric arc, under tremendous heat. As to the oxy-acetylene experiment, I cannot comment intelligently. This whole question is of much importance, since upon it depends, at least to some extent, the relative benefit to be gained by using high amperage. If it can be shown that crater temperature, hence C. P. unit of area C. P. increases materially with added current flow, then a different face is put on the proposition of added amperage above the economic limit, or capacity of the lens system to take care of crater area. As the matter now lies, I stand by my guns, and still say there is no appreciable gain in C. P. per unit of crater area as we increase amperage.

Putting a Projection Lens Together.

Connecticut asks the following:

Will you please publish drawing showing how to put an objective lens together properly; also has a stereopticon lens more than two factors? Please omit my name and the city.

I would advise you, Connecticut, to send in four of your hard-earned dollars and get a handbook. Having done so you will be in position to study and become familiar with matters of this kind.



The drawing is necessarily merely typical, since lenses of different focal length will, of course, have very different curvatures—different in amount, I mean. Sometimes the back surface of the back lens of the rear factor will look almost, if not quite, flat. But in general form the various lenses will look as shown, and *the surface of greatest curvature must always be placed toward the screen.* This applies to all factors of all objective lenses.

There are several types of stereopticon lens. One type has but a single bi-convex lens. Another has a front factor, while a third has the same layout shown in accompanying drawing of the objective.

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MOVING PICTURE WORLD

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Motion Picture Photography

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Efficiency for Motion Picture Studios.

By CARL L. GREGORY.

IT is a trite expression to say that motion pictures are still in their infancy, nevertheless it is true, although we must admit that the infant is a thriving and lusty one and demands and receives recognition among his elder brothers in big business. On account of this rapid growth it has produced enormous profits to men and companies who have flagrantly disregarded even the simplest axioms of business efficiency. These profits have been so great that wastes and losses, which would have swamped any other manufacturing business, have passed unnoticed. There are today avoidable wastes in practically every department of every motion picture studio. Very few of the workers are properly trained for the positions they fill, and, in addition to the handicap of their own ignorance, are compelled to work with inefficient tools and improper appliances. Wastes of water, of chemicals, of film, of time, that if they could be shown in their concrete aggregate to studio managers would appal them. One studio which buys weekly approximately three hundred thousand feet of raw positive stock turns out in finished product considerably less than two hundred and seventy thousand feet of finished film. That is more than 10 per cent., or $1,000, or raw stock wasted every week, and there are probably other studios where the percentage is still larger.

The motion picture business is entering a new era. Profits are smaller than they used to be. The cost of production is greater, competition is keener and the need of economical manufacturing and production is greater than ever before. A successful motion picture studio of today must pay its stockholders dividends on smaller margins of cost. The main cost items in the motion picture business are the same as that of any other manufacturing concern or factory, and it will be the study and aim of this department to figure out new savings and produce better results in the manufacturing of motion pictures. It does not necessarily follow that in obtaining cheaper production that the salaries of the workers should be reduced, but in such systemization of work that the same force may produce better pictures in larger quantities. It is the modern tendency in all factories with up-to-date methods to obtain a speeding up of operations through time studies, better arrangement of processes and bonus wages to workers for increased output and efficiency systems generally. It has been the objection of many that motion pictures are beyond the scope of efficiency systems, such as have been developed in highly specialized shop industries. It is said that time schedules and bonus wages may be applied to railroads, for instance, yet not to be suited to the miscellaneous operations of the motion picture studio. To refute this argument one has only to visit a few of the many laboratories where motion pictures are turned out. In many of them will still be found the antiquated methods which were in vogue in the earliest days of the business. The working force is only half organized, half bossed, half taught and run at half or one-third its possible capacity. The employees of motion picture plants, like those of almost any other line of industry, have a reserve to draw on, not merely of speed, but of intelligent co-operation and good-will. The good-will of the employee is one of the largest assets of a business.

In a large studio, where a new manager was recently installed a system of salary cutting and fines for mistakes was instituted. A large number of the oldest employees were suddenly discharged. The entire atmosphere of the studio has been changed. Instead of the old cheerful attitude and willingness to work overtime if necessary and meet emergencies with increased effort, a spirit of don't care and slip-shod workmanship has invaded the place, and while the salary list has been cut down a few dollars, the intangible loss of the former good-will amounts to many times the small savings. In this same place, where it was formerly possible to obtain appliances for better operation upon proper requisition, it now requires so much argument and explanation that the workers prefer to do with what they have rather than face the difficulties of obtaining what they need. This is a common condition in many studios, which still lumber along handicapped in a hundred ways for want of proper facilities. Camera men are supposed to turn out perfect pictures with cameras which should have been in the junk heap months ago; joining room girls splice with inadequate tools; printers and perforators work with machinery that should be in the machine shop for repair; for want of enough projection machines testers run films at the highest rate of speed possible without tearing them to pieces; films come through the dark room poorly developed and improperly washed because more work is coming through the dark room than its capacity warrants, and a hundred other things that might be mentioned, and yet when called to the attention of the studio manager bring forth a contemptuous grunt and the question: "We have got along so far all right, haven't we? What more do you want?" True, there are many studios where every facility is afforded and everything possible is done for the best quality of work, and their number is slowly but steadily increasing.

The Cameraman's Job.

Experience in photographic work is the best foundation for a cameraman's job. The ranks of the cinematographers of the present have been recruited from strange places in many instances, but the most of the best men have worked their way up from some film factory position—they have worked in dark rooms, they have finished stills, but at the same time they were ambitious. Most of them had a camera or kodak of their own, and they took their little cameras out on Sundays and made snapshots, and during the evenings of the week they developed and printed them, and they got books on photography from the public library and bought photographic periodicals and they read and studied them, and while they were at work in the film factory they learned all that they could from their fellow workers. They earned each promotion by hard work and study, and at last, after a thorough apprenticeship, they arrived at the position of cameraman. But if they became good photographers they did not stop then when they had learned to thread the camera and turn the crank; there were lots of things to learn yet—more about the lighting, more about artistic composition and posing; there was much to learn about lenses, about trick work and visions, and then beside all this, and just as important, too, as the technical knowledge, is the co-operation and co-ordination with the work of the director. It is essential to the best work that the photographer be able to catch and instil into his picture the same spirit and motif which actuates the director who produces it. Unless the photographer understands and appreciates what his director is endeavoring to do he cannot produce the best work.

From the ranks of the newspaper photographers have come some of the best topical news cameramen. Theirs is practically a separate branch from the work of those who make dramatic pictures, and while numbers of them have gone in very successfully for studio work on dramatic pictures the qualifications which make for the success of a topical film weekly photographer are mostly different from that of the photographer who works with a director in the production of staged stories. Many of the boys who are now turning out productions have learned as camera boys or assistants to cameramen, and their success has depended much upon the preceptors under whom they worked. Most of them realize the handicap imposed upon them by their lack of laboratory experience, and only by serious study from whatever sources available to them have they been able to overcome their lack of training in this branch. Unfortunately, there are many such at work taking pictures now who lack this training so necessary to the production of the best work.

Most studios, up to a recent date, have been in the habit of furnishing the cameraman with all of his apparatus, and the best of them have maintained mechanical departments where such apparatus could be kept tuned up to the best mechanical perfection. The increasing demands upon the limited facilities of these machine shops for the repair of factory machinery, such as perforators and printers, coupled with a shortage of the necessary number of cameras, has been to retard the work of camera repair and shove into the background that primary requisite for the making of good negatives—that is, a camera in perfect mechanical condition. So bad has this situation become, and the number of new studios which have started without even a pretense of a machine shop, that many of the more conscientious operators have purchased their own outfits and fitted them up at their own expense in order to have the facilities for turning out work of which they need not be ashamed.

One of the many lessons that the cinematographer learns is to keep his head—to be on the job constantly, be always prepared for whatever emergency may arise, his camera loaded and ready to shoot when the scene is rehearsed, to use judgment and tact, to keep in mind the dignity and importance of the photographic end of the picture, and to insist, as far as consistent with holding his job, that he be furnished with every reasonable facility for the production of the best quality of work

He should make it his interest to know whether it is for the best interests of his company to sacrifice a small percentage of photographic quality and take pictures in a waning light in order to finish with a large cast so that it will not be necessary to call them a second day, or whether the improvement in better negative will justify the expense involved in quitting when the light is getting bad and hiring the large cast again the second day. Get together with your director at the close of work each day and schedule your work for the next day. It beats the haphazard method all hollow; it saves money for the concern, and if you train yourself for doing more you can earn more. If the company you are with is not able to discern when you are turning out more and better work, there are other companies whose business sense is better and who are willing to pay money for results.

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Chicago News Letter

By JAS. S. McQUADE

Music and War Taxes Discussed—Chicago Local, M. P. E. L. of A., Solves the Former and Wisely Considers and Arranges for the Latter.

THE recessed meeting of the Chicago Local, held Friday, October 5, was reconvened at 12 o'clock Tuesday, October 16, and the subject of the music tax was resumed. This was the largest meeting held by the organization for several months, and the interest was unusually great. More than 100 exhibitors were in attendance, and they represented over 200 Chicago theaters.

Attention was called by President Hopp to the fact that the first list of non-taxable music compiled by Miss Katherine C. Melcher, employed by the organization for that purpose, had been supplemented by two additional lists, and that the League in all probability will be able, for weeks to come, to increase the number. Great gratification was expressed over the number of musical selections that had been found on the non-taxable list, and it is believed that hundreds more will be found. It is certain that many hundreds more than the exhibitors were originally led to believe by the exponents of the music tax are in existence.

It was also discovered that several music publishers who were set down as being members of the Society of Authors, Composers and Publishers had never been members, as has been attested by signatures to that effect from many of them. It was also learned that several publishers who had been members of that society had withdrawn and entered the ranks of those furnishing non-taxable music in Chicago.

Joseph Winkler, president of the Chicago Federation of Musicians, was present and gave an address on the attitude of the federated musicians toward the music tax. He concluded by pledging the Federation's close co-operation with exhibitors.

At the meeting held October 5 it was decided to form the League's own booking club for the purpose of engaging in collective booking. This merely means the concentration of renting power, and President Hopp appointed the following committee at the Tuesday meeting: Harry C. Miller, William E. Heaney, Fred W. Hartman, Henry E. Newell and himself. This committee will hold a meeting within the next few days to devise plans and means to carry on the work, and will then submit them to the League.

Admission Tax for Moving Picture Theaters.

At the meeting of October 5 it was announced that the collector of internal revenue, Julius Smietanka, would be asked to address exhibitors on the tax question, but it was found that he had been called away from the city on urgent Government business, and that he had deputed Robert W. Blair, a United States internal revenue agent, to attend and interpret that clause of the war revenue tax which has to do with admissions to places of amusement. At the conclusion of his address Mr. Blair invited questions from those present, and answered them according to his understanding of the law. He stated that an admission of five cents was not taxable, and that the patron paying an admission of five cents would not have to pay the tax of one cent. On all admissions of ten cents each individual would have to pay one cent for each ticket purchased; two cents for each purchased at fifteen or twenty cents; three cents for each twenty-five cent ticket, and so on. He announced that the Government would furnish blanks to exhibitors for the purpose of reporting at the end of each month the number of taxable tickets sold and the remittance to be made to the Government.

After Mr. Blair's departure the matter was discussed at length for several hours. Much of the discussion was confined to the establishment of uniformity in carrying out the demands of the law so that everything should be done in like manner, as far as possible, by all exhibitors in Chicago. A poll of those present was taken, and each was called in turn to get up and state his attitude in the matter. It was found that every exhibitor present, with the exception of two, declared himself in favor of carrying out the intent of the law by making the purchaser of the admission ticket pay the tax, this tax to be paid, in addition to the regular admission charge, at the time of purchasing the ticket.

It was afterwards decided by unanimous vote that the League, through a committee selected for that purpose, should get up a uniform placard and slide in explanation of the operation of the tax from its commencement on November 1, the placard to be placed in the lobby of each theater, and the slide to be shown on the screen. These slides and placards will be distributed in all theaters in Chicago at the cost of the League, no matter whether the proprietors are members of the League or not

The committee appointed to take charge of this matter is formed by Charles Stewart, Fred W. Hartman and G. M. Laing. The committee has full charge of the getting up and the distribution of the placards and slides. The members of the committee have also under consideration the getting up of a uniform roll ticket, to be used as a war tax ticket, the object being to establish uniformity in all picture theaters, and to decry the effort of a very small number of Chicago exhibitors from taking advantage of the situation to raise the price of admission from ten to fifteen cents and not letting their patrons know that they individually are paying a war tax, instead of charging ten cents and one cent, thus letting the patron know that he is doing his patriotic duty by paying the one-cent war tax or more, as the case may be.

Talented Compiler of Non-Taxable Music.

Joseph Hopp, president of Chicago Local, M. P. E. L. of A., and the members of the committee on the music tax of that organization, are to be congratulated on the acquisition of Miss Katherine C. Melcher, who has so ably assisted in compiling the list of non-taxable music for exhibitors, which will appear in next week's issue of The Moving Picture World.

Katherine C. Melcher.

Miss Melcher is an attractive young lady, who impresses one immediately by her affability and keen sense of business. She entered upon the task of compilation with a quiet enthusiasm, which has grown rather than abated as the work has advanced, and this is due to the fact that she is not only an accomplished orchestra leader and musician, but also a strong advocate for the exhibitor against the music tax, as she has been organist at the Kedzie Avenue Theater, 3212 West Madison street, for three years and still holds the position. For several years before that Miss Melcher was conductor of orchestras for dramatic and vaude-

ville bills at the Joliet Theater, Joliet, Ill., and was in great demand in musical and social circles.

Miss Melcher studied the organ and piano under Harrison Wild and other well-known masters of those instruments, and has a wide knowledge of and familiarity with musical composition. It is due to this familiarty, as well as to her extensve acquaintance with music publishers, that Miss Melcher has proved so capable in carrying on her present work for the members of Chicago Local.

Miss Melcher is well known in North Shore society in Chicago, and is also a prominent clubwoman. For the past two years she has held office in the Catholic Woman's Club of Rogers Park and in the Society of Saint Rose, besides holding active membership in eight other clubs. Nor in her busy life does Miss Melcher ignore the call for sports. She is a daring equestrienne and expert swimmer and an ardent golfer.

Miss Melcher is a member of the Chicago Federation of Musicians. Last week she received a letter from Owen Miller, secretary of the American Federation of Musicians, stating that he would publish in the International Musician (the Federation's official paper), in the November issue, the non-taxable list of music compiled by her for Chicago Local. This publication reaches 50,000 musicians throughout the United States.

Exhibitors are again reminded to look in next week's issue for the list of non-taxable music thus far compiled by Miss Melcher for Chicago Local, M. P. E. L. of A.

Chicago Film Brevities.

Carl Laemmle, president, and Joseph Brandt, general manager, of Universal, were in the city from Thursday, October 11 until the following Saturday, when they returned to New York. During Mr. Laemmle's stay it was arranged and announced that six stars of the Bluebird Photoplays, Inc., will each be featured in eight pictures a year, making forty-eight in all. The new plan will be known as the "star cycle." Mr. Laemmle henceforth will give Bluebird feature subjects his personal supervision, and it is expected that these duties will further increase his patronage of the railroads from east to west.

* * *

Adolph Zukor, president of the Famous Players-Lasky Corporation, made a brief stay in the city Monday, October 15, on his way to French Lick Springs, where he will take a well earned vacation.

* * *

David G. Rogers, national organizer of the M. P. E. L. of America, made a brief stay in the city recently and left for Manhattan, Kan., Sunday afternoon, October 14, to attend the state convention held there October 15 and 16. Thence he proceeded to St. Louis, after which he will visit Lincoln and Omaha, Neb., and will then make a tour of the Pacific Coast by way of Seattle. In a brief conversation Mr. Rogers informed me that exhibitors are taking greater interest than ever before shown in the importance of organization. The music tax has aided in this, as it is getting pretty well understood by exhibitors that only united effort throughout the country will enable them to combat successfully such impositions as the music tax. Mr. Rogers believes that music publishers understand that a large proportion of their profits has resulted from the wide advertising given their musical selections in moving-picture theaters. Hundreds of thousands of people have been led to purchase certain musical compositions after hearing them played for the first time in these houses.

* * *

This office is in receipt of a post card from Herman J. Brown, president of the Idaho Theater Managers' Association, that an exhibitors' convention and grand ball will be held at Pocatello, Idaho, on October 29. The card announces that Bryant Washburn will lead the grand march on that occasion.

* * *

E. G. Dollman, capitalist of Indianapolis, recently associated himself with H. Vandawalker in the formation of the Dollvan Film Corporation of Indianapolis. Mr. Vandawalker was formerly manager of the General Film Company's office in St. Louis. Both these gentlemen visited Chicago last week, seeking a suitable location for their branch here in the handling of state right pictures. Their first purchase was made from Pathe for "To-Day," with Florence Reed, and "The Mad Lover," with Robert Warwick. The Dollvan Film Corporation controls Illinois, Indiana and southern Wisconsin for these features.

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F. P. Dillon, formerly connected with the V. L. S. E. and the Jewel production forces, has been appointed branch manager of the Longacre Distributing Company, distributors of the Alice Howell comedies in Chicago and Illinois.

* * *

Ben Lederer, manager of the Universal and Bluebird exchanges in Des Moines for the past seven years, spent a few days in the city last week in conference with Carl Laemmle, who was in the city at the time.

* * *

R. R. Nehls, general manager of the American Film Company, Inc., and temporary president of the Motion Picture Club of Chicago, announces a very gratifying demand for membership in the new club. A dinner was given at the Hamilton Club Monday evening, October 15, by the present members of the club, during which many interesting short speeches were made. Mr. Nehls announces that the membership of this club will include only the representative moving picture men of Chicago.

Following are some of the members of the club who were present: Don J. Bell, of Bell & Howell; Watterson R. Rothacker, president Rothacker Film Manufacturing Company; N. J. Baumer, vice-president of the same company; Samuel M. Field, vice-president of Mutual; Eugene Duffy, manager; Terry Ramsaye, publicity director, and E. W. Stoddard, of the legal department of Mutual; Joseph Hopp, president Chicago Local, M. P. E. L. of A.; F. J. Flaherty, of Universal; Messrs. Leavertton and Belford, of the Lea-Bel Company, etc.

* * *

"In the Narrow Trail," William S. Hart's latest feature, directed by Thomas H. Ince, of Artcraft, will begin a week's run at the Ziegfeld Sunday, October 21.

* * *

The Ascher Brothers, this city, have added the Grand Oak Theater, Grand Boulevard, near Oakwood, to their chain of houses. The name of the house has been changed, and it will be known henceforth as the Peerless Theater, which makes the thirteenth large house on the Asher Brothers circuit.

* * *

William Fox's personal representative, Abe Carlos, passed through the city Sunday, October 14, on his way to the Los Angeles studio. He was accompanied by Frank Lloyd, Marc Robbins, Jewel Carmen and other players of the Fox organization.

Theda Bara also made a brief stop-over in the city on the same day on her way from Los Angeles to New York, where she appeared in person at the opening of "Cleopatra," Monday, October 15.

* * *

After its successful run at the Orpheum D. W. Griffith's "Intolerance" has been making a very successful run at the Ascher Brothers theaters in this city.

* * *

The Fairfield, a new moving-picture theater at 2737 West Twenty-second Street, this city, is now being constructed. The seating capacity will be 1,000. It is not yet known who will lease and manage the house, which is being built in the customary present style, in a large structure containing several stores and offices.

* * *

The Motion Picture Theater Owners' Association of this city, of which A. J. Krug is president; Louis H. Frank, treasurer; Max Jesselson, secretary; Anna Kessner financial secretary, and August Zilligen, Jr., sergeant-at-arms, has sent out an announcement stating that the organization has established offices in 706 Mallers Building. On the executive committee of the Association are: E. T. Beatty, M. A. Choynski, G. A. Morris, Jacob Cooper, Herman Schoenstadt, A. J. Krug, Louis H. Frank, Max Jesselson and Anna Kessner. Regular meetings are held on the first and third Friday of each month at Fraternity Hall, 19 West Adams Street, at 1 o'clock p. m.

* * *

Alfred Hamburger has secured the Panorama Theater, Prairie Avenue and Fifty-first Street, formerly operated by the Ascher Brothers. The theater is now in the hands of the decorators and will be opened in the near future. The music will be furnished by a ten-piece orchestra. High-class photoplay programs only will be offered. The Panorama is considered one of the best theaters on the South Side, and will be operated accordingly under the new management.

* * *

Al. Piantadosi & Company, Inc., music publishers in the Astor Theater Building, New York, have sent out the following card to owners of picture theaters thorughout the country:

"On account of the controversy between the American

Society of Authors and Composers and the Musicians' Unions throughout the United States we wish to say that we are not members of the American Society of Authors and Composers and that you can play our publication without payment of a license fee."

Goldwyn's Christmas Gift

Will Release "Thais" With Mary Garden on December 30 at Regular Rental Prices.

GOLDWYN Pictures Corporation makes an announcement of interest to exhibitors everywhere with the definite statement that its production of "Thais," in which Mary Garden, America's famous operatic star, makes her screen debut will be delivered to all contract customers of Goldwyn at no advance in prices above what they pay for all other Goldwyn pictures.

"Thais," well under way in the Goldwyn Fort Lee studios, will be released throughout North America on December 30, and will lift the receipts of all theaters playing it to record levels.

This determination by Goldwyn makes "Thais" come as an immensely valuable Christmas gift for the exhibitors of North America, who enjoy the advantages of Goldwyn contracts. And so great is the drawing power of Miss Garden and so vast is the appeal of "Thais" that every theater playing the magnificent picture is assured one of the greatest weeks in motion-picture history.

"The Natural Law" Ready

BIG plays that teach real lessons will be the salvation of the film industry," declares Charles H. France, president of France Films, Inc. "Just as the stage suffered a few years ago, when the effort of producing managers was to merely amuse, the film business today is ordinarily on a shallow basis. Films are made to take their places on a program, make the usual rounds, and then are expected to die a natural death, as they generally do."

Marguerite Courtot.

"France Films," he continued, "are directed on a different basis. We only want to make two or three productions a year, and have each one of them of the highest value, from the showman's standpoint, for the world from the lessons they will teach. If the film is to continue as a staple in the world community it must take its place in world uplift; it must bear its share of bringing the great truths to the public, sharing the privilege with the other great factors of morally beneficial public information—the newspaper and the pulpit. In "The Natural Law," our first production, we are offering a picture that in play form had the commendation of the clergy, many leading educators, social uplift workers and even the Woman's Suffrage Movement. Mrs. O. H. P. Belmont gave the play her highest praise as a factor for good and as something that every young girl in the country would be benefited by seeing.

"It took us fourteen weeks to make 'The Natural Law' because we wanted it to be as near perfect as could be. I think we have succeeded. We have certainly preserved all the value of the play, which last year entertained at the Republic Theater, New York. Howard Hall, its author, played the role of the doctor in the stage version, and does so now on the screen. The production features Marguerite Courtot, whom I consider a most wonderful emotional star. She has a part that will touch the heart of every woman; teach a gripping lesson, and help many a girl to stay in the right path. A picture like this I consider better than a dozen built for one purpose—to merely amuse."

"The Natural Law" has been completed and will soon be shown to the trade.

Ida May Park Director

IDA MAY PARK, who is directing Dorothy Phillips in a series of emotional screen dramas, is one of the few women devoting herself entirely to photoplay production. She is, in private life, the wife of Joseph De Grasse, who has worked in conjunction with Miss Park in preparing for the screen a number of Bluebird features. Miss Park's latest work is the Jewel feature, "The Grand Passion," with Miss Phillips, and which is soon to be released.

Miss Park's work first attracted attention while she was in the eastern studio of Universal, and shortly after the exodus to Universal City in the spring of 1916, she, with Mr. De Grasse, presented two worth-while Red Feather features, in which her genius was so apparent that she, with her husband, was given the direction of the Bluebird star, Dorothy Phillips. Miss Park, with Mr. De Grasse, now hold the unique record of twelve productions in eleven months, three of which were from Miss Park's scenarios, multiple reelers, notably "Pay Me," "Hell Morgan's Girl" and the latest Jewel production, "The Grand Passion," from the story of Thomas Addison, which stars Miss Phillips in a role said to possess unusual dramatic timber and appeal.

Ida May Park.

It was in May of this year, after Miss Park, with Mr. De Grasse, had presented "The Price of Silence" and "The Piper's Price" and "The Girl in the Checkered Coat," that Mr. De Grasse sought a vacation from overwork, and Miss Park, because it seemed expedient at the time, undertook alone the direction of Miss Philips, this being the first time that a star alternated with directors. Mr. De Grasse produced 'The Doll's House," from the Ibsen classic, after which Miss Park directed Miss Phillips in "Fires of Rebellion." She followed this Bluebird with "The Rescue," after which Mr. De Grasse directed Miss Phillips in "Triumph," preceeding Miss Park's production, "Bondage."

Mr. De Grasse, prior to his association with Bluebird, directed the earlier Louise Lovely features, with Miss Park's scenarios, including "The Golden Spider," "Bobbie of the Ballet," "Tangled Hearts" and "The Grasp of Gold."

WILLIAM BILLIG NOW MANAGER OF FOX'S NEMO.

The pretty Fox motion picture theater on Broadway near 110th street, New York City, the Nemo, is now under the charge of William Billig, who by this appointment gets a well deserved promotion. Mr. Billig began his path upward in the amusement business about five years ago as an usher in the Jamaica theater. He has served in the Washington theater in New York and also at the Audubon and Nemo theaters as usher. He was chief usher at the Rievera, also a Fox Broadway house, and now he is in full charge at the Nemo. Mr. Billig is a young man with a pleasing personality and we have no doubt that he will escape the pitfalls that trap so many who win success in early youth. There are still more desirable successes ahead of him. He has many friends and we unite in giving him the best of wishes for a lasting career.

BROCKLISS BULLETIN.

Beautifully illustrated and printed with portraits of such prominent film men as Sidney Garrett, president of J. Frank Brockliss, Inc., Ira W. Lowry, the producer of "For the Freedom of the World," W. L. Brind (Brind's Educationals) and many popular stars, "Brockliss Bulletin" makes its appearance. This is a publication compiled exclusively for those interested in the foreign motion picture markets. All interested may obtain a copy by addressing J. Frank Brockliss, Inc., 729 Seventh avenue, New York City.

News of Los Angeles and Vicinity

By G. P. HARLEMAN

Quinn to Organize National Circuit

To Build, Lease or Affiliate Theaters—Co-operation Assured of at Least Two Film Producing Companies.

J. A. QUINN, who is one of the most progressive exhibitors on the west coast and without a doubt one of the livest and most energetic picture theater managers in the country, is soon to become executive head of Quinn's Circuit of Modern Motion Picture Theaters, with houses in practically every large city in the country, if present plans materialize.

In an interview Mr. Quinn avers he has been assured of ample backing, and negotiations are now pending by which his long cherished idea of a national chain of theaters to cooperate with the producers will become a reality.

"Co-operation—that is my idea in a nutshell," said Mr. Quinn in discussing his latest and greatest project. "We are not out to fight producing companies, exchanges or other exhibitors, but rather to work with them in the endeavor to better the business from every possible standpoint.

J. A. Quinn.

"Under our proposed system worthy films will receive better exploitation, better presentation and better publicity than ever before, and on account of the large number of theaters on our circuit the producers can afford to give us a closer rental price and at the same time by volume make a better profit for themselves.

"In every department of our organization we will have the best people we possibly can get, and the different houses on the circuit will receive the benefit of high priced brains at a small pro rata expense.

"In developing the Quinn circuit throughout the country location will be the principal factor, and when we secure the proper location we will follow a uniform plan of conservative sized houses with every comfort obtainable. In some of the larger cities we will have as many houses as locations and purchase of picture will warrant. We are assured of the closest co-operation of at least two of the largest and best known film producing plants, and they have offered to supply us with pictures at reasonable prices and to consult with us at all times as to the class of pictures required and as to directors, stars, etc., and to work with us with one idea in view; that is, to eliminate waste and give us pictures that the people want at an equitable figure."

Mr. Quinn was born in Toronto, Canada, in 1880. At the age of 18 he entered the business world in a men's furnishing and hat store. Later he went to New York City, and acted as buyer and manager for several of the more important firms there. Having the desire to break into the amusement business, he joined a large musical comedy company. Having a good voice, he soon advanced to important roles. He was soon made assistant director and later director. After a few years he launched out on his own account and founded an excellent character stock company.

His stage experience and schooling gave him a decided advantage when he entered the motion picture industry about ten years ago. Since that time he has operated a many as ten theaters at one time, and has controlled a different times more than fifty theaters. His originality and spectacular methods soon attracted attention, and during the last four or five years he has developed a national reputation as a live wire exhibitor.

J. A. Quinn began his film career in Douglas, Arizona, where he built a small theater. Later in Globe, Arizona, he was double crossed on a theater he had leased, and denied the use of the building. As he had advertised his opening for the following night, he felt that as a showman he had to make good. He recruited a gang of carpenters and within twelve hours had another location revamped into a theater and celebrated his opening as if nothing had happened.

Mr. Quinn broke into Los Angeles in a small way with a theater seating only 150 persons. His first notable exploit in the city was a five weeks' run to tremendous business of Selig's "Two Orphans" after it had previously been run three days on Broadway. No newspaper advertising was used, his success being due to elaborate lobby displays and an intensive house to house publicity campaign of canvassing. At this same theater Mr. Quinn educated the fans to 7 o'clock in the morning performances, often having a line-up in front as early as 8 o'clock. Quinn, it is said, also introduced to Los Angeles the continuous show idea, and was the first exhibitor to use two machines to prevent an aggravating delay between reels.

He made a name by his adeptness at taking pictures lying on the shelves of exchanges and retitling them, trimming the footage and creating his own lobby displays, often turning dismal failures into brilliant successes.

When Mr. Quinn took over the Garrick he introduced many novel features to Broadway, Los Angeles. At this theater he was the first to break away from the "trust" and play "independent" pictures in a high class manner, and it was there he inaugurated photoplayer nights, having the stars appear in person. Having student nights for the colleges around Los Angeles was another J. A. Q. novelty as well as having the audiences form a big chorus to sing the popular songs, throwing the words on the screen by means of slides. At the Garrick he pioneered so far as

Quinn Rialto Theater, Los Angeles.

Los Angeles was concerned in ornate electrical decorations for the front of the house, believing this to be one of the most desirable forms of advertising and well justifying the expense. Later when he built the Superba, he sprung a chain of unusual feats on the Los Angeles theater going public. "Hypocrites" was his first big picture, in 1915. Charging 25, 35 and 50 cents, higher admission prices than Los Angeles picture theaters had attempted before, he played the subject for six weeks on Broadway to capacity business. The first week, with only a 600 seating capacity, the gross receipts were more than $8,000.

Quinn's newest project is his pretty Rialto theater, which is one of Los Angeles' cosiest and finest equipped playhouses. In this theater he has installed spacious orchestra chairs, pleasing lighting effects, organ, ornate draperies, in fact everything to make a model photoplay house. The lobby and display at the Rialto is most attractive and pleasingly tasteful and gives the house an unusually high class apparance.

Chaplin's New Studio Architectural Gem

Hollywood Opposition Dies When Plans Are Approved by Council—Will Look Like Bungalow.

T. L. TALLY, prominent theater owner of the Southwest, and Los Angeles member of the First National Exhibitors' Circuit, tells an interesting bit of news about the row which followed Chaplin's application to build his new studios in Hollywood.

Mr. Tally says: "The factory type of studio building is no longer welcome in Los Angeles' swellest suburb, so when Chaplin applied for a permit to build there was a howl of protest from property owners. They had visions of the usual board structure and accessories. The agitation against the new neighbor culminated in a determined committee to the town council, which promised all sorts of dire things if the permit were granted.

The meeting was tempestuous until the plans were produced, passed around for inspection and approved by a vote of eight councilmen for, to one against. Then the protesting committee filed out, with their faces showing relief and satisfaction, for when the million-dollar star's new studio is completed no one will know it from the bungalow residence of his millionaire neighbors. It is to be a regular bungalow, thank you, with flowers and lawns and everything. Of course inside there will be the latest and best appliances for movie making, but passers-by won't know it from an honest-to-goodness bungalow home except, perhaps, that it will be a trifle roomier than the average.

Mr. Tally is also authority for the statement that Chaplin is on his way home from Honolulu, and will start work at once on the first of those "signature protected" comedies.

Fairbanks Gives Rodeo

Artcraft Star Entertains Former Ambassador James W. Gerard, Elsie Janis, Mary Pickford and Other Notables.

THE Lasky lot was the scene of a real western rodeo, furnished by Douglas Fairbanks for the entertainment of the former Ambassador to Germany, James W. Gerard, who was having his first insight into the motion picture industry, guided by the irrespressible "Doug."

A corral was erected on the lot and inside the enclosure "Doug," Art Accord and the highly trained troup of cowboys gathered together to bring before the eyes of the guest a rennaissance of the old West that was years ago. From many vantage points along the top of the fence and the roofs of the neighboring sets clustered the spectators, well out of the reach of the flying hoofs and the waving horns of the cattle used in the bull-dogging acts.

Bennie Zeidman demonstrated a native sport of his home land in a jiu-jitsu bout with "Bull" Montana. When last seen Bennie was headed towards Wyoming.

Taken all in all, as numerous of the local publicity fraternity would say, the party was very rechere.

Universalites Hear Billy Sunday.

More than a thousand Universalites from every department of the big film plant "brightened the corner" where they were one evening recently t Billy Sunday's tabernacle in Los Angeles, at the famous evangelist's invitation. Sunday and his people previously had been entertained at Universal City, and a number of special stunts had been staged for his benefit, which he did not fail to mention in welcoming the film folks.

A section of seats had been reserved for the Universalites and nearly every one of the employes turned out.

Billy's theme was that there is so much good in the worst of us and so much bad in the best of us that none of us has any right to "get-up-stage" with the rest of us.

When the noted revivalist asked the delegation from Universal City to stand up fifteen thousand others in the audience heartily applauded them.

Barter to Build Ships for Government.

Recognition as one of the most capable constructing engineers in the country has come to H. H. Barter, engineering and technical director of the Triangle Film Corporation's plant at Culver City, in the form of a call to an executive position with the American International Shipbuilding Corporation, of Philadelphia. Mr. Barter's departure from Triangle is in the nature of a response to an emergency summons from the nation.

Accompanied by his wife and two children, Mr. Barter leaves immediately for Philadelphia, but he has not yet been informed of his ultimate destination.

H. O. Davis persuaded Mr. Barter to enter the motion picture field and they have been associated for several years, lately with Triangle.

Los Angeles Film Brevities.

At the Mena Film Company's studios production has been begun on a new episode of "By Super-Strategy." San Francisco and Big Bear Lake will supply the locations for this part of the picture. Amy Jerome and Virginia Chester are the featured players, under the direction of Howard Gaye.

* * *

From Tuscon, Arizona, we learn the Great Western Film Corporation has started production in that city. McClung Francisco is the president of the company, Webster Cullison vice president and managing director, and Celora M. Stoddard secretary and treasurer. The company has a local office at 520 Van Nuys Building, this city. Norbert A. Niles is the leading man and Miss Betty Johnson is leading woman.

* * *

Triangle-Keystone director Raymaker has started work on a new comedy written by Jay Dwiggins. The cast includes Dale Fuller, Maud Wayne, Milton Sims, James Donnelly, Dorothy Hagar and Lloyd Bacon. Milton Sims is a new recruit to the Triangle-Keystone comedy forces.

* * *

Dan Whitcomb, who wrote the Little Mary Sunshine stories for Balboa, has been engaged by Goldwyn Film Corporation. Mr. Whitcomb has left for New York.

* * *

Swerving sharply toward the curb to avoid running down a child playing in the street late one afternoon recently Robert Leonard, Bluebird director, crashed his racer into a telephone pole, wrecking the machine and taking a grave chance. He was picked up unconscious and taken to his home, where it was found no bones were broken.

* * *

The Southern California Producing Company, recently organized in Los Angeles, has taken over the Mutual-Strand Comedies featuring the popular little comedienne, Billie Rhodes, and is now actively at work on the first release of a new series. Studio space has been leased at the local studio and the new picture will be made under the personal direction of Scott Sidney, for three years a member of the Ince forces. A supporting company of competent players is being gathered. The Southern California company is making an active canvass for suitable stories and announces that highest prices will be paid for accepted scenarios containing real plot and real action without slapstick.

* * *

Marin Sais has been engaged by the Fox studios to play opposite Tom Mix in his new special feature productions. Miss Sais is well remembered from the Kalem Company and is a dare-devil horseback rider. She was born in Marin County, Cal., and was raised on a cattle ranch. Her courageous spirit of adventure carried her into stage work, at an early age. When she found opportunity to go into pictures, however, she immediately deserted the theater for the more outdoor and athletic life of the films.

* * *

A tragedy was narrowly averted last week at the studio of the E. & R. Jungle Film Company, in East Los Angeles, where wild animal scenes for the big production, "Tarzan of the Apes," being produced by the National Film Corporation of Hollywood, are being put on under the direction of E. A. Martin. The youthful Tarzan was working in a scene with a leopard, and the director, in order to make the scene more lively, discharged a revolver just outside the cage. The startled leopard leaped up the side of a log cabin erected within the enclosure, and straight out of the top of the cage, which, on account of its extreme height, had been left open. Those within the studio quickly sought places of safety, and it is stated that when the frightened animal jumped onto

a gigantic prop tree which was being constructed by a force of men, the place simply rained carpenters. The leopard was finally cornered and was returned to its cage without further incident.

* * *

Mary Miles Minter and company, directed by Henry King, have returned to the American Film Company's studios at Santa Barbara, Cal., after spending ten days filming scenes in San Francisco Harbor. Despite the unsettled labor conditions in San Francisco, Director King was able to film his water scenes in an old sailing vessel which was purposely wrecked.

The pending strike made it impossible for Mr. King to secure experienced seamen, and the ship was handled by "land-lubbers," with the director appearing in a new role, that of a sea captain.

* * *

Director General J. P. McGowan, of the Signal Film Corporation, is hard at work on the tenth chapter of "The Lost Express," the new Signal-Mutual serial featuring Helen Holmes. The episode has been given the installment title of "A Fight for a Million." Aside from the thrills in this episode, the scenic shots are some of the most beautiful ever protographed, as many of the scenes were made in the beautiful Yosemite Valley.

German Plots and Pictures

Will Be Made in Twenty Episodes by Wharton Under the Supervision of Secret Service Chief W. J. Flynn.

THE true story of the machinations of Germany, the intrigues, the plots, the counter-plots and the devilish ingenuity by which the German government, through its American officials, spies and ploters, sought to put America into a position where it would be helpless under the mailed fist of kaiserdom is to be the subject of a twenty episode series of pictures to be made and marketed by the Wharton Releasing Corporation. The author of the new serial, which, it is predicted, is to be the most unusual multiple-episode picture ever put on the market, is William J. Flynn, Chief of the United States Secret Service—the one man in America who knows the whole story and the true story of every detail of Germany's plots against this country.

W. J. Flynn.

In his story Mr. Flynn has told it all, and that means that only about one hundredth part of the true story is known now. The rest is to come when the episodes of this stupendous serial flash on the screens of America.

The object of the serial is to aid the Government in every way possible in its fight against Germany, to show the reasons for Liberty Loans, for the the need of strong support for our country and for fighting men. That is the reason Chief Flynn has consented to put the revelations of the secret service into motion-picture form. "And when those things are shown," says the Chief, "it's a mighty poor American who will not jump into the winning of this war with every bit of strength that's in him. When it becomes generally known, through the power of the motion pictures, just what the Imperial German Government has done and tried to do every man, woman and child in this country ought to become one great unit of fighting strength, working night and day for the defeat of Germany."

"More than that, they will," echoes Theodore Wharton, under whose personal direction the new serial is being filmed. "I have seen a good many serials; I've made a number of them myself, including "Patria" and the "Exploits of Elaine." Those were imaginary, of course. Beside the truth of the German espionage and plotting system in this country, the cold, hard facts, they are nothing. For the work of Germany even exceeds imagination. Since I have seen the true story of it all, as depicted by Chief Flynn, I have been astounded. I thought I knew something about what Germany had done. Now I find that I knew hardly anything at all."

Naturally a thrilling love story is to form a part of the new serial, and even this will have a large part of its foundation, in fact. The names of the plotters? They will be used to a great extent, for in the records of the secret service are all the stories, all the data, all the accusations to support them. More than that, in many of the episodes many of the actual documents taken from spies and plotters will be used; even motion-picture explosions will be caused by the actual explosives used by the Germans in this country.

More than a half dozen stars are being used in the telling of the story, in which there is material for 322 full episodes, but which naturally is being trimmed to twenty or so exciting episodes, in which the events simply cram, one upon the other. To produce the serial at the maximum of its possibilities the studio facilities of Wharton, Inc., at Ithaca are being doubled in size while the work is going on.

OLCOTT WILL SHOW FIRST BIG SUBJECT.

The first presentation of Sidney Olcott's production of "The Belgian," a story written by Frederic Arnold Kummer, starring Walker Whiteside and Miss Valentine Grant, will take place at the Strand Thursday, October 25, at 10 a. m.

This is Mr. Olcott's first venture as an independent producer, but his name has been linked with important productions in the last few years, starting with the greatest religious picture that has ever been screened, "From the Manger to the Cross." It will be remembered Mr. Olcott journeyed to the Holy Land with his company and made all scenes in authentic localities. This was the first big feature produced by an American.

Mr. Olcott's connection with the Famous Players covered a long period, during which time he directed Mary Pickford, Marguerite Clark, Marie Doro, Valentine Grant and others.

The cast of "The Belgian" includes Arda La Croix, Sally Crute, Giorgio Majeroni, Anders Randolf, Henri Leone and others.

The scenes are laid in Belgium, and are woven around two simple fisherfolk, through whose veins runs the red blood of patriots. The story was written from events that have occurred in Belgium prior to the outbreak of the war and extends through the period of invasion, exposing the mysteries of the German secret service and its intrigue. There is portrayed against these happenings an intensely human and tender love story

Mr. Olcott has organized his own business forces, and intends to make a series of big productions for the independent or state right market. His offices are at 1205 Candler Building.

GERRARD AGAIN WITH UNIVERSAL COMPANY.

The name of Douglas Gerrard was recently added to the Universal roster of directors. Gerrard, it will be recalled, was formerly associated with the Big U organization in the capacity of director, acting leading roles for some time before his promotion to a directorship.

Gerrard has a thorough knowledge of the stage, having been schooled under the direction of the late Sir Henry Irving in London, following which he had a long career in the legitimate in England and the United States. He has played opposite Mary Pickford, Ethel Barrymore and Anna Pavlowa, having filled an important role in "The Dumb Girl of Portici," which was directed by Lois Weber.

During his former affiliation with the Universal Company Gerrard filmed a number of artistic productions, one of the most notable being "Polly Put the Kettle On." He will begin work in a few days on a five-reel picture entitled "Madame Spy," the story of which was written by Lee Morrison. The leading characterizations will be in the hands of Miss Edith Roberts and Jack Mulhall, who will be supported by a cast composed of the best talent among the stock players at Universal City.

KELLERMANN PICTURE ON FOX PROGRAM.

William Fox announces that "A Daughter of the Gods" will be released to the motion picture theaters of America on a rental basis beginning Sunday, December 2. The Kellermann picture will be for general release through the Fox Film Corporation exchanges, and is now available for booking. It will be released in eight reels.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"Two-Bit Seats"

A Delightful Comedy by Essanay, in Which Taylor Holmes Appears at His Best, Supported by Marguerite Clayton, Sydney Ainsworth and John Cossar.

Reviewed by James S. McQuade.

I BELIEVE everyone who views "Two-Bit Seats" will agree with me that the adaptation of Gladys E. Johnson's story to screen service has been very successfully done by James Campbell, and that Director Lawrence Windom has also been happy in realizing its full possibilities. The action has an easy, playful flow, with nothing tempestuous about it yet always with sufficient charm and interest to delight and amuse.

The author of this American magazine story has shown striking originality in the selection of her subject, making the disappointment of a young man, a regular theatergoer, who fails to secure a seat anywhere in the house except in the gallery on one particular night, the groundwork for a very likable love story. The young man, Jimmy Mason, much against his inclination, goes to his perch in the gallery, and there to his surprise and pleasure finds that his next neighbor, to the right, is a lovely girl, Alice Carroll, the mere sight of whom consoles him for the loathing created by the mountain of gross femininity on his immediate left. This chance meeting brings acquaintanceship to the young people, which in time grows into love and finally results in marriage.

In the role of Jimmy Mason, in my opinion, Taylor Holmes excels any of his former efforts in moving pictures, not excepting his fine work in "Efficiency Edgar's Courtship." I have just used the words "former efforts" in referring to the work of Mr. Holmes in preceding photoplays, but I am somehow impressed that the use of "effort" in describing his impersonation of Jimmy Mason is inadmissible. His work before the camera in this instance impressed me as being positively without effort. According to the old saw "The height of art is to conceal art," and in the screen creation of Jimmy Mason, as closely as the human eye can register, Mr. Holmes has been effortless. In other words, he has so lost his own personality in that of the character assumed that we can see none other.

Just watch Mr. Holmes when he enters the gallery that first night and contrives, after great labor, to squeeze himself into his seat past the big, fat woman. Is not every action and look just what might have been expected from Jimmy Mason? Then the glance at his fair neighbor to the right and the smile, and the surprise on his face and the continued covert glances perfectly natural and respectful.

In strong contrast one cannot help noting the vacuous appearance of Miss Marguerite Clayton's face as she looks down on the stage at the dancers. This lady could have improved the situation to some advantage had she acted just as any normal girl would under the circumstances. There could at least have been cast a shy glance at her left hand neighbor

Scene from "Two-Bit Seats" (Essanay).

when he was not looking. But this, in all fairness to Miss Clayton, is the only and trifling slip made in her winsome characterization of Alice Carroll.

Sydney Ainsworth and John Cossar are excellent types in the roles of Merton Styles and Mr. Faulkner.

The release date is Nov. 12 through the George Kleine System.

"Society's Driftwood"

Five-Reel Butterfly Production Features Grace Cunard and Joseph Girard in Story of Revenge.

Reviewed by Robert C. McElravy.

IN THIS five-reel offering, written by Harvey Gates and produced by Louis Chaudet, the attention is carried along without cessation through the entire number. Clear-cut construction and a good running story combine to hold the interest. The chief motive concerns a girl whose brother

Scene from "Society's Driftwood" (Butterfly).

was railroaded to prison by an unscrupulous judge and her efforts to obtain a revenge upon the latter. This leads up to a semi-tragic close, mitigated by thought of future happiness in store for the girl.

The theme of revenge has certain perils as well as advantages for the plot builder. It is almost certain to afford strong dramatic, or perhaps melodramatic, situations, such as occur at the close of this story, but, on the other hand, it is hard to keep the narrative very far above ground. The author in this case has managed to avoid the sordid and repellent situations which almost invariably try to creep into a plot of this type. He has brought out the strong features of the story without resorting to unpleasant methods.

Grace Cunard is cast as Lena Rogers, and does excellent work in this role. She and her brother are first introduced in a fortune teller's tent at a county fair. The opening scenes catch the interest immediately and provide a proper setting for the incidents which follow. The brother is falsely accused of stealing a pocketbook. His prison sentence follows, at the hands of an unjust judge, and the girl devotes several years to obtaining her revenge. She finally does this by allowing the judge to fall in love with her and getting information as to one of his crooked financial deals. She then caps the climax by marrying his younger brother. Her own brother in the meantime is released from prison and attempts to kill the judge.

Charles West and William Musgrave are cast as the two brothers. The general presentation and photography are very good.

"Arms and the Girl"

Paramount Presents Billie Burke in An Entertaining Story of the War—A Satisfying Portrayal.

Reviewed by Louis Reeves Harrison.

ARMS AND THE GIRL" has its theatrical moments and its romantic ones, but it is high comedy in the midst of adventure at the beginning of war, and presents an extremely interesting situation. Billie Burke, as Ruth Sherwood, descends from a Belgium train in order to send a telegram to her fiance in Paris and is left in a village about to be invaded by Germans. A complacent and self-satisfied American girl, she does not grasp the perils of her situation until her passport is stolen by an escaping Russian spy, who leaves her his own in exchange. Thomas Meighan, as Wilfred Ferrers, seeks to destroy this incriminating evidence just as the German troops enter the village, and is caught in the act. He is taken before a comedy German general, admirably done by

George H. Trimble, swiftly tried, and sent out to be shot as a spy. She saves him by declaring he is her fiance, and as her own identity is established by an officer who knew her by sight when he was a head waiter at a fashionable New York hotel, the general calls in the village burgomaster and has these two young people, strangers to each other, married on the spot. He assigns them to one bedroom, and there they are sent to spend their wedding night.

The entire story up to this point is replete with live incident, and presented with great care as to atmosphere, holding the audience tight and bringing out many spontaneous laughs from character contrast between the American young couple and the German officers. It is delightful comedy at every step to the bedroom, and even after in revelation of the mental state of bride and groom under the extremely trying

Scene from "Arms and the Girl" (Paramount).

circumstances in which they find themselves placed. Their escape is not slow, but it involves unnecessary changes of costume, and it is deprived of suspense, hence interest gradually subsides, especially when it is seen that the bride readily gives up her fiance, who arrives too late to rescue her and does not prove to be manly at that. She demurely decides that the man she has married, who shows courage and resource at every stage of the game, who is delicate in his relations with her as well, will do as a life companion, and all that follows is a descent from strong situation to unimportant explanation. In spite of this anti-climax the story holds up well, and it has so much that is bright, spirited and entertaining throughout that it will prove a desirable addition to any program.

"Queen of Spades"

New Pathe-Russian Art Film Production Features Strong Cast of Russian Performers in Unusual Story.

Reviewed by Robert C. McElravy.

THE tragic note is not so greatly accentuated in this number as in the previous offering made by the Russian Art Film Company. It is true that the leading figure, an unscrupulous young officer known as Herman Strogoff, meets with a bad end, yet the predominating features of the story are found in scenes from Russian court life and in the gambling halls of Versailles. The scenes mentioned lend an attractive color to the number, and the sincere, intense acting carry the interest along without cessation.

All of the players are Russian. I. I. Mosukin plays the sinister Strogoff, whose ignoble end is foreshadowed from the very beginning. Mme. Duvan appears as Countess Anna Fedotovna, whose part in the story is a prominent one. She is first introduced as an aged woman, the grandmother of Prince Tomsky. The latter relates at a men's club the manner in which she amassed a fortune through playing a secret system at cards. As this tale is being related, the life of Countess Fedotovna, sixty years previously, is pictured, and it is this part of the production that brings in the attractive court scenes. Mme. Orlova has also an important role, that of Lizaveta, the young companion of the Countess, to whom Strogoff professes love falsely.

The chief episodes are reached when Strogoff, after hearing of the card secret possessed by the Countess, determines to get possession of it, by fair means or foul. He secretes himself in the latter's home and appears suddenly before the Countess in the dead of night. The aged woman, who has been dreaming over her past, is greatly alarmed at Strogoff's appearance. But she refuses to give him the secret of the cards. He threatens her life and she dies of fright.

Strogoff then becomes the victim of phantoms. In one of these delirious moments the vision of the Countess comes to him and she tells him to play the three, seven and ace. Strogoff accepts this formula as genuine and stakes everything he has on the cards. The first two cards win, but on the ace he loses all his winnings. In his delirium he had mistaken the queen of spades for the ace, and in this the dead Countess has her revenge. Strogoff then loses his reason.

The presentation is novel and brings out the strong features of the story in consistent form. The weird interest of the story itself tends to overcome the rather depressing character of the latter scenes.

"The Son of His Father"

Paramount Presents Charles Ray in an Ince Production from the Story by Ridgwell Cullum.

Reviewed by Louis Reeves Harrison.

THE SON OF HIS FATHER" is the story of a millionaire railroad man's son, the latter a dissipated weakling called to account by his father. The son retorts that he could make a hundred thousand dollars in six months from a capital of five thousand if he laid aside good principles and followed his father's methods. The father gives him five thousand and tells him to prove it. The son does not apply principles of any kind. He trusts to luck as to where he shall start, spears a map with his penknife, and finally gets a hunch to go to the Yukon. On the way, while on a train which is passing through Montana, he trusts to luck again, gambles with a sharper and loses most of his roll, proving his lack of ability. He is thrown off the train because of a row with the gambler, and by mere chance a man gets off who picked up the money lying loose during the struggle on the train.

The son shows no ability whatever. The man who picked up his money hands it back and invites the millionaire's son to his house, where there is a pretty young daughter. There is a land boom depending on where the new railway station is located, and the "son of his father" has both the land boom and the girl soon in hand. He rescues the girl from the clutches of a villain who also wants the land boom, captures his own father later on, who comes most fortuitously to that very spot in Montana, and through having a father who controls the railroad, whose private code he happens to know, he is lucky enough to put through the land boom, make a hundred thousand and win the girl. Charles Ray does well with his limited opportunity, but it is very limited in characterization. The father approves, and all ends well.

"Life's Whirlpool"

Metro Presents a "Barrymore" Production, Featuring Ethel; Written and Directed by Lionel.

Reviewed by C. S. Sewell.

ETHEL BARRYMORE'S personality and excellent acting contribute materially to the merits of "Life's Whirlpool," the five-part Metro-Rolfe release for October 8. Another Barrymore, Lionel, directed the production, and is also responsible for the story, which, while interesting, is melodramatic, and with no particular strength or novelty.

Left in straitened circumstances by the death of her father, Esther Carey marries John Martin, wealthy, strict and narrow-minded; who soon neglects her; and her unhappiness is heightened by the vindictiveness of Martin's sister. Her only pleasure is in her baby, and the occasional visits of a former sweetheart, Dr. Gray. After a stormy scene, Esther leaves, but returns later for her child; and at the same time a former tenant, half-crazed by Martin's treatment of him, enters the house and strangles him to death. Esther is accused, and is traced to a hut in the woods, where she has been inveigled by two men whom she asked to help her. She is rescued after shooting one of the men who attempted to attack her. A friend of the family obtains a confession from the murderer, Dr. Gray returns from France, and he and Esther renew their childhood affection.

The star's work as Esther is excellent; and Ricca Allen gives

Scene from "Life's Whirlpool" (Metro).

a fine portrayal of the disagreeable sister. Allen Hale as Dr. Gray, Reginald Carrington as John Martin, Paul Everton as

Hendrix, the family friend, and Frank Leigh as the murderer are satisfactory in their respective parts.

Lionel Barrymore's work is of good quality, although a few of the scenes, including the chase with the bloodhounds, are distinctly theatric. The number of death scenes introduced is more than usual; as, in addition to the death of Esther's father, the choking of Martin, and the shooting of one of the ruffians, the murderer's wife dies after they are dispossessed by Martin, and the murderer himself collapses.

"The Call of the East"

Hayakawa Does Fine Work in a Strong Story Staged in Surroundings of Japan.

Reviewed by George Blaisdell.

ONE of the foremost actors on the American stage remarked recently, when discussing his work in a forthcoming historical photodrama, that he was going to try to prove to the American picturegoing public that the best screen actor was not a Japanese. Which statement has importance, perhaps, as being revelatory of the opinion existing in certain well-informed quarters as to the ability of Sessue Hayakawa in acting before the camera. Surely for those who follow pictures there is fascination in the character interpretation of this stolid, impassive representative of the Land of the Rising

Scene from "The Call of the East" (Paramount).

Sun. One feels in watching Hayakawa through the course of a picture that he is seeing more than the revealed art of an individual actor; there is a sense of looking upon the near emotional manifestations of an unemotional race, of the potentialities indicated by the surface of deep rivers.

"The Call of the East," a Lasky subject released October 15, is a story that well may have been written "around" Hayakawa. The role of Arai Takada fits him like a glove. Beulah Marie Dix's script gives us a Japanese bent on revenge—a revenge fiendish in its cruelty, but the wrong has been great. It is the revenge of the Oriental, not of the Caucasian. It is a viewpoint that is strange to the man accustomed to swift action, who has little comprehension of a state of mind that like the cat with the mouse finds satisfaction in playing with its victim before destroying it. Nevertheless it is interesting.

Mr. Hayakawa,'s strength is in the interpretation of characters of his own race—in this field he is in a class by himself. As Takada he is at his best. We see the Japanese of high position, of education molded by contact with men of other races suddenly revert to the primitive. Here again through his affection for the sister of his victim he is swayed from his purpose of revenge, a regard in its depth equaling the ferocity of his hate.

Jack Holt is Alan Hepburn, the unconventional American who lures O'Mitsu from her home. Tsuru Aoki is O'Mitsu, in love with Hepburn. It is a strong pair. Margaret Loomis is Sheila Hepburn, the daughter of a Japanese mother and an American father who when a girl grown returns to Japan and feels the Call of the East when she mixes with the people of her mother.

George Melford has finely directed the production. He has given us convincing Japanese interiors and picturesque backgrounds. He has brought out the suspense and the drama of this tale of love and hate, a story that holds and moves.

"The Bottom of the Well"

Vitagraph Five-Part Blue Ribbon Feature, Overburdened by a Superfluity of Plot, Fails to Register a Success.

Reviewed by Edward Weitzel.

THE mere piling up of material and following situation after situation is not the way to put the important element of interest into a photoplay. "The Bottom of the Well," a Vitagraph Blue Ribbon Feature, written by Frederick Upham Adams, and directed by John Robertson, exemplifies this truth all through its five parts. A synopsis of the story includes about every incident that could have the remotest connection with the life of the hero and the doings of the other characters. One situation will suffice to show with what careless ease the author vaults over probability and arranges for the climax of his tale. Desiring that a millionaire in the play shall disappear and the hero be charged with his murder, the character is shown, early in the action, to pursue some mysterious pastime in a laboratory on his estate. Later on, when the building is destroyed by fire, a charred body is found that everyone supposes belonged to the millionaire. The man of money is not dead, however, and explains the mistake by relating that his early ambition to become a surgeon having been thwarted he had taken advantage of his millions to have dead bodies brought to his laboratory and spent his spare time in dissecting them. Most of the other incidents are on a par with this, and the entire play is an unskillful bit of scenario writing.

A lost child, a struggle between capital and labor, the killing of the young son of a workman by the automobile of his heartless employer, an unconvincing trial scene and the revelation that the bottom of the well in the picture is situated behind the bar of a saloon and that buckets of beer are hoisted from it into a workingmen's lodgeroom are among the points of the play. Scenes on the land are correctly staged. Some of the business on board a sailing craft would make an old salt grin.

Evart Overton, Ned Finley, Agnes Ayers and Herbert Pryor are the leading members of a hard working, competent cast.

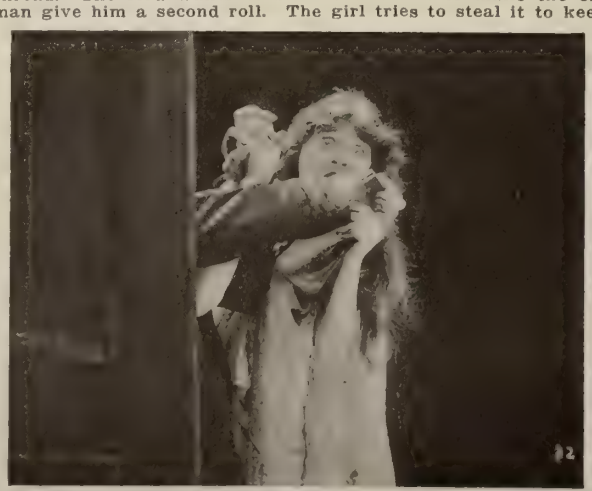
"Thou Shalt Not Steal"

Mystery Story by Fox Begins in Mist and Is Then Cleared Up—Good Offering, Not a Wonderful One.

Reviewed by Hanford C. Judson.

AT the close of the first reel of "Thou Shalt Not Steal," a five-reel Fox picture, this reviewer would have been a shaky witness as to just what had happened. It was the director's plan to keep him from understanding; but, to take one instance, the director planned to have him know that the heroine stole a key. The reviewer saw her do it, but thought she had tied a knot in some sort of a telephone cord hanging over the edge of a desk. What happened after that was often in such a subdued light that just what was done was not clear. It was all done fast to heighten suspense, but to a certain extent both interest and suspense were sacrificed for the sake of an involved complication to be cleared up later. One who has watched it for the first reel and wondered whether his mind has grown stupid or the director is at fault finds directly that the mystery begins to unravel and the interest becomes actual and not merely promissory as in the beginning. There are many clever touches in the working out.

The picture opens on a queer family in New York. Everyone but the heroine (Virginia Pearson) is living under camouflage, the father, the mother (Matilda Brumdaye), the nephew, so called (Martin Faust), and even the maid (Claire Whitney). The rich man has a secretary (Robert Elliott), and he, too, is not wholly clear. The girl half loves him. A much camouflaged English load (John Goldsworthy) enters and plots to make the girl marry him. He has a big roll of money, and gets the father to put it in the safe. The old man needs the money for Wall street. The so called nephew needs money, and has some sort of secret on the mother—this is the plot's weak thread. The lord wants to steal the wallet to make the old man give him a second roll. The girl tries to steal it to keep



Scene from "Thou Shalt Not Steal" (Fox).

the lord from stealing it. The real owner of the roll is present as a camouflaged doctor, and he gets it from the girl. We don't see how it came about till the end. The maid had been the doctor's sweetheart. He is in disguise, and she thinks he was murdered two years before. The lord did that job poorly, but got the roll from him. The police accuse everybody. The poor girl even consents to marry the lord. She is so wrapped up in the toils till the end of the story makes all clear, so she can marry the secretary.

"Cleopatra"

Ten-Part Film Spectacle Produced by William Fox with Theda Bara as "The Serpent of the Nile," a Massive and Artistic Moving Picture Attraction.

Reviewed by Edward Weitzel.

THERE have been many mimic Cleopatras since the birth of the drama but never before has a feigned "Serpent of the Nile" been given such a massive and artistic setting as the one furnished by William Fox for the ten-part production in which Theda Bara acts the Egyptian vampire. The

Scene from "Cleopatra" (Fox)

scope of the story embraces many of the historical facts used by Shakespeare in writing both "Julius Caesar" and "Antony and Cleopatra," and it is evident that Adrian Johnson, the author of the scenario, has gone to the English poet for most of his incidents, rather than to Plutarch. The author has furnished some original material, however, and has also borrowed a character and a striking scene from Sardou's drama on the same subject. Several of the subtitles are from Shakespeare.

The result of this literary patchwork is a lucid and fairly authentic account of the love affair between Cleopatra and Julius Caesar, and the Egyptian queen's overmastering passion for Mark Antony. The scenes shift from Alexandria to Imperial Rome, and several historical moments that have been immortalized by the brush of some famous artist, are reproduced with impressive fidelity. The most important of these are the murder of Julius Caesar in The Capitol, the first meeting between Cleopatra and Caesar, and the triumphant return of the enchantress in her barge with Antony a willing captive.

Opening with the lady's conquest of Caesar and his return to Rome, the action busies itself with a fictitious love affair between Cleopatra and a gentleman of the house of Pharaoh, while fate is disposing of Julius and setting the stage for the entry of Mark Antony into the life of the Egyptian. The meeting between the two, the sudden and violent love engendered in both, Antony's return to Rome, his marriage with Octavia, the weary waiting of Cleopatra, the reuniting of the lovers, the interference of Octavius Caesar in behalf of his sister, the battle against the forces of Antony and Cleopatra by those belonging to Octavius, the sea fight at Actium and the deaths of the Egyptian queen and her Roman, all these historical situations are thrown on the screen with an accuracy that necessitated the employing of one of the largest forces of actors, extra people and other essential workers ever used in a photo-spectacle, and the building of a correspondingly large number of edifices of ancient Rome and Egypt, with streets, waterways and interiors that truthfully reflect the period.

J. Gordon Edwards, who directed the production, has held his work well in hand and brought out a series of rapidly shifting pictures that tell the story with a force in keeping with the subject and the ambitious attempt to make it live on the screen. Toward the end the action would be strengthened by condensing it, the movement up to this point having been firm and engrossing.

The cast is exceptionally able. Theda Bara as Cleopatra is always satisfactory to the eye, save that a certain grade of spectators will criticise unfavorably the very frank display of her physical charms and some of the seductive wiles she uses to ensnare her lovers. Technically her acting commands respect without ever reaching any great tragic outburst, and she is best in the lighter scenes of the part. Her dressing of the Egyptian is remarkable for the variety and beauty of the garments employed.

A gratifying feature appertaining to the male members of the cast is their ability to wear the costume demanded by the time. This is notably so in the case of Fritz Leiber, who plays Julius Caesar, and of Thurston Hall, the Antony; of Herschel Mayall, the Ventidus, and of Henri De Vries, the Octavius Caesar. All four are to be credited with impersonations of the first rank. Albert Roscoe, Dorothy Drake, Dell Duncan, Genevieve Blinn, Hector V. Sarno and Art Acord are useful members of the cast. The cameramen were Rail Schellinger and John W. Boyle.

"The Co-respondent"

Elaine Hammerstein in Five-Part Jewel Production of Good Quality—Directed by Ralph W. Ince.

Reviewed by Edward Weitzel.

JUSTICE and truth are occasionally triumphant in this world, after all: The hero of "The Co-respondent," a five-part Jewel production, is a newspaper editor and the heroine is a newspaperwoman. The scenario was made from a stage play by Alice Seal Pollock and Rita Weiman, and the production was directed by Ralph Ince. The screen drama affords a good quality of entertainment. Its story may have no foundation in fact, but it interests and moves along at a fairly speedy clip. The means by which Anna Gray, the heroine, is named as the co-respondent in a divorce case is cleverly conceived, and her willingness to risk her reputation rather than permit the man she loves to be ruined wins the sympathy of every spectator. The clash in the story is pronounced, and the villain is pummeled at the finish in fine style and then led into the presence of the newspaperwoman and forced to offer her an abject apology. The atmosphere of a newspaper office is sufficiently well sustained for all practical purposes, and the rest of the production is up to standard.

Elaine Hammerstein is the Anna Gray of the cast. She has an easy, natural method of acting and possesses youth and attractiveness. It is never difficult to believe in a situation of which she is the central figure. Wilfred Lucas acts the editor and makes even the heroics in the part seem natural. George Anderson gives the villain, Howard Van Kreel, the proper amount of objectionable attributes, and Edna Hunter, Winifred Harris, Richard Neill, Charles Smith, Josephine Morse, Hattie Hoene and Jennie Mayo supply the needful acting ability to portray the remaining characters.

"Who Is 'Number One'?"

Episodes Three and Four Present Some Startling Features and Maintain the Interest of the Opening Chapters.

Reviewed by Margaret I. MacDonald.

THE new Paramount serial in its third and fourth chapters follows closely in interesting quality the opening episodes, and introduces some surprises, including scenes in a submarine and on the floor of the ocean, presumably. "The Sea Crawler" is the title of episode No. 3, in which, after the theft of Graham Hale's new submarine of this name, his enemies use it to carry them to the bottom of the ocean to where a treasure ship lies. In pursuit of them, and for the purpose of gaining possession of the gold aboard the old vessel, Hale and his companions, including his ward, Aimee Villon, also descend to the ocean's floor. Here a battle between the men, arrayed in diving equipment, takes place, and Tommy, Hale's son, is imprisoned in the treasure ship, which is dynamited by the enemy party.

It transpires, however, as per the fourth episode, "A Marine Miracle," that Tommy has escaped from the ship before the

Scene from "Who Is 'Number One'?" (Paramount).

dynamiting occurs, and he is rescued by his father's party as he clings to some floating driftwood. In this episode, after the rescue of Tommy, the submarine is sunk by a torpedo from the "Sea Crawler," and the Hale party jump into the sea. Aimee, taken aboard by the enemy, is imprisoned in an old warehouse, and the close of the episode leaves us wondering whether or not a message written on a piece of cloth and thrown from the window finds its mark.

Triangle Five-Part Releases

"The Man Hater," Excellent Domestic Comedy Featuring Winifred Allen, and "The Stainless Barrier," Southern Drama Starring Irene Hunt.

Reviewed by Edward Weitzel.

"The Man Hater."

PUBLISHED originally in the "Saturday Evening Post," Mary Brecht Pulver's story, "The Man Hater," has been brought out by Triangle as a five-part comedy, with Winifred Allen as Phemie Sanders. The first half of the picture is somber and filled with the drab realities of life. A young girl who has known only poverty and the misery brought into her home by a whiskey soaked father has learned to hate the entire male sex. She is loved by Joe Stull, the village blacksmith, but will have nothing to do with him until the death of her mother throws the care of the family upon her shoulders. As soon as the funeral is over, Phemie marches across to the blacksmith shop and informes Joe that she will marry him that very day if he will take her without any question of love in the bargain and let her little sister Anna live with them, a neighbor having agreed to look after the three other children. This part of the story is told with much force and truth to life.

With the opening of the latter half of "The Man Hater" it is at once seen that Phemie has made an excellent bargain materially for herself and Anna. Joe is a steady, well-to-do, open hearted chap, and loves her devotedly. Finding that she will not respond to his feelings for her, he conceives the idea of trying to arouse her jealously. To that end he invents a rival and writes himself letters from a mythical Lucy. The way things turn out is easily foreseen. A real Lucy, in the person of an old sweetheart of his, comes back to town a widow, and Phemie finds that if there can be no love without jealousy there can also be no jealousy without love.

Most spectators will enjoy the story immensely. It has the touches of character and the nice sense of humor that give it real value, and it is capitally acted and produced. Winifred Allen presents a near-to-nature impersonation of Phemie, and makes her a distinct type. Jack Meredith is wholesome and human as Joe, and realistic portrayals of Phemie's father and mother are the result of the acting of Harry Neville and Jessie Shirley. Anna Lehr and two small boys proved themselves clever children, but the most delightful member of the cast is a little toddler just old enough to walk. As the circus poster

Scene from "The Man Hater" (Triangle).

puts it: This wonderful child actor must be seen to be appreciated. The picture was directed by Albert Parker, assisted by Thomas F. Tracey, and was supervised by Allan Dawn.

"The Stainless Barrier."

Louis Schneider is the author of "The Stainless Barrier," a five-part southern drama featuring Irene Hunt. Its greatest distinction is that it contains the most contemptible piece of humanity ever put into a photoplay. His name is Richard Shelton, and he is supposed to have been born south of the Mason and Dixon line. Shelton comes north, gets mixed up with a party of swindlers, spends his sister's scanty earnings on loose women, helps the swindlers to rob the people in his home town, murders the head of the gang, and then stands up in open court and, to save his worthless neck, swears that the crook had seduced his sister, the unsullied but devoted girl having agreed to swear to the same lie. The jury acquits him without a moment's delay, and he puts on the airs of a hero until his sister's sweetheart chokes the truth out of him and drives him out of town. The least that can be said about this situation is that it is exceedingly irritating and robs the story of any sympathetic qualities it originally possesses.

The direction of the picture is well handled by Thos. Heffron, and all the parts are adequately played. Irene Hunt, Jack Livingston, Rowland Lee, Thomas Guise, T. Barney Sherry, and H. A. Barrons have the leading roles.

"The Sea Master"

William Russell Featured as Virile Hero in Stirring Tale of the Sea—Five-Part American-Mutual Release.

Reviewed by Margaret I. MacDonald.

WE have learned by experience that William Russell can entertain us as the hero of a good fight as well if not better than any actor on the screen owing to his athletic physique and evident mastery of muscular forces. In "The Sea Master," a five-part American production, he has ample

Scene from "The Sea Master" (Mutual).

opportunity to repeat and excel former efforts in this direction. His work throughout is good, and the picture is one of stirring quality suitable for presentation before adult audiences. In places there is a tendency in the development of the story to be obvious, and the director has fallen down once or twice in the choice of locations, such as landing the hero from a storm-tossed sea on a calm beach. These are but trifling matters, however, in comparison with the rousing quality of the production.

Francelia Billington plays the feminine lead portraying the role of the girl whose life has been without adventure or love romance with less success than has attended some of her former efforts. Joe King, George Ahern, and Clarence Burton do good work in the rougher element of the play, while George Fisher as pastor of the mission has been made to portray the clergyman type in a most colorless and uninteresting fashion.

In the story Emily Gordon, responding to a call from a dying school chum who has chosen the primrose path and has paid the bitter cost, comes to the saloon and dance hall where the girl's life is ebbing away. The brutal saloon keeper, after the death of his former victim, tries to detain Emily, but is deterred from so doing by Bull (William Russell), master of a sailing vessel recently anchored in the harbor. Single handed he fights a path through the menacing mass of humanity in the saloon, and brings the girl and the gentle pastor to his ship for protection from their pursuers. Aboard the ship he proposes marriage to the girl after the manner of the cave man, giving her no alternative but to obey him. Various complications arise before they again reach land, some of which are interesting. The picture will be liked by adults, but should not be exhibited before an audience of children.

"Christie Comedies"

Christie Film Company to Release Half a Dozen New Subjects, All of Pleasing Farcical Type.

Reviewed by Robert C. McElravy.

AL. E. CHRISTIE has produced six new comedy subjects under his own personal direction, all of which are uniformly pleasing in certain important respects. They are all clean-cut and free from questionable situations, the casts are appealing, the construction good, and the settings in keeping with the best type of polite comedy. The plots vary, some of them being familiar ideas dressed up in new form, and others containing considerable originality. In all of them the humor is of the best, and will appeal to all classes of observers.

The new subjects are called "Love and Locksmiths," "Hearts and Clubs," "Local Color," "Almost a Bigamist," "More Haste Less Speed," and "Betty's Big Idea." The casts are in each instance recruited from the well known ranks of the Christie players, and include Betty Compson, Jay Belasco, Harry Rattenberry, Gene Corey, Margaret Gibson, George French, Ethel Lynn, James Harrison, Eddie Gribbon, Harry Hamm, Jean Hathaway, Lucille Pletz and others.

For freshness of plot and spontaneous humor, "More Haste

Love, Speed," "Almost a Bigamist," and "Local Color" are perhaps the most conspicuous. The first number is a domestic comedy in which a pair of newlyweds pack up for their vacation so quickly that they forget the baby. The resulting humor is natural and unforced. In "Local Color" a young actress, on vacation, is mistaken for a country girl by a young author in search of fiction material. He makes love to her for the purpose of getting "copy," and she lures him into a false marriage in an amusing way. "Almost a Bigamist" is a laughable farce in which a young man, secretly married, receives a visit from his parents. They bring along the girl they had intended him to marry, and his friend Harry gallantly comes to the rescue by falling in love with her. The other subjects are not quite so new in plot, but are equally good in presentation.

"The Maid of Belgium"

Alice Brady Featured in Five-Part Peerless Photoplay Original in Theme and of Decided Interest—Released by World.

Reviewed by Edward Weitzel.

CONTRARY to expectations the Peerless five part photoplay, "The Maid of Belgium," written by Adrian Gill-Spear, touches but slightly on the present war. Most of the scenes pass in this country, and the plot is a story of mother love told with originality and possessing decided interest. The heroine is a young Belgium girl who is married to an officer just as the Germans enter the country. Her home is attacked, and her family murdered. Crazed by the horrors she has experienced, she is found on the highway by a wealthy American and his wife who are traveling to the sea coast in their

Scene fom "The Maid of Belgium" (World).

automobile. The girl, whose name is Adoree, is clasping a battered old doll in her arms. The Americans bring her to the United States, and, not knowing that she has been married, adopt her. Adoree has no recollection of the past, and when the wife of the American discovers that the girl is about to become a mother she hits upon a plan to shield her good name and to also gratify her husband's desire for an heir.

The head of the house having been called to South America for a stay of several months, his wife informs him of her hopes, and when he returns she is found in bed with a fine baby boy beside her. Poor Adoree, the real mother of the child, has been prevailed upon to agree to the plan, and tries to content herself by fondling her old doll. She rebels at last, however, steals her baby, and takes him to a deserted island. A shock restores her reason, and the story ends by her husband and child coming back to her.

All the details of production have been looked after with close attention, and in the character of Adoree, the Belgian heroine, Alice Brady does the best work of her moving picture career. She makes a pathetic figure of the unfortunate young wife, and indicates her aberration of mind without detracting from her grace and comeliness. Her supporting company is a well chosen one.

"The Desire of the Moth"

Five-Part Bluebird Western Melodrama, Starring Ruth Clifford, Is Filled with Hard Riding, Quick Shooting and Rough-and-Tumble Romance.

Reviewed by Edward Weitzel.

MELODRAMA of the real western flavor is to be found in "The Desire of the Moth," a Bluebird production written by Eugene M. Rhodes and directed by Rupert Julian, with Ruth Clifford starred and Monroe Salisbury her leading support. The scenario is the work of Elliott J. Clawson. Hard riding, quick shooting and rough and tumble romance are the features of the story that stand out most prominently. Director Julian has understood how to take advantage of his subject, and he also contributes a humorous and well rounded impersonation of a Kentuckian named John Wesley Pringle, who arrives on the scene a bit late, but manages to center the interest pretty much on himself for the rest of the time.

The object of the moth's desire—in other words, the young man with whom the heroine is in love—is a "cattle rustler," branded at birth with the name of Christopher Foy. Having run off some yearlings belonging to the father of the girl, Foy is wounded in a fight with the sheriff's posse, and takes refuge in the house of the man he has robbed. Stella Vorhis, the lady in the case, befriends him, and finds the way to his

Scene from "The Desire of the Moth" (Bluebird).

better nature. Foy starts to go honest, but gets into trouble with a tough character and is accused of murdering him. He is in a fair way to be strung up for the deed. But John Wesley Pringle, who is also in love with Stella, comes to his rival's rescue and saves him by pretending to have betrayed him.

The acting is A-1 all along the line. Ruth Clifford as Stella is a heroine worth fighting for, and Monroe Salisbury makes Foy a picturesque dare-devil. W. H. Bainbridge, Milton Brown, and Al Sears are other important members of the cast.

"The Unforeseen"

The First of the Olive Tell Productions Thoroughly Satisfactory and Wholesome in Quality—Appears on Mutual Program.

Reviewed by Margaret I. MacDonald.

THE play on which the six-part Empire production, "The Unforeseen," is based was written by Robert Marshall and will be remembered by many as one of the Charles Frohman successes. John O'Brien has directed the picture in an artistic and finished fashion, reaching the heart of things

Scene from "The Unforeseen" (Mutual).

in a manner which makes a strong appeal. Olive Tell, charming in personality and easy and natural in her work, plays effectively the role of the eldest daughter of a wealthy senator, lending to the part dignity and poise. Others of the cast are Fuller Mellish, David Powell, and Warburton Gamble.

The story of the play allows the leading feminine character to elope with a lover who her father has previously decided is unsuited to be her husband. On the morning on which she arrives in New York to marry her lover he takes her to his

apartment previous to visiting the minister, and while they are looking from one of the balconies at a Fifth avenue parade of soldiers, a friend of her lover's, accompanied by a friend of his, happens in. To avoid scandal he introduces the girl as his wife, and a few hours afterward, discovering that he is financially ruined, he refuses to shoulder the responsibility of supporting a wife. The girl goes home, and shortly afterward in dispair the man shoots himself.

At this point of the story a blind novelist comes into the girl's life, and in trying to make his life possible she falls in love with him and marries him. The novelist happens to be one of the men who has seen her in the apartment of her former lover, and upon regaining his sight, which is accomplished by the aid of a skillful specialist, he discovers to his great unhappiness that his wife is identical with this woman. A letter from the dead man to his friend, and which has followed him around the world, throws the proper light on the circumstance, and so all goes well. An interesting and well-made picture.

Uncle Sam "Over There"

"Under the Stars and Stripes in France" First Complete Record of Our Boys Abroad.

UNDER the title of "Under the Stars and Stripes in France," Pathe has just released a two-reel picture of the greatest timeliness and interest. As its name implies, it shows the soldiers of Uncle Sam now on French soil, the vanguard of the vast army that will soon be "over there." Though a number of scenes of our soldiers in France have already been shown in the Hearst-Pathe News, they were of necessity short and disconnected. In this picture is given only new material, just arrived in this country, and taken under the auspices of the Cinematographic Division of the French Army. The result is a picture which will interest every person in the country and make clear to them the conditions under which our soldiers are now living, the various methods that are being used to make them fully fit to meet the world enemy and the tremendous work which has already been accomplished.

The picture is full of human interest. Our soldiers are to be seen affiliating with the French inhabitants of the towns and villages in which they are billeted. After viewing some of the scenes it may be expected that many men will hasten to enlist, provided they receive assurance of being speedily sent to France, for the cameraman secured evidences of forthcoming alliances that certainly are not of a political nature. Various fair maids of France are shown teaching Uncle Sam's boys how to speak French. Evidence is given that the relations existing between the French of all ages and the Americans is of the most cordial nature.

Artillery, small arms, rifle and bomb throwing practice are all shown. The conditions under which the troops are being hardened for the coming combat with the enemy are as close to actuality as is possible. We see the boys digging long lines of trenches and putting in the bomb-proofs, all as carefully as though the lives of all depended upon the way in which they are constructed. We see them in various maneuvers in the fields; we see them on their "hikes"; we see them in their camps apparently very much at home and happy; and it is quite evident that they are quartered in by no means what is the least attractive part of France, for the surroundings are beautiful in every instance.

A most interesting portion of the picture is that showing a grand review of the Americans. It was held on a large plain and it is with surprise and gratification that we note that Uncle Sam has many thousands of men already across the water. The titles, of course, do not tell us the number, but as far as the eye can reach are stalwart, sunburned men, marching in company formation under the Stars and Stripes. Cavalry, artillery, infantry, signal corps, hospital units and engineers all defile before the camera. No American but will feel a thrill of pride as he sees the very evident fitness of his fellow countrymen and their numbers.

As a booking proposition, "Under the Stars and Stripes in France" is of the very best. The great business of the country today is war. From nearly every home men are being called into service in the army or navy by means of the selective service. Hundreds of thousands of others have volunteered. It is very probable that most of these men will before long be sent to France if they have not already gone. In consequence, the life of our boys in France is a subject of universal interest. It goes without saying that the exhibitor who books "Under the Stars and Stripes in France" and advertises it the way it deserves should do an exceptional business. It is the first complete and authentic record of the American army in France.

Paramount Serial Campaign Under Way.

Paramount has launched its big advertising campaign on "Who is 'Number One'?" the fifteen episode serial starring Kathleen Clifford. In more than 150 cities twenty-four sheets by Frederic Dorr Steele, the illustrator of the Sherlock Holmes stores, are now on the stands. The story by Anna Katharine Green, famous mystery writer, will begin on Sunday, October 28—the day before release date—in leading newspapers in fifty cities. Paramount's newspaper advertising begins before the story starts and continues throughout the run of the picture.

Prints of "Who is 'Number One'?" are now in all Paramount exchanges, and all Paramount salesmen are keeping their promise to exhibitors to show the picture and to demonstrate to them the pulling power of the vast advertising campaign behind "Who is "Number One'?"

Pathe to Show "France in Arms"

Five-Part Subject Gives in Detail the Work of Frenchmen Carrying on the War.

ON November 11, Pathe will release a five-reel special, "France in Arms," taken by the cinematographic section of the French army, and, as its name indicates, illustrates every side of the gigantic effort which France has made to thrust back the German invader from her soil. We see the young men who have been called to the colors going through the course of training devised to render them fit to take their places on the battlefield. Then come scenes showing how France not only has mobilized her man power, but her industries, in order to enable her to supply her armies with food, clothing, ammunition, small arms and artillery. From the manufacture of the big guns we are taken to the front where we see guns of every size, from the smallest of the trench mortars and machine guns to the giants mounted on railway carriages, which hurl shells weighing over a ton. After each shot a scene is inserted showing the character of the explosion and its effect.

In connection with these scenes are shown others which graphically illustrate the great advance made in aeroplane construction. The increase in size is remarkable. The 1914 machines placed alongside of the latest models look like baby carriages besides new model locomotives.

In the areoplane section are given some thrilling views. The cameraman was taken aboard one of the big flyers of a French attacking squadron and filmed every stage of a battle above the clouds with a German squadron.

Another series of big "punch" scenes is given in an attack by the French at sunrise. We are shown the poilus scrambling from the relative security of the trench out into the open, where they are at once exposed to the withering fire of the Germans whose trenches are in plain view not far away. Men begin to fall at once, but there is no faltering. With bayonets set the poilus go forward. We see them reach the German trench and plunge their bayonets at the foe beneath. They jump in and soon the strings of German prisoners come forth, proof that the Frenchmen did their work well and the trench has been captured.

Emmy Wehlen Completes "The Outsider."

Emmy Wehlen has completed work on her forthcoming Metro wonderplay, "The Outsider," a six-act production adapted by Charles A. Taylor from the novel, "Nobody," by the popular author, Louis Joseph Vance. "The Outsider" provides Miss Wehlen with a delightful role suited to her charming personality, and is filled with color and action. It is presented by B. A. Rolfe. William C. Dowlan has directed "The Outsider." This will be his second offering on the Metro program, the first being "Somewhere in America."

In the new production, which will have an early release, Miss Wehlen plays Sally Manvers, a shop-girl who is tired of life as she and her two poverty-stricken girl friends have to live it. Chance takes her into a house full of beautiful and expensive things. Its occupants are away for the summer. The forlorn girl treats herself to the luxury of a bath in the marble bath-room, puts on some of the handsome clothes she finds in a wardrobe, and then things begin to happen with power and rapidity, and keep on happening right through the picture.

Three leading men support Miss Wehlen in "The Outsider." These are Herbert Heyes, Harry Benham and Jules Raucourt. Mr. Heyes plays the Western millionaire, one of "nature's noblemen," and the two other men have the parts of society adventurers. Florence Short has the role of an up-to-the-minute adventuress. Ilean Hume, a Metro favorite, plays a girl artist, and Virginia Palmer has the sympathetic role of Mrs. Gosnold, a society leader. The other parts are in capable hands. Mr. Dowlan has been assisted in the direction of the picture by Benjamin S. Kutler, who can direct as well as write scenarios.

Pictorial Record of "Rainbow Division."

Universal has ready for immediate release one of the most unique news specialties that has been put on the market in some time. This is nothing less than a pictorial record of the personalities included in the famous "Rainbow Division" at Camp Mills, Mineola, Long Island.

The entire personnel of the various regiments representing fourteen states has been pictured in a panorama of intimate close-ups, views, and many of the interesting human incidents of life as it is being lived in the dog-tents and on the drilling grounds have been introduced with telling effect.

These pictures will be released in fourteen reels, each state represented being covered separately so that the families of the men appearing in the films will be enabled to pick out their boys readily. Every face shown is said to be so clear-cut that identifications will be immediate. Stress is also being laid upon the fact that these pictures are not hastily gathered panoramas, but real human documents affording the nearest thing to a personal interview with the huge army of the East that could be imagined.

The series will be released as special numbers of Universal Current Events bearing the general title "Our Boys."

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

ALL THAT TRIANGLE STUFF AS SIZED UP BY THE MEAL TICKET (Essanay).—A George Ade fable, featuring Rod La Roque and Marguerite Clayton, involving a "boob" who makes good, and is grabbed up by his landlady's daughter. She falls for the long-haired artistic faker, and is disillusioned by hubby, who gets him into business and persuades him to attire himself like a real man. A good number.

THE FABLE OF THE FILM-FED FAMILY (Essanay).—An interesting George Ade fable, showing how each of the members of the "best family" in town, fell for moving pictures. The characters are well drawn and the action realistic; however, considerable use is made of "Broncho Billy" paper, there being several closeups. The scenes of the audience are especially good.

WHOSE HOSIERY? (Sparkle).—An amusing farce comedy based on the old idea of the customer who gets the wrong package. Brown receives hosiery instead of gloves, gives them to the right girl who is to bring him the gloves the next evening. His wife gets wise, raises a row in the restaurant, but all ends satisfactorily when the girl produces the gloves.

THE TRIPLE CROSS (Jaxon).—Pokes and Jabs are detectives. Both fall in love with the same girl, Pokes' suit is favored and Jabs, in order to prevent the wedding, masquerades as his wife, appearing on the scene with a number of children. An ordinary number, involving considerable slapstick work and a band of ruffians.

Bluebird Photoplays, Inc.

THE DESIRE OF THE MOTH, October 22.—Written by Eugene M. Rhodes, produced by Rupert Julian and featuring Ruth Clifford, this five-part western drama is full of action and atmosphere. A longer review is printed on another page of this issue.

Butterfly Pictures.

SOCIETY'S DRIFTWOOD, October 22.—A five-reel feature, written by Harvey Gates and produced by Louis Chaudet. Grace Cunard and Joseph Girard play the leading roles. The story concerns a girl who spends several years working to revenge herself upon a judge who railroaded her brother to prison on a false charge. The story is well constructed and presented with considerable dramatic strength. Reviewed at length elsewhere.

Katherine F. Carter.

THE HIGH COST OF HURRY (Carter), October—A two-part "safety-first" film of merit, produced by Katherine F. Carter of 220 West 42d street, New York City. The film in story form draws attention to the various ways in which hurry proves disastrous to the human race, showing in a realistic manner various kinds of accidents which are a daily occurrence due to carelessness and hurry. A full review will be found elsewhere.

Christie Film Company.

LOCAL COLOR, October 1.—A very amusing comedy subject, featuring Margaret Gibson, James Harrison, Ethel Lynn and Eddie Gribbon. An actress on her vacation is mistaken for a country girl by a young author, who makes love to her in order to get material for his story. She learns of his scheme and retaliates by forcing him into a fake wedding. This is an enjoyable little plot, handled in a convincing way, and makes a good subject.

LOVE AND LOCKSMITHS, October 1.—A one-reel comedy, by Robert F. McGowan, featuring Betty Compson, Jay Belasco and others. The plot is a familiar one, in which a young man gains entrance to a girls' school by impersonating a new professor. He is discovered making love to the girl and complications follow. The cast is an agreeable one and the presentation attractive. It is enjoyable in spite of the fact that the theme has been used before.

Fox Film Corporation.

THOU SHALT NOT STEAL, October 14.—A five-reel picture of mystery that can be recommended as acceptable. It never becomes a truly gripping picture because of the experimental form of plot used. Nothing is sufficiently understood to be entirely absorbing till near the close and suspense has but a little way to carry when that happens. Virginia Pearson plays the leading female role. There is much cleverness in the way the picture is handled and much excellent acting. For a longer notice see elsewhere in this issue.

ALADDIN AND THE WONDERFUL LAMP (Fox Standard Picture).—Eight-part screen version of the old fairy tale is charmingly acted by the Fox Kiddies. A full review was printed on page 247 of the issue of October 13.

CLEOPATRA (Fox Standard Picture).—The William Fox production of "Cleopatra," with Theda Bara as the Egyptian Queen, is a sumptuous affair in ten parts. A longer review is printed on another page of this issue.

Greater Vitagraph.

THE BOTTOM OF THE WELL (Vitagraph), October 22.—Production and acting of this five-part story are all right, but the story is involved and leads nowhere. It is the work of Frederick Upham Adams. A longer review is printed on another page of this issue.

BOBBY OF THE HOME DEFENDERS (Vitagraph).—In this one-reeler Bobby Connelly gets the better of some German agents who try to blow up a munition factory. It will please Bobby's following.

THE FIGHTING TRAIL (Vitagraph).—The last four installments of this spirited serial, in which William Duncan and Carol Holloway play the leading parts, kept up the interest of the story and confirm the excellent impression it has made from the start.

BOBBY'S FAIRY (Vitagraph).—A pretty story of how Bobby adopts a poor little girl, thinking that she is a fairy. A regulation Bobby Connelly release.

TOUGH LUCK AND FAIR LIZZIES (Vitagraph).—Lawrence Semon and his agile band of acrobats put speed and comic punch into this one-part comedy.

Jewel Productions, Inc.

THE CO-RESPONDENT (Universal).—Well made and interesting five-part story adapted from a stage play. Elaine Hammerstein and an excellent cast do it ample justice. It is reviewed at length on another page of this issue.

George Kleine System.

THE APPLE-TREE GIRL (Edison Perfection Picture), October 1.—Shirley Mason is the star of this worth-while five-part comedy, which was photographed in New England, a novelty in itself. It was given a longer review on page 251 of the issue of October 13.

TWO BIT SEATS (Essanay), November 12.—A most pleasing comedy in which Taylor Holmes plays the leading role very happily. In the strong support are Marguerite Clayton, Sydney Ainsworth and John Cossar. See detailed review on another page, this issue.

Paramount Pictures Corporation.

SUSIE SLIPS ONE OVER (Black Diamond), October 7.—A slap-stick number of no great merit. The comedy centers about a rival love affair in which the usual series of slap-stick events takes place.

ARMS AND THE GIRL (Famous Players), October 8.—A comedy of war adventure and romance with strong situations and plenty of entertainment. Billy Burke in the leading role and at her best.

THE CALL OF THE EAST (Lasky), October 15.—Sessue Hayakawa does sterling work in this strong story of Japan. He is finely supported by Tsuru Aoki, Jack Holt and Margaret Loomis. This subject is reviewed on another page.

THE SON OF HIS FATHER (Ince), October 22.—The story of a son who is expected to emulate his father, and does so through mere luck, with Charles Ray in the lead.

HOME DEFENSE (Klever), Oct. 22.—A Victor Moore comedy, in which the husbands of a certain circle of townspeople are discovered by their wives to be spending their evenings playing poker. To overcome the situation and enable them to continue their evening entertainment they lead their wives to believe that they have formed a home defense league and are spending their evenings in training to overcome the enemy. Of course their sin is eventually discovered for the second time, and the husbands are threatened with being forced to use their doorsteps for beds.

WHO IS NUMBER ONE?—The first two episodes of Paramount's first serial with Kathleen Clifford starring in pictures for the first time. The story of the serial was written by Anna Katherine Green, and is of that thrilling type of melodrama loved by most audiences. The serial is one of the best of its kind and has been reviewed at length elsewhere.

WHO IS NUMBER ONE?—Episodes Three and Four of this serial are entitled "The Sea Crawler" and "A Marine Miracle." The same interesting quality marks these two episodes as was noticeable in the opening chapters. A full review of these will be found elsewhere.

Pathe Exchange, Inc.

THE CHILDREN'S HOUSE (Pathe-International), October 21.—An excellent educational half reel, illustrating the Montessori method of teaching youngsters by playthings that are usually regarded as hard

lessons. This is a clear exposition of an interesting system of child discipline.

BOARDER BUSTERS (Rolin-Pathe), October 21.—During the absence of Mrs. Boggs, the father and two children decide to take in boarders. Mrs. Boggs returns unexpectedly and demands explanations. The action is of a knockabout sort and becomes quite amusing at times. This is fairly strong.

THE DOUBLE DISGUISE (Pathe), October 21.—Episode No. 16 of "The Fatal Ring." Pearl is tied in a tree with a rope around her neck in this instalment. After her rescue by Tom she visits the rooms of the Priestess, where she gains possession of the diamond. She then impersonates the Priestess, but Carslake discovers her and again threatens her life. A typical number, not particularly strong in plot but full of entertaining action.

RAINBOW ISLAND (Rolin-Pathe), October 28.—A laughable one-reel comic, featuring Harold Lloyd and Harry Pollard. They row in a boat to a cannibal island, where they are captured and fattened for killing. Their adventures are of an amusing, knockabout sort and the settings are pleasing.

DOING THEIR BIT (Pathe-International), October 28.—Excellent photos of women at work in American munition plants. Shows the making of bullets, fitting of caps and other features. A very instructive half reel.

AT THE PICNIC (Pathe), October 28.—On same reel with above. Happy Hooligan, Gloomy Gus and the kids go to a picnic, where some funny adventures befall them. Enjoyable animated drawings.

THE MAN TRAP (Pathe), November 4.—Episode No. 8 of "The Seven Pearls." Ilma is visited by a priest from a Pagan cult, who drugs her and tries to steal one of her pearls. Harry arrives and follows the priest to the temple room. He sees Mason in the grasp of a mechanical image, into the eye-sockets of which pearls have been fitted. Ilma comes and they steal the pearls, but are forced to relinquish them. The number is not specially exciting, but holds the interest well.

LOVE, LAUGHS AND LATHER (Pathe-Rolin), November 4.—An extremely laughable two-reel number featuring Harold Lloyd, Harry Pollard and Bebe Daniels. Both the scenes at the boarding house and in the barber shop are good; the latter, in fact, are as hilarious as anything recently shown. This is an exceptional comedy of the knockabout sort.

THE QUEEN OF SPADES (Pathe-Russian Art Film Co.).—A strong five-reel subject, with a tragic close, featuring I. I. Mosukin, Mme. Duvan, Mmé. Arlova and other Russian players. Scenes from Russian court society, gambling at Versailles and other features give an unusual atmosphere. The plot concerns an unscrupulous young officer who gains a gambling secret at the expense of his own life. Reviewed at length elsewhere.

Metro Pictures Corporation.

LIFE'S WHIRLPOOL, October 8.—A moderately interesting five-part melodrama, featuring Ethel Barrymore, whose personality and good work add materially to its merits. Lionel Barrymore wrote the story and directed the production. A longer review is printed elsewhere in this issue.

THE DENTIST (Drew), October 15.—An entertaining number of the Drew comedies, in which the husband in the case is suffering from toothache and in spite of his wife's pleadings with him to visit the dentist he fails to yield. Finally she makes an appointment for him and the dentist succeeds in extracting the wrong tooth. Very amusing.

Mutual Film Corporation.

JERRY AND THE BULLY (Cub), October 11.—In this number of the George Ovey comedies Jerry falls accidentally into the position of school teacher. The comedy in the picture is not good and while not being in any particular sense vulgar, is not of the sort to be exhibited before the masses, and especially is it out of place as a picture for the children's program on account of the comedy conduct of the teacher in the school.

JERRY'S JAM (Cub), October 18.—One of the usual type of Jerry comedies, and perhaps a trifle more entertaining. For the purpose of outdoing his rival, who sends flowers to his sweetheart on her birthday, he attends an auction sale of unclaimed goods held by a certain express company and procures a trunk full of pretty things for her. The trunk gets mixed with another one of similar appearance when being delivered, and the contents of the trunk which arrives at the young lady's home are a drunken man and a whiskey bottle.

THE LOST EXPRESS NO. 5 (Signal), October 18.—"In Deep Waters" is the title of this number of the serial. Following the last episode, in which the cabin was demolished by an oil train, we find Helen Thurston, believed by her enemies to be dead, struggling with conditions in the cellar of the cabin. Here she is rescued by her friends, and is on her way home when the episode closes. The action of this episode, while not as stirring as some of the others, is, at the same time, interesting.

THE SEA MASTER (American), Oct. 22.—A William Russell feature made at the Amsterdam studios. The production is in five parts and is a stirring one, containing more than one good fight. The feminine lead is Francelia Billington. A full review of the picture, which is not a good one for child audiences, will be found elsewhere. The production is one of Russell's best.

THE UNFORSEEN (Empire), October 22.—A wholesome drama marks the first of the Olive Tell productions. Olive Tell plays the role of the eldest daughter of a wealthy senator who, in following her own impulses, succeeds in creating in her life a very peculiar and unhappy condition. David Powell also plays an interesting role in the picture, portraying the character of a novelist who goes blind, and who, upon regaining his sight through the help of a specialist, discovers that his wife is the woman whom he has formerly seen in the rooms of a man who was found dead shortly afterward, leaving a suspicion hanging over the woman who is identical with the role played by Olive Tell. A full review will be found elsewhere.

REEL LIFE NO. 78 (Gaumont), October 25.—The interesting subjects contained in this issue of Reel Life are "The Rocky Mountain Jay," showing its characteristics and a hunt for its eggs which are sometimes laid as early as February: "The Then and the Now, or, How the High Cost of Living Wins the Race"; "Queer Trees of Trinidad," and "Dining on Wheels," showing how the kitchen and dining room of a dining car are managed.

REEL LIFE NO. 79 (Gaumont), November 2.—The subjects contained in this reel are "Building Our Wooden Fleet"; "Important Industries of Argentina"; "An Unusual Foster Mother," showing a cat mothering chickens, and "A Dry Land Periscope," a comic subject showing boys watching a baseball game through a periscope.

Triangle Film Corporation.

THE MAN HATER, October 28.—Entertaining and cleverly acted comedy-drama, a Saturday Evening Post story by Mary Brecht Pulver furnished the foundation. Winifred Allen is the star. A longer review is printed on another page of this issue.

THE STAINLESS BARRIER, October 28.—Irene Hunt has the leading role in this five-part photoplay written by Louis Schneider. It is a story of a woman's sacrifice for a worthless brother. A longer review is printed on another page of this issue.

THE SULTAN'S WIFE, September 30.—A swimming pool in the Sultan's harem, a lively cast, an intelligent dog and a clever monkey are the main props of the Keystone comedy.

Universal Film Manufacturing Company.

ANIMATED WEEKLY NO. 93 (Universal), October 8.—This number leads off with some extended views of the world's series between the Giants and White Sox. Also includes memorial exercises to President McKinley, swimming contest in San Francisco, Swiss mission enroute to America and various other topics.

CURRENT EVENTS NO. 23 (Universal), October 15.—U. S. Marines on gridiron in California, opening of Liberty Loan bank in Madison square, views of war chiefs in France, scenes from the recent world's series of ball games and other entertaining and instructive features are shown in this number.

VAMPING REUBEN'S MILLIONS (L-KO), Rel. Week of October 22.—A two-reel comic of the burlesque type, featuring Bob McKenzie, Eva Novak, Catherine Young and others. The scenes at the Jasmown race track, the farmer-hero who plows with a sail, and the later events in which the vampire lady gets the rich old man's roll, are all amusing and quite successful for this style of humor. One or two short scenes border on vulgarity, but there is nothing really offensive. The offering, as a whole, is a commendable one.

I QUIT (Joker), Rel. Week of October 29.—A comedy number by Tom Gibson, feautring Gale Henry, William Franey and Milburne Moranti. A restaurant, with the help on a strike, is the principal scene of operations. Franey hires out as a substitute cook and is beaten up as a result. The action is of the slapstick order and is quite lively and amusing, though not exceptional in humor.

EVEN AS HIM AND HER (L-KO), Rel. Week of October 29.—A quick-action comedy number, featuring Phil Duncan, Lucille Hutton and Bill Bevan. This deals with the adventures of some newlyweds, both of whom are addicted to flirting. The young man's father also flirts and so does Mr. Spifflegoofer, whom the young bride picks up in the park. All hands finally meet in the same restaurant, after numerous adventures in the park. Not much plot to this, but it is attractively presented for this type of comic and contains come amusing nonsense.

THE RED ACE NO. 3 (Universal Special), Rel. Week of October 29.—Under title of "The Leap for Liberty," Virginia is seen arriving at the Lost Hope mine region, where she is quickly observed by the group of foreign spies operating there. She is made captive and a mysterious voice from a hollow tree trunk asks her to name the location of the platinum cache or die. She refuses and afterward escapes, swimming across Phantom lake, pursued by the conspirators. Many rugged, picturesque scenes are shown in this instalment, which carries the interest nicely.

World Pictures.

THE MAID OF BELGIUM (Peerless), November 5.—Novelty and interest are to be found in this five-part photoplay written by Adrian Gil-Spear, with Alice Brady as the star. It is reviewed at length on another page of this issue.

WORLD'S SERIES IN HEARST-PATHE NEWS.

Disappointed baseball fans, unable to secure tickets for the opening game of the World Series in Chicago, were given an opportunity to see the game that same evening in Chicago's leading theaters. This was made possible by the enterprise of the Hearst-Pathe News, which took motion pictures of the first contest and had them developed and positive prints made in time for showing at the first performance in all Chicago's leading theaters. At the opening game in New York, Wednesday, another "special" was issued and released the same evening in the New York theaters.

State Rights Department

Conducted by A. K. GREENLAND

PRODUCERS' PROTECTIVE ASSOCIATION FORMED.

Eight Producers Start It Off—Guarantee Forty-eight Productions a Year—Will Eliminate Advance Deposits.

QUITE in keeping with the confident expectations of the independent film manufacturers who sponsored the movement, the Producers' Protective Association, Inc., has become a financed actuality. It was born Thursday night, October 18th, at a meeting in the offices of the Frohman Amusement Corporation, presided over by President William L. Sherrill, the man who conceived and developed the idea from the embryo. On that occasion eight men put up $1,250 each to defray the preliminary expenses of the body until it becomes self-sustaining by virtue of the earned commissions on the future sales that are negotiated through the medium of the joint sales bureau or exchange. The executive committee, which comprises the officers and the board of directors, by name, Wm. L. Sherrill, president; Harry Rapf, vice-president; Jesse J. Goldburg, secretary and treasurer; I. N. Chadwick, M. A. Schlesinger and Leopold Wharton, was empowered to lease quarters in the Godfrey Building, 729 Seventh Ave., where a suite, consisting of a display room, a projection room, a manager's sanctum, a room for the working force, and a room for meetings of the directorate will be engaged before the current week will have expired.

When approached on the subject by the representative of the Moving Picture World, Mr. Sherrill delivered himself as follows:

"The selection of the man to head the sales bureau will probably take place at the meeting held this coming Tuesday. Seven men either presented themselves or were proposed by members of the body for this post. At last Thursday's meeting a discussion of the various applicants was engaged in with the result that the selection has now narrowed down to two. Here is a vital spot in the Producers' Protective Association which is being given painstaking consideration. We must have an honest man. We must have a representative man. We must have an experienced man. We must have an able man. And that is exactly the kind of a man that will get the job. No others are being considered. We have determined upon the process of elimination in the engaging of this sales-head. In order to insure integrity, capacity and experience we have determined to pay the incumbent of this post a minimum of $7,500 per year, exclusive of commissions. Of course this man can have no film interests of his own. If he has any now, he must dispose of them absolutely before he assumes the chair as sales-head of the Producers' Protective Association. This condition must be absolute.

"Then, another cardinal point regarding our membership (and we have received some preliminary advance payments by mail from some who could not attend last Thursday's meeting in person), no producer can enjoy membership to the body who either exploits a star or a story not compatible with public decency. Drive that point home and rivet it for all time. This automatically eliminates some from joining the organization who have already made application for membership. Understand, we do not intend to be snobbish—only unyielding in this principle. In order that no one man or set of men control this seat of judgment, we have provided in our by-laws that such decisions can be rendered only by the complete membership itself. As for the directors, they can merely recommend and suggest—but can not arbitrarily assume any such responsibility.

"Again, in regard to the manager of our sales bureau, it shall be his duty and that of his staff to tabulate and reduce to statistical form every item of importance to the state right exploiter, be he producer, exchangeman or theater-owner. Prime amongst this data will be the standardization of buyers' credits and financial responsibility. Risks and bluffers will became a blur of the past. That will be as much appreciated by the exchangeman and foreign buyer in time to come as the fact that when he hereafter comes to New York he can do all his buying, see all his pictures and their advertising material in one office, and at the saving of several days' costly time.

"Then, furthermore, we intend extending a condition to the exhibitor, which we are sure he will regard as a real blessing. I refer to our intended policy of establishing a line of credit, whereby we can eliminate advance deposits and enable the exhibitor to reserve his funds. We shall only desire the theater-man to agree in advance upon what pictures he desires to book. If, of course, after the exhibitor has observed the production at the trade-showing given it by the state right buyer, and comes to the conclusion that it does not meet with his purposes, for some reason or another, he shall be allowed the privilege of cancellation. Then, too, already there are eight members, which number will be augmented at the coming meeting. Each is put out a minimum of six productions a year, which guarantees forty-eight per annum to begin with, regardless of the additions which will be assured by the advent of each new manufacturer to the P. P. A. We realize that this number will serve as a safe working basis for the independent buyer and the exhibitor as well. And last, but not least, every one of our members understands that we must put out A number one productions that will make the market independent of the program problem. We not only realize this, but we intend to accomplish it."

The eight concerns who are now full-fledged members belonging to and comprising the Producers' Protective Association, Inc., are the Frohman Amusement Corp., the Ogden Features Corp., the Crystal Film Corp., the Mayfair Film Corp., the Ivan Film Corp., Wharton Bros., Inc., the Duplex Film Co., Inc. (John W. Noble), and the Harry Rapf Productions.

CHARLES ROSENTHAL IN NEW YORK.

Buys a Number of Feature Subjects for the M. & R. Exchange.

THERE arrived at the Hotel Astor, New York City, on Monday, October 15, after a transcontinental journey from his headquarters, the M. & R. Feature Film Exchange in San Francisco and Los Angeles, one Charles Rosenthal, Jr., the "R" and junior member of said Pacific state rights buying enterprise. And, though here less than a week, he has done quite some buying, and at this writing intends purchasing three more productions providing he comes across said number still open for his territory that measure up to the standard of merit that he has set for himself and partner, E. B. Mayer.

In addition to buying for the states of California, Arizona and Nevada for the M. & R., he is also the buying commissioner for the Australasian firm of P. C. Crown, Inc. During the week past, Rosenthal has already closed deals with the Ivan Company, the Peter Pan Film Corp., and the Export and Import Co. From Ivan he has secured "One Law for Both," "Married in Name Only," and "Sins of Ambition"; with R. M. Vandivert, of Peter Pan, arranged for the "Honeymooners" travelogue series; while he has also purchased "Robespierre" from Ben Blumenthal. The foregoing are all the property now of his exchange. Next week our columns will undoubtedly carry the news of further M. & R. purchases. For the P. C. Crown interests he closed with the Ivan Film Corp. for "One Law for Both," "Babbling Tongues," and "Married in Name Only" for Australasia.

Charles Rosenthal.

When interviewed by a representative of the Moving Picture World in the offices of the Ivan Company, Mr. Rosenthal enthused over his recent purchases and then went on to talk of his enterprises: "The M. & R. Company is barely seven months old, yet in that brief space of time our success has been highly gratifying. I am particularly proud of the sincere confidence that the exhibitors throughout the three states that we control place in us. This confidence both my partner and myself assiduously try to preserve. As a case in point, I need only cite the fact that Mr. Mayer owns a substantial interest in the Alcazar theater, Frisco. Though we could place all our first runs in this house, or at least threaten to, and thereby hold up local exhibitors for a stiffer than necessary rental we make it an inexorable rule that no M. & R. production ever be allowed to run at this theater. Both Mr. Mayer and myself have not forgotten that we were once exhibitors ourselves, and are keenly sympathetic to their hardships and even maltreatment. In fact it was the difficulties as theater owners that we en-

dured that prompted us to become exchange folk. We have made it our slogan to treat our customers quite as we would want to be treated if we were running our former theaters, which, as already stated, we have disposed of with the exception of Mr. Mayer's interest in the Alcazar. After our trade showing if we find we have made a buy which exhibitors do not take much faith in we always regulate our prices accordingly, so that our worthy features will be properly regarded by our clientele.

"Exclusive of the purchases I have made since reaching Manhattan, we are already exploiting such stable productions as 'The Crisis,' 'The Lust of the Ages,' 'Forbidden Fruit,' 'The Immortal Flame,' 'A Fool's Paradise,' and 'The City of Illusions.' One point that I would like to drive home is the fact that we contemplate an extensive campaign of advertising both throughout our territory and in certain of the trade press that will be in keeping with the dignity and calibre of our new offerings. Before November exactly one hundred billboards in Frisco and Los Angeles will display the elaborate 24 sheets of 'One Law for Both.' We will do everything in our power to thoroughly legitimatize the moving picture industry along the Pacific coast."

Mrs. Rosenthal accompanied her husband eastward, and will return home with him about November 1.

SALES OF THE WEEK.

Here Below a Compendium of the Selling Activities Recorded in the State Right Market the Past Seven Days.

Ben Blumenthal has progressed a step further in his efforts to do business with Latin-America. He announced the week past that he has sold "A Man's Law," "Humility," and "Loyalty" to the Glucksmann interests of Buenos Aires, Argentina. The deal was consummated in New York by Jacobo Glucksmann.

Robert Priest, general manager of the Arrow Film Corp., announces that with the sale of the last territory on "The Deemster" the week past this production has now been closed for all of the United States. The final sale was transacted between Mr. Priest, representing Arrow and Messrs. W. E. Condell and N. Greenfeld, proprietors of the Liberty Feature Film Co., Shrevesport, La. The territory in the deal comprised Texas, Oklahoma, Arkansas, and Louisiana.

Harold Z. Levine announces that he has successfully negotiated the purchase of the E. I. S. Company's "Trooper 44" by the firm of Griever and Herz, state rights exploiters of Chicago, for the territory of Illinois, Indiana and southern Wisconsin. Levine is kept busy buying for the exchanges he represents in New York.

Lee L. Goldberg, secretary and treasurer of the Big Feature Rights Corporation, has closed contracts with Joseph S. Klotz, of Klotz & Streimer, Inc., for exhibition rights for the state of Kentucky for "Whither Thou Goest."

W. S. Brewster, of the Jordan-Brewster Company, Seattle, Wash., has acquired "The Warrior" for Idaho, Montana, Oregon, and Washington. Mr. Brewster also obtained the rights to distribute "The Warrior" in Alaska. The Jordan-Brewster Company already controls the rights to "The Birth of a Nation." He will exploit the Itala picture in a scale commensurate with its magnitude, and it will play all of the large houses in the western territory as a road attraction, accompanied by a special crew and orchestra.

To the Civilization Company, of Newark, N. J., have been allotted the state rights for New Jersey. This contract was negotiated between Mr. Sawyer for General Enterprises, Inc., and Henry Allsopp, president, and H. Heidelberger, manager, for the Civilization Film Company.

The Globe Films, Limited, of Toronto, to which organization the Canadian rights for "The Warrior" was sold, have broken all records in the matter of prints used on a feature in this territory. Six copies are in use throughout the Dominion, which is four above the usual number of prints required for exhibition purposes for the average screen offering. Large orders for lithographs has been placed by Globe Films, Limited, in order to properly exploit the film starring Maciste, and space has been taken in the large Canadian cities for the placing of twenty-four sheet stands.

Edward Warren, general manager of Edward Warren Productions, Inc., announces that he has sold the New England rights to his company's "Souls Redeemed" to Edward Segal, manager of the Globe Feature Film Corp., whose headquarters are in Boston.

At the same time, Mr. Warren points proudly to the fact that the Elk Photoplay Corporation, owners of the Greater New York rights to this production, have booked it for a fifty-day engagement in the Keith & Proctor houses and for thirty days among the William Fox houses.

President Maurice H. Bob, of Master Dramas Features, Inc., last week wired from Chicago to General Manager Becker of that company that the territorial rights of their feature, "Who's Your Neighbor," for Illinois, Indiana, and Southern Wisconsin have been purchased by the Unity Photoplays Company, Chicago.

Frank Zambrino, president of the Unity, was in charge of negotiations on behalf of the latter firm. The feature will be exploited in the three states as a road show.

Mr. Bob stated in his wire that he was leaving for Kansas City to close a deal embracing the rest of the Middle West territory. The states of Washington, Oregon, California, Arizona, Nevada, Montana, Utah, New Mexico, Colorado, Idaho, Wyoming and north New Jersey have already been sold.

The firm of Hiller & Wilk closed a deal with the Adirondack Film Service, of Monroe, N. Y., whereby this up-state firm secured the rights on the Enlightment Co.'s "Enlighten Thy Daughter" for New York State exclusive of the territories embraced in and around Buffalo and Greater New York City.

William L. Sherrill, president of the Frohman Amusement Corporation, announces that he has just sold the rights on "God's Man" to the Deseret Film Co., of Salt Lake City, Utah, for eleven states comprising California, Nevada, Utah, Oregon, Washington, Idaho, Montana, Arizona, New Mexico, and Colorado.

The Ivan Film Corp. has sold the California, Nevada, and Arizona rights on three of their latest productions, namely, "One Law for Both," "Married in Name Only," and "Sins of Ambition" to the M. & R. Feature Film Co., of San Francisco and Los Angeles. (Refer to article on another page entitled "Charles Rosenthal in New York.")

The Peter Pan Film Corp. has sold the California, Arizona, and Nevada rights for their travelogue series entitled "The Honeymooners" to the M. & R. Feature Film Co., of San Francisco and Los Angeles. (See article entitled "Charles Rosenthal in New York.")

Ben Blumenthal, of the Export and Import Film Co., announces the sale of "Robespierre" to the M. & R. Film Co., of San Francisco and Los Angeles, for the states of California, Nevada and Arizona. (See story elsewhere in this issue entitled "Chas. Rosenthal in New York.")

Kaufman Specials, of Memphis, Tenn., announce that they have just closed a contract with Harry Grossman for the exclusive distribution of the Oro Features in the states of Tennessee, Alabama, Louisiana, Arkansas, and Mississippi.

From the Isadore Bernstein Film Co. subjects based on "The Seven Cardinal Virtures," the first three releases, "Loyalty," "Destiny," and "Humility," have also been contracted for by this Tennessee exchange.

Crystal Photoplays Corporation announces that the rights to "Mother Love and the Law," their new seven-reel feature drama, have been sold to Greiver & Herz, of Chicago, for Illinois, Indiana, and southern Wisconsin. This deal was consummated some time ago, but the news regarding the same was held in abeyance because of an auxiliary deal having been closed whereby the picture is to be shown in the loop beginning Saturday, October 20, at the Casino theater, 58 West Madison street.

"DANGER SIGNALS" FOR PIONEER.

Preparations are under way by the Pioneer Film Corporation, of which Nathan Hirsh is president, for the release about Nov. 1st, of "Danger Signals," a new seven-reel picture involving a big drama of New York and having universal emotional appeal. The significance of the title is found in the warnings which the big city is ever projecting for the safety of citizens against the common pitfalls that beset society, particularly youth.

WARREN TAKES SHORT TRIP.

Edward Warren, president of Edward Warren Productions, Inc., who has just completed his "Weavers of Life," as already announced in our last issue as the successor to "The Warfare of the Flesh," left New York City Friday, October 19, for a brief trip to Buffalo and Cleveland. He plans to return to his offices the Tuesday following, whereupon his last production will be released to the trade via the state-right route.

"DEEMSTER" SOLD.

N. Greenfield and W. E. Condell, comprising the Liberty Feature Film Company of Shreveport, La., have just bought the states of Texas, Louisiana, Arkansas and Oklahoma for "The Deemster," by Hall Caine.

The Liberty Feature Film Company will have their main office in Shreveport, La., from which point Louisiana and Arkansas will be covered, while Texas and Oklahoma will be covered from the Dallas office. The address of Dallas office will be announced later. The above firm will handle nothing but top-notch features in the above territory.

BARKER IN NEW YORK.

E. L. Barker, president of the Birth of a Race Photoplay Corporation, of Chicago, Ill., arrived in town last week, and expects to remain in the environs of New York City until the end of this month. When interviewed by a representative of the Moving Picture World, Mr. Barker insisted that he preferred to remain silent, but expected that he would have news of great interest to the trade in time for our next issue.

BIG SELLING AGENCY FORMING.

W. E. Shallenberger and Robert W. Priest Incorporating Firm That Plans Extensive Campaign in State Right and Export Markets.

A new and what promises to be a most effective combination of talent and ability is at this very time being consummated between several men of repute and discerning in the motion picture domain. The organization has been four or five months already in the making, wherefore the state rights trade can soon expect to receive the company's announcement. Two of the parties behind the movement are W. E. Shallenberger and Robert W. Priest.

Though the firm has just applied for its incorporation papers and therefore has as yet no official title, Messrs. Priest and Shallenberger have already signed contracts with the Mayfair Film Corporation whereby the world's selling rights, including those of the United States, have been secured from M. A. Schlesinger for his first Peggy Hyland production, "Persuasive Peggy," and also with Clune Productions whereby "The Eyes of the World" will be sold throughout the world by them, and "Ramona" for its world rights, exclusive of the territory for which it already has been purchased, which comprises Australia and the western half of the Unites States. Contracts for the selling rights on two other features, the names of which are being temporarily withheld, are also in the safe-keeping of the Shallenberger-Priest undertaking. Mr. Priest assures, however, that each is the work of an exceptionally well known author and directed by men of respected ability.

This enterprise, which is to devote itself to the marketing of independent productions throughout the buying markets of the world as well as this country, is a closed corporation—no stock being for sale.

DIAMOND HEROES TO LECTURE FOR "REVUE" FILM.

General Manager Tom McAvoy, who with Marty McHale, ex-Yankee pitcher, and Tris Speaker, field captain of the Cleveland Americans, controls the destinies of the Athletic Feature Films, 218 West Forty-second street, sponsors for "The Baseball Revue of 1917," has perfected arrangements whereby any particular exhibitor who books this picture from the state right buyer of his territory may secure the services of one or more stars from the particular team that his community and patronage is interested in. This service has even been made on a nationalized basis in the case of the White Sox, and exhibitors will be gratified to learn that Eddie Cicotte, Urban Faber, Ray Schalk, Eddie Collins and others can be secured as lecturers during the exhibition of "The Baseball Revue of 1917."

"Bugs" Baer, by special arrangement with the management of the New York Evening World, has written the sub-titles for the seven reels and some characteristically clever and side-splitting fun has oozed from this humorist's pen onto the celluloid. Baer's work alone is said to serve as a feature which of its own accord could recommend the production.

HOFFMAN PICTURES WILL PENETRATE ENTIRE CANADA.

The establishment of Hoffman-Foursquare Canadian Exchanges in conjunction with the Metro Pictures Service, is proceeding nicely. M. H. Hoffman received last week from J. J. Unger, of the Metro organization, at the Montreal office, assurances that the special salesmen for Hoffman-Foursquare products in Canada have been already engaged.

"I want Canadian exhibitors to know," said Mr. Hoffman to a representative of the Moving Picture World, "that our exchanges will cover the three chief distribution points in Canada. We shall have offices with the Metro Pictures Service in Montreal, Toronto and likewise in St. Johns, New Brunswick. I am particularly desirous that it should be known that the extreme northeastern portion of Canada will be covered through St. Johns.

"From inquiries already received from Montreal, Toronto and St. Johns I am sure that our features will find as ready a welcome there as has been extended them in the United States."

CHARLOTTE WALKER FILM SOON.

As stated in last week's issue the photoplay version of Eugene Walter's drama, "Just a Woman," which will be presented to screen patrons by Joseph M. Schenck, Lee Shubert, and Julius Steger, is nearing completion at the Crystal studios under the personal direction of Mr. Steger. Miss Charlotte Walker, who created the title role in the stage rendition of that play, will be the star, supported by an exceptional cast of prominent players. Lee Baker will make his first screen appearance in this production, and among the other leading members of the cast are such well-known names as Forrest Robinson, Florence Deshon, Henry Carvel, Camilla Dalberg, Edwin Stanley, Ann Williams, Paul Perez, Fred Kraus, also Little Lorna Volare, who made a hit in "The Claim," and Cornish Beck, the boy, whose splendid performance in "The Lone Wolf" was one of the features of that photodrama. The scenario version of "Just a Woman" is the work of Maitland Merill, supervised by Julius Steger.

SPECIAL SONG FOR ROBARDS PRODUCTION.

Any picture to be a success in the state rights field, according to H. J. Shepard, of Shepard and Van Loan, must contain one of three values: Propaganda, sensation, or an exceptional story. A release which does not size up to one of these qualifications should never be presented on the independent market. Naturally, if a picture contains more than one of these three qualities it is so much the surer of a favorable reception.

"The Robard's feature, 'Mothers of Men,'" he contends, "contains a distinct propaganda on the suffrage question. Also the story is one of the most exceptional of the year. Thus the picture fulfills two of the three qualifications for the state rights market, and is therefore easily deserving to be released in that field.

"Dorothy Davenport plays the leading part. Apart from the values of the picture itself a star of her magnitude is a drawing card of no mean proportion.

"Although the propaganda element in the picture is strong, it can be used with or without the endorsement of the Suffrage party, for the story will carry it upon its own merit. It is a picture that will invite discussion, and, as every one knows, that is the sure road to picture success.

"One feature of its advertising campaign is the song, 'Mothers of Men,' which has been written around the picture by Gus Edwards and Will D. Cobb. A large syndicate of 5 and 10 cent stores in the country has contracted to display it in their windows while the picture is playing in their respective territory, and to hold it on sale. An attractive cover for the song has been designed, and this will also be used for the 24-sheet posters, thus linking the song definitely to the picture. In addition to this there will be numerous other features, such as lobby displays and newspaper advertising, which will be a great benefit both to the territorial distributor and to the exhibitor."

MORE PUBLICITY AID FOR "WARRIOR."

Bert Ennis, publicity director of General Enterprises, Inc., has added to an already comprehensive list of aids an additional eight-page "Exploitation Guide" for "The Warrior."

The book is nine by twelve in size and contains among other things several styles of synopses to suit all needs, a biographical sketch of Maciste, the star, and an unusual quantity of especially written newspaper stories and program fillers. The various styles of scene cuts are well illustrated and a complete resume of the eulogies on "The Warrior" by the New York dailies' theatrical critics has been so compiled as to be readily available for reprinting in the exhibitors' newspaper advertisements and circular matter. Arthur H. Sawyer has caused a specially orchestrated musical setting by M. Winkler to be incorporated in the "Exploitation Guide" in the belief that it can be more conveniently used by the theater men than an individual folder.

ROSETWIG ANNOUNCES NEW HELEN MARTIN FEATURE.

About the 1st of November the Rosetwig Feature Films, so Manager Rosenzweig instructs, will present to the state right market another production in which Helen Martin will be starred. The film is almost completed now, but it is still too early for it to have received its name. Seven reels, however, is to be its finished length. Rosenzweig describes the film as a powerful Jack Gorman drama that will bring lots of buyers to his quarters at 218 West Forty-second street.

As to "Corruption," the six-part feature in which Helen Martin was also given the leading role and which was also put out by the Rosetwig Company, Mr. Rosenzweig relates that its further exhibition has been stopped in the confines of Greater New York only by Commissioner of Licenses Bell, of New York City. Elsewhere throughout the country and the state it has met with no such restriction.

LUBIN CONVALESCES IN "SOUTH."

Herbert Lubin, of General Enterprises, Inc., has recovered from the operation which he recently underwent for appendicitis. He was removed last week from The Stern Sanitarium in New York City to his home.

Owing to the severity of his case it will be necessary for him to remain away from his office for another few weeks, wherefor he left New York on Monday, October 22, for Palm Beach, Florida. He will remain at the southern resort until his strength is fully regained.

During Lubin's absence from his offices, at 1600 Broadway, Arthur H. Sawyer, also of General Enterprises, Inc., has been handling the affairs of the company.

DUTCH CHAPLIN MUTUAL RIGHTS SOLD TO AMSTERDAM FIRM.

A letter from the World's International Film Office (Algemeen International Filmbureau), of Amsterdam, Holland, to the Moving Picture World bears the request that we make known to the trade the fact that the rights to the complete library of Mutual two-reel Charlie Chaplin comedies have been secured by them for the territory of Holland itself, as well as the Dutch East Indies and the Dutch West Indies.

Cosmofotofilm Head Deplores Buyer's Apathy

E. C. Wallace Cites Evil in Independent Exchangemen Falling for Ballyhoo of Cheap Productions.

THAT there is a lack of keenness on the part of many men now engaged in buying state rights on the many worthy offerings manufactured by firms catering to this market is the contention of E. C. Wallace, general manager and treasurer of the Cosmofotofilm Co., Inc., who has amongst recent productions placed at the disposal of independent buyers such pictures as "The Manx-man," "Mother" and "I Believe." In the case of the first mentioned it was secured by Goldwyn, and is now being released by them through their exchanges, while "Mother" has been secured by McClure's Pictures, who are handling it on the state rights basis. In this connection Mr. Wallace reveals some facts that will interest the trade in general, and also delivers some ideas worthy of repetition.

In an interview with a representative of the Moving Picture World, the Cosmofotofilm executive spoke as follows:

"The ever recurrent cry from state rights buyers to the effect that manufacturers and manufacturers' agents are in the habit of holding their best big films from the state rights market and only offering second grade films to state righters has become so insistent that unless controverted it is likely to work harm to a big and flourishing industry.

"The Cosmofotofilm Company, Inc., for several years has conducted a business of importing big English "specials" and distributing them in this country. It has kept its fingers closely upon the pulse of the state rights market throughout the varying conditions which have arisen from time to time. It finds that the average state rights buyer is woefully apathetic—prone to be misled by glaringly untrue publicity—seldom takes the trouble to investigate fully—and handles much inferior film at a financial loss because of this indifference and apathy.

"Two concrete examples may be cited, 'The Manx-man' and 'I Believe.' 'The Manx-man' was offered to responsible state rights buyers for several weeks at territorial prices, which would have enabled both local exploiters and local exhibitors to reap large profits. After waiting over two months for results, advertising widely in all trade journals, and using every legitimate means to bring this great 'special' to the attention of state rights buyers the Cosmofotofilm Company was approached by one of the great distributors with a proposition so favorable that it could not be turned down.

"Instead, therefore, of the state rights men of the country reaping big profits on 'The Manx-man,' this classic feature is now adding to the revenues of one of the international film distributors of America.

"Whose fault is this? Certainly it is not the fault of the Cosmofotofilm Company, which spent several thousand dollars in publishing the details of this splendid example of George Loane Tucker's work as director and producer. State rights men lost a golden opportunity, which was seized by the far-sighted men directing a nationwide exchange system.

"George Loane Tucker's latest big effort is 'I Believe,' a splendid seven-reel 'special,' to which a consistent publicity campaign has been given in the trade press during the past several weeks. Is 'I Believe' to be allowed to go to national distributors also? Are state rights men so really apathetic that they cannot grasp the fact that by purchasing direct from the manufacturer they are saving several intermediate middlemen's profits? The territorial prices on 'I Believe' are emphatically not exorbitant. They leave an ample margin for excellent profits for both state righter and exhibitor. 'I Believe' is a real feature of big film quality and quantity. Yet in nine weeks the Cosmofotofilm Co. has sold territorial rights on less than half of its available territory.

"Wake up, state righters! Let us have examples of true co-operation between yourselves and the manufacturers. There are big profits awaiting those wideawake territorial exploiters who are alive to their opportunities."

CREEL APPOINTS FINK AS ASSISTANT.

M. R. Fink, head of the foreign department of General Enterprises, Inc., was compelled to cut short a trip through the southern circuit in the interests of "The Warrior" this week due to a call received from Lawrence Rubel of The Bureau on Public Information at Washington.

He returned to New York from Baltimore in answer to a summons from George Creel, the head of the bureau, who offered him the important position of caption writer in the still picture division of the photograph department. The work entails the spending of two days each week in Washington. The pay is nominal and the position a patriotic service to the United States Government.

Mr. Fink has agreed to "do his bit" and has so arranged affairs as to be able to title the Government photographs by spending some time each week in Washington.

Arthur H. Sawyer has generously offered to loan Mr. Fink to the Government for the work in question and a decision will be reached imediately after the tour of the film executive is completed.

The foreign department head left for Atlanta following the conference with Mr. Rubel to resume his interrupted trip.

NETTER DUE BACK EAST SOON.

Leon D. Netter, the aggressive manager of the Masterpiece Film Attractions, Cleveland, Ohio, writes us that he will return to New York either around the first of next month or on the 15th of November. In the latter case, he will get in just about the time that Sol. L. Lesser makes his first return to the film center since his recent attack of appendicitis. Whether Netter comes on in advance of his associate or not, it is certain that their stays in New York will overlap, for both are officers (Lesser, president, and Netter, secretary) of the State Rights Distributors, Inc., and a meeting of this organization is to be called when the president gets here. Owing to the sick spell of Lesser it was impracticable to hold any meetings until his health permitted him to again carry on his extensive business affairs.

In this connection it would be interesting to quote from Mr. Netter's own letter: "I think the opportunities for state-righting film, in other words, giving big productions the proper exploitation, is far bigger now than it ever was. This leads up to the matter of the State Rights Distributors, Inc., and all I can say in connection with this is that both Mr. Lesser and myself think that the opportunities offered through this organization are greater now than ever, and all the members feel the same way and are anxious to have the organization in active force.

"It was unfortunate that Mr. Lesser's illness should have delayed the matter thus, but as you perhaps are aware, Mr. Lesser will return to New York the middle of November, at which time the organization will be put in full force and further announcement made."

WEST AND BEE-SWARM FLY WEST.

Louis Burstein has arranged for forthcoming winter-made King-Bee comedies to be produced in sunny California. As a result of his imperial ukase nineteen of the human insects who make honey for the King-Bee Film Corp. departed from the depot of the Lehigh Valley across the Hudson Monday, October 22, bound for Los Angeles. The party traveled in a private car, and in addition to cameramen, carpenters, and property men comprised of Director Gillstrom, Billy West, Babe Hardy Leo White, Bud Ross, Ethel Gibson, Martha Dean, and Jackie Jackson—nineteen in all.

The heads of the firm gave the tourists a farewell party the Friday evening previous. Incidentally, West got a chance to see his name displayed on the large electric sign in front of Loew's New York theater before he journied westward during the engagement of his "The Goat" at that Broadway playhouse.

Scene from "The Candy Kid" (King-Bee).

At the same time that the troupe pulled out of the city so did publicity sharp-shooter Ed. Rosenbaum, but he went to Philadelphia instead, where he spent a couple of days with Ben Amsterdam, whose Masterpiece Film Co. controls the local territory on King-Bee products, and did effective service for his sales head, Nat. H. Spitzer, by putting over some special publicity.

"FALL OF THE ROMANOFFS" BRINGS RECORD PRICE.

New York state rights for "The Fall of the Romanoffs," Herbert Brenon's picture drama depicting the birth of Russian democracy, are said to have brought a record price the week just closed.

The purchase was made from A. H. Woods, theatrical producer and half owner of "The Fall of the Romanoffs" with Mr. Brenon, by a group of capitalists organized for the purpose. They have appointed Sol. J. Berman as sales manager to handle the New York territory.

"The Fall of the Romanoffs" recently completed a three weeks run at the Broadway theater, where it attracted capacity business at a two dollar scale of prices.

Canada Proves Fertile Market

Growth of State Rights in Dominion a Pronounced Characteristic of 1917—Future Appears Decidedly Roseate.

By W. M. Gladish.

DEVELOPMENTS in the state rights field throughout Canada have come thick and fast during the past few weeks until now there is a wide variety of special releases from which exhibitors may make a choice or which can be presented as a road show by Canadian right owners. In fact, the situation is such that serious inroads are being made into the so-called legitimate stage business.

There are reasons for this state of affairs. Many legitimate theaters have been unable to make solid bookings for the present season, and the big picture productions are being used to fill the breaches, proving, incidentally, big money-makers. The arrangements are generally made on a percentage basis.

With the opening of the New Princess in Toronto on October 1, the Ontario Capitol now has three dramatic houses, and there are not enough available flesh-and-blood road shows to fill the seasons at two of them, it is declared. On October 15 there were still ten open weeks in the season of forty weeks at the Royal Alexandra, according to a reliable authority. The dates at the Grand opera house, Toronto, for the next three months include a comparatively large number of state right feature bookings. Toronto also has three vaudeville houses, and moving picture features are the principal attractions at two of them.

With the state right developments during the past two months arrangements have been made for many, if not nearly all, special releases for the Canadian market. One of the latest important moves in the state rights field has been the organization of "Griffin Pictures," with offices in Toronto and Montreal. Closely allied with Griffin Pictures is Superfeatures, Limited, the general manager of which is Charles Stevens, formerly of the Canadian Universal. Griffin Pictures has been organized by Peter Griffin, who has a circuit of thirteen theaters in Ontario. Exchanges are to be opened jointly immediately in Winnipeg, Calgary, and St. John by the two concerns, according to an announcement by Mr. Stevens.

Griffin Pictures recently secured the Canadian rights for Brenon's "The Lone Wolf" and for "Civilization." Superfeatures, Limited, has just obtained the Canadian rights for "20,000 Leagues Under the Sea," "Bought and Paid For," "The Russian Revolution of 1917, with Kerensky," and "The 13th Labor of Hercules" serial. Superfeatures, Limited, also holds the rights for "The Whip, "The Crisis," "The Barrier,' "On Trial," and other big ones.

Globe Films, Limited, Toronto, is continually adding to its array of big productions. Phil. Kaufman, vice-president, recently closed for "The Lust of the Ages," "The Warrior," the two Metro specials, "The Slacker" and "The Call of Her People"; "Birth," "In Treason's Grasp," and other features. The company also controls "Redemption," King-Bee Comedies, and Ivan productions. The Globe has already opened branch offices in Montreal, Winnipeg and Calgary, and another office is being placed in St. John.

Manager Harry Law, of the Toronto Metro office, has just consummated a deal whereby the Metro Pictures Service of Montreal and Toronto will distribute Hoffman-Foursquare Pictures in Canada. There are five special releases ready for Canada as a result of this deal.

Regal Films, Limited, handles "The Fall of the Romanoffs," as well as Rex Beach features, "The Great White Trail," "A Mormon Maid," "The Masque of Life," Victor Moore Comedies, Mutt and Jeff Cartoons, among its state rights propositions.

The Famous Players Film Service is exploiting a number of specials, including "The Public Be Damned" and several war films.

The state rights department of the Canadian Universal is also coming strong. Manager H. Fischer, of this department, looks after the distribution of Universal specials and Century Comedies. This department will also look after the releasing of Jewel Productions in the Dominion.

The Specialty Film Import, Ltd., Canadian Pathe distributors, have closed for the Canadian distribution of both Italian and French official war films, and arrangements have been made for the handling of the Russian Art features.

A recent Canadian development is the tendency on the part of the average exhibitor to put on these special productions in a comparatively big way.

Present expansion in state rights circles of the Dominion means that within a very short time practically every exchange which deals exclusively or otherwise in special releases will have branch offices in from three to six cities of the country, principally Toronto, Montreal, Vancouver, Winnipeg, Calgary, and St. John.

"MOTHER" GOES TO SING SING.

Sentimental interest was loaned to the request received by General Enterprises, Inc., from Edward J. Meagher, chairman of the Mutual Welfare League of Sing Sing, for a showing of "Mother" to the inmates of the Ossining institution.

The feature, recently produced by George Loane Tucker, starring Elizabeth Risdon, deals strongly with the subject of mother-love, showing the influence of a loving heart over an erring son whose strong passions finally lead him to a prison cell.

Meagher touches upon this factor in his letter of request, stating that "Mother" is bound to exert an influence for good on the entire prison body. Accordingly "Mother" was screened within the prison walls on Wednesday evening, October 17. Mr. Tucker himself appeared at the conclusion of the exhibition and delivered a short address to the prisoners on the making of motion pictures and the various difficulties encountered therein by the producer.

Several members of civic and personal welfare bodies of New York City made the journey to Sing Sing in order to note the psychological effects of "Mother" on the audience.

Incidentally A. H. Sawyer, president of General Enterprises, has arranged for a special poem on the subject of motherhood, to be used in the exploitation of the feature.

NEWMAN OUT FOR "BATTLEFRONT" PICTURES.

Lewis Newman, manager of the Pittsburgh Exchange of the Fort Pitt Theater Company, is away on a country wide trip in the interests of the Royal Italian Government's official war pictures, "The Italian Battlefront," the American tour of which is under the exclusive direction of the Fort Pitt Theater Company.

Mr. Newman has been commissioned by the Italian officials to make this tour for the purpose of assisting exhibitors in the proper presentation of these war films, the supreme command of the Italian Army being especially concerned with the manner in which their activities are received by the American public.

Mr. Newman will visit every important center of 20,000 population upward from here to the Coast. His long acquaintance with all the fundamentals of successful film exploitation, and his own success as a producer of special screen attractions insure the trade of the maximum of co-operation and service.

UNUSUAL SHARK CAPTURE IN "HONEYMOONERS."

The first quartet of releases of "The Honeymooners," scenic serial being prepared by the Peter Pan Film Corporation, should be ready for exhibition about the middle of November.

This is the first scenic serial ever released by any film company, and H. C. Allen, president of the corporation, says he has some beautiful and unequalled material for the exhibitors. The material for the series is being gathered all over the world by a party consisting of H. H. Van Loan, William F. Aldrich, Gertrude Cameron, and Peggy Aldrich. They have

H. H. Van Loan and Gertrude Cameron on Top of the "Punchbowl."

been in the Hawaiian Islands for the past month preparing the first releases.

Van Loan, who is in charge of the expedition, has written to headquarters that they have succeeded in obtaining the finest shark picture ever taken.

The moving picture camera caught the entire trip, and Bonine, the local expert photographer, who has developed all the moving picture stuff taken in the Hawaiian Islands for various companies, says that Peter Pan has the greatest shark picture ever taken in those islands. The scene will form one of the first releases in "The Honeymooners," and will be certain to interest all lovers of real sport, Mr. Allen assures.

BLUMENTHAL BELIEVES IN ADVERTISING.

Ben Blumenthal, president of the Export & Import Film Company, Inc., is a great believer in proper and efficient advertising. He feels that every state rights picture to be worthy of the title must possess possibilities for bringing it properly before the public, not in a sloppy-lathered-on fashion, but in an efficient and organized manner.

Thus with the waste reduced to a minimum, a campaign is organized: first from the angle of the company; second, from the view of the distributor; third, from the point of view of reaching the general public and filling the theaters. This cannot be laid out in a haphazard way, but the cost of the whole is estimated, and balanced against the positive returns on the money laid out, thereby reducing the proposition to one of dollar for dollar.

Manufacturers' Advance Notes

Glendon in Another "O. Henry"

Sparkling Satire Mingled With Love Theme in "A Night in New Arabia."

O. HENRY'S penchant for flinging delicately barbed shafts of satire at New York reaches its ripest stage in "A Night in New Arabia," the current release in the Broadway Star Features distributed by General Film. His descriptions of Caliph-ridden Bagdad-on-the-Subway and the Haroun al Raschids who go about seeking to find a way of crawling through the eye of the needle forms one of the richest and

Scene from "A Night in New Arabia" (General Film).

most whimsical of his many stories of New York life, and is peculiarly adapted to retelling in pictures. It is the fifth of the series of four-reel O. Henry subjects released through General Film.

The story deals with the attempt of Old Jacob Spraggins to find relief for his soul by scattering about donations to charity with a lavish hand. Having failed to obtain relief, Spraggins orders his detectives to find the heirs of a poor miner he had defrauded in a coal deal. This happens to be Tom McLeod, a delivery boy, who has fallen in love with the romantic Celia Spraggins. The latter changes places with the parlor maid and courts her ideal with the aid of her expert whistling. Spraggins hands Tom $10,000 and the latter pursuades Celia to elope with him in his wagon, not knowing that Celia is Spraggins' daughter. A year later, when the infant Jakey McLeod arrives, Spraggins suddenly cancels all of his donations and begins piling up a fortune of $100,000,000 for the "kid." To do this he raises the price of vinegar three cents on the gallon, and Bagdad-on-the-Subway settles back into its old rut.

Director Thomas Mills, who has superintended the filming of many of the O. Henry successes, has attained a new mark in picture workmanship in this story, which possesses all of the original charm with which O. Henry endowed it. "A Night in New Arabia" features J. Frank Glendon and Patsy DeForest. The former gives a breezy and thoroughly life-like interpretation of the role of Tom McLeod, while Miss DeForest is particularly likable as the vivacious Celia, who loves to be loved for herself and not for her millions. The two stars are ably supported by an able cast.

ESSANAYS RELEASED BY KLEINE SYSTEM.

Essanay's offerings to exhibitors this week consist of a comedy-drama starring Taylor Holmes, the comedian, a comedy-drama featuring Little Mary McAlister, and two George Ade Fables.

The Holmes' picture is entitled, "Two Bit Seats," and is full of amusing situations, with a light romance running through the story. It has a screen time of sixty-five minutes and will be released through the George Kleine exchanges November 5.

Little Mary's picture, "Young Mother Hubbard," while containing much excellent comedy, has a dramatic appeal so strong that it is sure to tug at the heart strings. The principal characters are all children. The picture has been especially well acted and staged. Its screen time is sixty-five minutes. It will be released October 29 through the Kleine System.

"THE LADY IN THE LIBRARY" (Falcon).

Adventure and romance follow fast upon the heels of each other in "The Lady in the Library," the eleventh release in the Falcon Features being distributed by General Film Company. It is a social adventure which provides plenty of action, and its four reels are crowded with the sort of thrills to which the fans who have been following the popular Falcon Features have become accustomed.

"The Lady in the Library" was picturized from a story written by Frederick Orin Bartlett for Ainslee's, and the film version is expected to duplicate the success enjoyed by the story. Mildred Vandeburg, a society girl, who is interested in hospitals and slum work, breaks her engagement with T. Huntington Forbes, her fiance, because their interests are so far apart. "Spike" Jones induces his weak brother, Dan, to sell some jewels he has stolen, and the latter is killed while resisting arrest. The shock causes the death of Dan's wife, who has just given birth to a baby girl. Mildred decides to place the baby in the home of Forbes, in the hope that it will arouse the latter to an interest in something besides sports and club life. When he returns home Forbes is told there is a "lady in the library" waiting to see him. He discovers the baby left by Mildred and his heart is touched with love for the first time. Mildred and Forbes defend the baby in a series of startling adventures with "Spike," and their engagement is renewed.

Vola Vale and Jack Vosburgh have given great strength to the portrayal of the leading parts in this drama. Other prominent characters in the cast are: Ruth Lackaye, Robert Weycross and Jane Pepprell. The picture is the result of the able direction of Edgar Jones under the supervision of H. M. and E. D. Horkheimer.

CAREY IN "A MARKED MAN" (Butterfly).

Harry Carey makes his third appearance as a star of Butterfly features in "A Marked Man," to be released Monday, October 29th. Improving steadily in technique with each succeeding picture, Carey now has a loyal and numerous band of admirers. He first sprang into favor as the star of Bluebird's "Three Godfathers," and has added to his prestige with two recent Butterfly plays, "Straight Shooting" and "The Secret Man."

His forthcoming vehicle was written by George Hively and directed by Jack Ford. It recounts a series of episodes in the checkered career of "Cheyenne" Harry, which come within an ace of cutting his adventurous life off short. Trapped red-handed while holding up the desert stage, through the perfidy of his own accomplice, Harry is sentenced to be hanged because he is unable to prove that he did not fire the shot which killed the stage driver. While he is awaiting execu-

Scene from "A Masked Man" (Butterfly).

tion, his mother, who has always considered him a model of dutiful manhood, writes that she is coming on to pay him a long-deferred visit. Knowing that the truth regarding his real status would probably kill the old lady, Harry gets permission from the sheriff to leave the jail, under surveillance, and pose as a prosperous cattle dealer the day that his mother spends in town. This unique arrangement leads to a surprising climax, and Carey puts over some of the most sincere acting that he has ever shown in the tense scenes that mark the denouement.

Fox's Week's Work

Doings at the Studios, East and West, Told Briefly—Four Standard Pictures.

THE complete cast of Gladys Brockwell's new picture for William Fox has now been determined upon. Besides Miss Brockwell the players are Lewis J. Cody, Vivian Rich, Willard Louis, Colin Chase, Gloria Payton, Fred Whitman, and Barney Furey. The photoplay is being directed by Bertram Bracken and photographed by Charles Kaufman. Mr. Cody and Miss Payton make their debut as Fox players in this production. Miss Rich played opposite William Farnum in "The Price of Silence," Mr. Farnum's first super de luxe picture.

Mr. Fox also announces that Marin Sais, whose name is synonymous in the screen world with beauty and daredeviltry, has been engaged to appear as leading woman for the new Tom Mix company recently organized. Mr. Mix has already begun on his first Fox Special Feature.

Another newcomer to the Fox fold is Fred Church, one of the best known and best liked players on the West Coast. Mr. Church is a Canadian by birth, but came to the United States when a lad and attended the University of Michigan. Mr. Church commenced his motion picture career by affiliating himself with the first company of filmites that came to Los Angeles.

Release dates for four of William Fox's finest and most spectacular productions have been determined upon by Fox Film Corporation. All four are Standard Pictures. The dramas and dates are:

October 7—"When a Man Sees Red," William Farnum's greatest "fighting" photoplay.

October 14—"Aladdin and the Wonderful Lamp," the film version of the most fascinating of all Arabian Nights' Tales.

November 18—"The Babes in the Woods," a photo-dramatization of the world-known story.

December 2—"A Daughter of the Gods," Annette Kellermann's famous marine picture.

Virginia Pearson, the statuesque Fox star, has started work on a new production under the direction of Carl Harbaugh. In the cast are Gladys Kelly, Carl Moody and Herbert Evans. Several members of the company are yet to be chosen. Miss Pearson is enthusiastic over the story for her new vehicle.

"The Scarlet Pimpernel" will probably be the first Fox release in November among the Special Features. This is a photo-dramatization of Baroness D'Orczy's great novel.

"THE SCARLET PIMPERNEL" (Fox).

The star, the director, the leading woman, some of the supporting company and the photographer who filmed "The Spy," one of the biggest achievements in William Fox's Standard Pictures series, are factors in "The Scarlet Pimpernel," the Fox Special Feature which will be released October 28th. Dustin Farnum, Winifred Kingston, William Burress and Howard Gaye are in both casts, and Richard Stanton directed and J. Dev. Jennings photographed each of the pictures.

"The Scarlet Pimpernel" is a dramatization of Baroness Orczy's well-known book of the same name. The title is derived from a small English wild flower which was attached to letters that a mysterious individual wrote to the French Government during the reign of terror in 1792. Each of these letters was a notice that the Scarlet Pimpernel League has rescued another French nobleman whom the revolutionists

Scene from "The Scarlet Pimpernel" (Fox).

had condemned to the guillotine. The story centers equally around the efforts to identify and capture the league leader and his devices to avoid detection. This picture was being made during the recent visit of Mr. Fox to his Hollywood, Cal., studios and it was while disguised for one of the several characters he portrays in the drama that Mr. Farnum so deceived Mr. Fox that the latter, thinking he was talking to an aged woman who was applying for work, offered the actor a position in the studio.

MARY GARDEN GOES TO FLORIDA.

When the California motion picture director wants a desert he whisks himself off a few miles across the state. When a New Jersey photoplay expert feels a need for sand it's off to Florida, where St. Augustine furnishes the nearest stretch of sun-bleached terra firma to the film capital of the East.

Mary Garden, the newest film star of Goldwyn who has just started work on "Thais," made a flying trip South last week accompanied by Directors Ballin and Crane, Cameraman Ables, and Assistant Director Berthelon, a still photographer,

Scene from Thais" (Goldwyn).

a publicity man, sundry costumes and their custodians, a good-sized technical staff—and one actor.

The single film player to accompany Miss Garden is her leading man, Hamilton Revelle, who plays the monk Paphnutius. Together Miss Garden and Mr. Revelle have about a dozen strong and vivid scenes of suffering in the desert, which the regenerated courtesan has to cross with the monk on her way to the sheltering nunnery where she is to spend her life far from the beauty and corruption of Alexandria.

All told these scenes might take some eight hours to "shoot." But because of their nature Miss Garden and her entourage have had to set off on a thousand-mile trip at the end of which they will almost literally "walk right in and turn around and walk right out again."

At first it was thought that longer portions of "Thais" showing scenes at the nunnery would also have to be taken in Florida, and plans were laid to that end. But by a little skillful drawing, measuring and figuring the Goldwyn technical staff discovered that the nunnery, as well as the temples, houses and streets of Alexandria called for in the script could all be built on the big "lot" back of the studio at Fort Lee. Within a record space of time all these structures will be completed. Half at least will be finished before Miss Garden and her party return from Florida.

MARY MacLANE IN ESSANAY COMEDY.

Exhibitors soon will be offered a novelty by Essanay. The title is, "Men Who Have Made Love to Me." It is an elaborate comedy-drama, starring Mary MacLane herself, the famous authoress of unconventional books and magazine articles, and the writer of the story on which the picture is based.

Director Arthur Berthelet has spared no pains nor expense to make the settings as elaborate, luxurious and expensive as the wonderful apartments Miss MacLane describes in her story. One set alone, representing seven rooms of the apartment, contains thousands of dollars' worth of the most expensive furniture, pictures and rugs. When the camera is trained on the spacious library of this set, glimpses of the other six rooms are revealed through wide doors. It took weeks to build some of the sets, where the ordinary kind are erected in a few hours.

Of especial interest to women will be the wardrobe of Miss MacLane. It is an amazing array of evening gowns, traveling suits, riding habits, lounging robes, boudoir outfits, motoring costumes—in fact, everything, including bathing suits and gymnasium togs. Much of the wardrobe was imported.

The story deals with the love adventures of Miss MacLane, and is based on truth. In fact, Miss MacLane was really wooed by each of the six male characters in the picture. Of course their real names are not used.

The picture reveals the love-making methods of the six suitors, and shows, in turn, how their attention were received by Miss MacLane. The authoress appears in the role of vampire, but the picture is far different from the usual type of vampire stuff. In the first place, it has none of the morbid features that are usually associated with "vamp" films. On the contrary, it fairly bristles with amusing situations. It might be called a sparkling comedy-drama with a vampire playing the lead, but with the fangs extracted.

Pathe Program

Features and Serials, Scenics and a News Reel Compose the Schedule for Week of November 4.

MRS. VERNON CASTLE, Mollie King, Pearl White and Lonesome Luke are the box office stars on Pathe's program for the week of November 4. Mrs. Vernon Castle is seen in the second of the recently announced big new Pathe Plays. It is in five reels, and was produced by Astra under the direction of George Fitzmaurice, scenario by Philip Bartholomae, from the book by Carolyn Wells. It marks the first appearance of Antonio Moreno as Mrs. Vernon Castle's leading man, and the cast further includes J. H. Gilmore and John Sainpolis, both of whom are very well known. "The Mark of Cain" goes "Stranded in Arcady" one better. It is a fast action, thrilling detective-mystery-romance acted by a splendid cast, produced by a great director, and written by two very well known authors.

The list of advertising matter on this picture includes one, six and two styles of three sheets, colored photographic lobby display, two 22-28 photos of star, a slide, a Pathe Art Portrait of Mrs. Castle, one column newspaper cut of Mrs. Castle music plot, campaign book.

Mollie King appears in the 8th episode of "The Seven Pearls" entitled "The Man Trap," with Creighton Hale and Leon Bary. This two-reel chapter produced by Astra opens with a running fight between a sailing vessel and a fast naval launch, and ends with one of the most thrilling stunts ever concocted for a photoplay. Perry Mason attempts to take one of the precious pearls from the eyes of the Sacred God. It releases a secret spring, and the outstretched arms of the statue come together, holding Mason in an embrace of death.

Pearl White stars in the 18th episode of "The Fatal Ring" produced by Astra in two reels. This chapter has a very unusual story. In a series of thrilling incidents the Violet Diamond is hidden in a bottle of San Yen perfume. There are only four bottles of its kind in existence, and Pearl learns that they have been shipped from a department store to people who have ordered them by mail. Disguising herself as a salesgirl, she succeeds in obtaining the slips giving the addresses of the purchasers. Carslake, however, gets the same information. The rest of the episode is a race between the two to see which will get the right house first.

"Lonesome Luke" stars in a two-reel "Luke" comedy entitled "Love, Laughs and Lather," produced by Rolin Film Company, and there are one, three, six and stock one sheets on the picture. This twelve cylinder joy-wagon travels sixty miles a minute, with our hero in the new and comical role of a barber. Every man, unless he cuts his own hair and shaves himself, will find this burlesque on a business with which he is in almost daily contant laughable in the extreme. Harold Lloyd shines as the dandified barber who is less a slave to his profession than he is to the beauty of woman kind—and there is considerable of this latter in the picture.

"Fifth Avenue, New York, U. S. A." is the title of a one-reel travel picture. Among the points of interest shown in which are the Waldorf-Astoria Hotel, the Metropolitan Museum, the Public Library and the houses in "Millionaires' Row," including the residences of Henry C. Frick and Andrew Carnegie.

An International cartoon and educational split reel subject and Hearst-Pathe News No. 90 and 91 complete this big program.

Cowl Picture Booking Strong in South

While Actress Has Not Appeared There Managers Evidence No Doubt of Her Popularity.

WITH the release of Jane Cowl's first Goldwyn picture, "The Spreading Dawn," from the story by Basil King, the celebrated emotional actress of the speaking stage will be seen for the first time as a star in a number of cities of the South.

What managers of the so-called speaking theaters have declared a Southern predilection for musical comedy and farce has kept Miss Cowl in her tours from being booked south of the Mason and Dixon Line, and Southerners have come to know her only through her great reputation as a favorite in the Northern cities where she has appeared. That these managers were wrong in their estimate of native appreciation is proved in the prompt booking in the South of Miss Cowl's present venture as a picture star. The picture field is utterly independent of the system of booking which brings attractions to the speaking theaters, so no handicap was offered in that direction.

Leading theaters in a number of cities of the South are paying high prices for the privilege of showing "The Spreading Dawn." It is said the degree of expectancy with which patrons are awaiting the new Cowl play thoroughly justifies faith in omnivorous Southern theatergoing taste. Among the theaters in the list are the Rialto, Atlanta; Trianon, New Orleans; Old Mill, Dallas; Grecian, El Paso; Hippodrome, Fort Worth; Queen, Galveston; Queen, Houston; New, Baltimore, Md.

All of these are first-run houses. There are a large number of other theaters that have booked the picture for second and subsequent runs.

In her pleasure over the situation, Miss Cowl feels it is a complete vindication of her long-held belief that Southerners do like something beside stage inanities. It is said that already her managers in the world of the "regular" theater have planned attentative schedule of "dates" through the South.

VICTOR MOORE IN "HOME DEFENSE."

Victor Moore will release, Oct. 22, his latest comedy, written for him by Thos. J. Gray, called "Home Defense?"

Changeyour-Manor is a nice little town, and all the boys there are fond of a good game of cards. This "Indoor Sport" kept many of them up until the wee hours of the morning and, needless to say, their wives grew tired of it. They soon began to investigate the enemy of Orpheus and make for the Good Fellows' Clubhouse, to find the dear husbands in the

Scene from "Home Defense" (Klever).

midst of a very exciting card game. They break it up in double quick time, and husbands are brought homeward. The husbands meet the next night to devise an excuse for staying out late at night, so they decide to form the Changeyour Manor Unit of Home Defense. They figure this will give them a good enough excuse to get out. It does, for the wives fall for it good and proper, and we again find the boys at the "indoor sports." This would have all been very well if the wives hadn't decided to also form a "First Aid Unit." This formed, they decide to go to the Clubhouse to see the dear husbands drill. The husbands get wind of this and immediately they start to get uniforms of any kind and anything that will do for guns. They get policemen, street cleaners, postmen's, and all sort of uniforms for the drill, as the wives arrive. Knowing nothing about drilling the boys start to give an exhibition. They do, and almost get away with it, when Rastus, the ethopian waiter of the club, hearing the boys upstairs, brings up the usual refreshments—all wrong, but he meant well. Seeing the wives, he drops tray and all and rushes out. Needless to say this puts the "kibosh" on the Home Defense League, and leaves the boys in a worse mess than ever. The wives inform their husbands that this drilling stuff is only an excuse to get out nights, and they tell them to try to get in that night. The finish ends up with a lot of excitement, but the husbands win out, through a clever ruse of Vic's.

This comedy is very timely and is full of fast funny action. It gives Moore lots of opportunity, and he is supported by a big cast, including D. L. Don. The comedy is directed by Chester M. De Vonde.

NEW JEWEL MANAGERS.

R. E. Bishop has been appointed Cincinnati manager of Jewel Productions, Inc., succeeding Ralph Peckham. Mr. Bishop has been with the General Film Company in Cleveland, Cincinnati and Columbus in the capacity of booker and assistant manager and was manager for the Mutual Company in Minneapolis. Jewel's Cincinnati office, which is under the general sales management of A. J. Mentz, with headquarters in Cleveland, is located at Room 402, Strand Theater Building.

A. Kaufman has been appointed salesman for the Jewel exchange in Cleveland, having been promoted by Manager A. J. Metz. On his first trip Mr. Kaufman closed some very desirable contracts in Lyria and Lorain on "Sirens of the Sea," the Jewel picture beautiful. Mr. Kaufman was formerly salesman for the General and Unicorn companies and is popular in the trade.

Milton Feld, former Vitagraph man, located in Kansas City, has been appointed Kansas City manager of Jewel Productions, Inc., succeeding M. R. Ward. Mr. Feld is well and favorably known in the film business from which he was forced to retire recently because of an accident from which he is just recovering. The Kansas City Jewel exchange is one of the largest on the entire Jewel list, occuping almost the entire fourth floor in the building at 1025 Main Street, in the center of Kansas City's shopping and theater center. Harry Berman, New York's Jewel manager, is now in Kansas City aiding Mr. Feld in getting started on his new duties and superintending the bookings of important features, including Jewel's "Come Through" and "Twenty Thousand Leagues Under the Sea," which have just been placed by Jewel at the Columbia for two-week runs.

Lowry Picture Shows Battle Practice

Taken in Canadian Camps, Scenes Should Interest the Many Friends of National Army Men.

A VIVID presentation of what the half million men of the new National Army are doing to make themselves fit soldiers for the United States service in France will soon be flashed before the motion picture patrons of America through the new patriotic photoplay, "For the Freedom of the World," made by Ira M. Lowry, and to be released shortly throughout the world by the Goldwyn Distributing Corporation.

In the course of the story of this patriotic panorama of the present war the hero enlists in the Foreign Legion of Canada —a favorite avenue for red-blooded Americans anxious to see quick and active service in defense of the rights of democracy —and goes through the course of training prescribed by the Allied armies after the most thorough of trials at the actual front.

This means that spectators of "For the Freedom of the World" will not have to be content with the tedious parades, drills and marches which have figured hitherto in "military spectacles" as the only alternative to scenes of battle. Mr. Lowry's production shows all the amazing and fascinating details of actual training in trench warfare through which the members of the new National Army must pass before they can go "over there."

The millions of relatives and friends of the men at the cantonments will be interested in seeing the training through which their dear ones and acquaintances pass, will witness such remarkable sights as a thousand men in a single squad charging up specially constructed inclines of earth and board, bayonetting mimic enemies at the top, leaping down on the other side, racing on over obstacles, leaping barbed wire, bayonetting both erect and crouching figures in "shell holes," and finally "digging in." In addition the new film shows squads practicing trench warfare with genuine as well as dummy hand granades; the "setting up" drills especially designed to train trench muscles; rookie instruction in the manual of arms; methods of defeat or gas-attack; star-shell practice; and a score more of detailed forms of training through which the hero of "For the Freedom of the World" passes before he goes to the front.

"THE WOMAN GOD FORGOT" (Artcraft).

In addition to being a gigantic spectacle, produced upon a scale of magnificence, "The Woman God Forgot" contains many elements of extraordinary interest and presents a number of historical and scientific facts.

Large settings were built, an entire Aztec city having been reproduced showing the pomp and splendor of Montezuma. A pyramid nearly 200 feet high, which constituted the bulwark of defense for the monarch's palace and the temple of the high priest, is seen, and during the thrilling battle which takes place with the Spanish invader, Cortez, and his followers, Aztecs and their foes are hurled from the top of this battlement.

As the daughter of Montezuma, Geraldine Farrar, through love, opens the gates of the city to the invaders, but experiences a change of heart when her father is struck lifeless before her eyes, and springing in the midst of the carnage leads the Aztecs to a combat more spirited than that in "Joan the Woman."

Scene from "The Woman God Forgot" (Artcraft).

The amazement of the natives at sight of the first horses ridden by men is graphically shown, as the Spaniards ride down the Indians.

Impressive sacrificial rites are shown in the temple as Wallace Reid, as Captain Alvarado, is being offered as a human victim to propitiate the war god.

"OVER THERE" ACQUIRED BY SELECT.

Select Picture Corporation has taken over Charles Richman's latest photoplay, "Over There," and is releasing it for immediate distribution through Select Exchanges.

"Over There" is a patriotic photodrama in six reels produced by the Charles Richman Pictures Corporation, with Charles Richman and Anna Q. Nilsson as the stars. The cast, which is a brilliant one, also includes Gertrude Berkeley, who won renown as the mother in "War Brides," and Walter Hiers, who has played the role of jolly fat friend to so many heroes and heroines of screenland.

Scene from "Over There" (Select).

"Over There" is notable for its war scenes, which must take rank with the very best war scenes produced outside of the actual fighting lines. The battle areas in this picture are unusually extensive, and the construction of the trench system was costly. For, instead of the usual few yards of trenches and sandbags, hundreds of feet are covered by a really ramifying system of counter trench work.

These trenches were constructed under the supervision of Lieutenant W. A. O'Hara of the 24th Battalion Canadian Expeditionary Force, who spent seven months in the first line trenches in northern France, and who actively participated in the battles of the Somme from Ypres to Vimy. Lieutenant O'Hara also supervised and ably assisted in the making of the highly effective battle scenes. No picture which has yet been shown to the American public so graphically duplicates the scenic conditions of a battle on the west front as do these battle scenes in "Over There."

"THE SCARLET CAR" (Bluebird).

One of the most widely read of all the books by the late Richard Harding Davis is "The Scarlet Car," the photoplay rights to which have been secured by Bluebird Photoplays, Inc. In preparing the novel for the screen, William Parker has arranged the incidents of the book into a most absorbing and exciting story, filled with tense situations and thrilling action. Production work already has begun under the direction of Joseph De Grasse.

Franklyn Farnum will play the leading role—the carefree son of a newspaper owner in a New England town who, finally realizing what a useless sort of a fellow he is, gets busy and cleans up a supposed murder mystery, and, incidentally, a political row. Al Filson has been engaged especially for an important part in the production, and Edith Johnson will play opposite Mr. Farnum. Others in the cast are Lon Chaney, Sam De Grasse, Jack Francis and Howard Crampton.

"TROUBLE MAKERS," NEXT LEE CHILDREN PICTURE.

The next picture in which Jane and Katherine Lee, William Fox's "Baby Grand" film stars will be seen, has been christened "Trouble Makers," and will be released in the near future.

If ever a photoplay was appropriately titled, this Fox Standard Picture is, according to the reports from the Fox studios, whence come stories of amazing pranks and stunts in which these little film celebrities figured in "Trouble Makers."

There is a strong plot and a virile story in "Trouble Makers," making an excellent background for Jane's and Katherine's comedy. A pleasing romance is unfolded, and a puzzling tragedy mystery cleared up, as the result of a series of pranks perpetrated by the little stars, and its climax carries a punch; but before it is reached a tense story in film has been told. An excellent cast support the Lee children, and the picture, it is predicted, will rank as one of the year's biggest successes. Kenean Buel directed it.

Triangle Production Well Ahead

All Departments of Culver City Plant Working with Maximum Efficiency—Nine Plays Being Filmed.

NINE directors and their companies are at work on new pictures, six plays have been completed and are ready for shipping, and three directors are waiting for new stories at the Triangle Culver City studios, where the fall offensive recently launched is pushing ahead of all former production records. Melodramas, comedy dramas and westerns are on the current production schedule, which includes the work of the most talented scenario authors in the business. Many new players have been added to the already large force at the Culver City studios during the past week and two new directors, Frank Borzage and G. P. Hamilton, have started pictures.

Director Jack Conway has just started work on a modern society drama, "Because of the Woman." The cast includes Belle Bennett, Jack Livingston, Jack Curtis and George Chesebro. Conway's last picture for Triangle was "Doing Her Bit," a patriotic story, in which Ruth Stonehouse was starred.

"The Maternal Spark" is the working title of Director G. P. Hamilton's picture, in which Irene Hunt and Josie Sedgwick have the leading feminine roles. In this picture Triangle will offer something new in the way of a vampire—a vampire with a heart. Other members of the supporting cast include Rowland Lee and Joey Jacobs, the popular child actor. "The Maternal Spark" was adapted for the screen by George du Bois Proctor.

Roy Stewart, Triangle cowboy star, is posing for a new picture, the temporary title of which is "The Learnin' of Jim Benton." The story shows the trials and tribulations of a pretty young school marm in the cow country. Fritzi Ridgeway, who supported George Hernandez in "Up or Down?" has the leading feminine role, and the cast includes such western favorites as Walter Perry, Joseph Bennett, Curley Baldwin, Ed Brady and fifty cowboys. The famous O'Neil cattle ranch, near Oceanside, California, the largest ranch of its kind in the Southwest, and Triangle's ranch studio at Hartville, in the Santa Monica mountains, furnished the locale for the picture.

Director Raymond Wells is making repad progress on his latest picture, "Fanatics," in which J. Barney Sherry has the leading male role. It is a story of frenzied finance and socialism with a strong human interest appeal. Adda Gleason, Olga Grey, William V. Mong, Donald Fullen and Eugene Burr are well-known players in the cast. Director Wells' last picture, "Fighting Back," featuring William Desmond, has been shipped east.

Desmond has about completed his latest vehicle, "Gentility," a sentimental Irish drama, which is being directed by Thomas N. Heffron. In this Desmond enacts the role of a genial village blacksmith, transplanted from the Auld Sod to a mansion in Chicago by the death of his rich uncle. The clumsy yokel's attempt to play "Lord of the Manor" are said to be very humorous. In the end, of course, he essays "pure gold." Desmond is supported by Mary McIvor, Jack Richardson and Jessie Hallett.

"Bearing Her Cross" is the temporary title of the new story begun by Director E. Mason Hopper, in which Margery Wilson will be starred. It is a story of a weak young man driven to bigamy by the constant oppression of his religious and intolerant father. Miss Wilson is supported by the veteran character actor, Walt Whitman. Laura Sears and Darrell Foss are also members of the supporting cast.

Director William Gittens has nearly completed his sea-drama, which features a sensational fight between a mutinous crew and a blackguard captain while the ship burns to the water. A thread of mystery and love runs throughout this picture, the temporary title of which is "Everlasting Mercy." It promises some unusual photography.

Featuring Alma Reubens, Director Walter Edwards has just started work on "The Passion Flower," whose scenes are laid among the peasants of France and Italy and in the Latin quarter of Paris. P. McCaskill, whose travels in Europe and India have made him familiar with foreign customs, is in charge of the settings. Miss Reubens will be supported by Francis McDonald and W. L. (Babe) Lawrence, newcomers to Triangle.

Frank Borzage, latest addition to the Triangle directing force, will begin work this week on a mystery story of the Royal Northwest Mounted Police, called "The Seventh of September." Directors Ferris Hartman, Lynn F. Reynolds and Jack Dillon, who has just completed "Indiscreet Corinne," starring Olive Thomas, are waiting for stories.

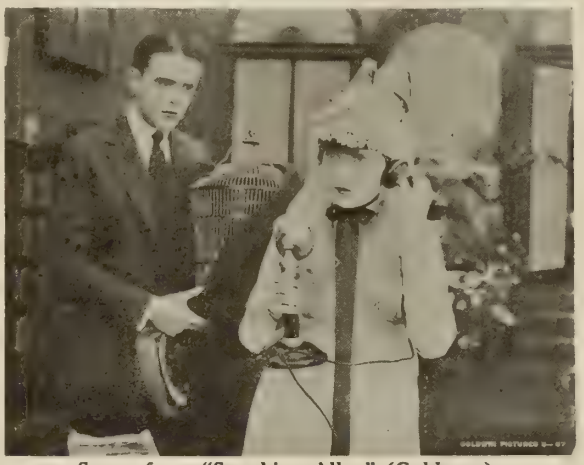
The Triangle productions now on hand and ready for shipment include "Regenerates," featuring George Hernandez; "Corinne," with Olive Thomas in the leading role; "The Fuel of Life," starring Belle Bennett; "Easy Money," featuring Charles Gunn, and "The Medicine Man," starring Roy Stewart.

"BY THE SEA" (Essanay).

The next Essanay Chaplin release, "By the Sea," is one of the funniest of the early comedies on which the famous comedian built up his reputation. At the time of its original release, it proved one of the most popular of the Chaplin series, and is sure of a warm reception on its return engagement. It has a screen time of 25 minutes and will be released through the General Film Company, Nov. 10.

"SUNSHINE ALLEY" CHAMPIONS DUMB ANIMALS.

"Sunshine Alley," the new Goldwyn photoplay starring Mae Marsh, has the distinction of being probably the first screen champion of the Society of Prevention of Cruelty to Animals. In this play, which has for its setting a little animal and bird store run by an aged lover of living things, there is provided an object lesson in befriending dumb creatures that has no parallel. The visualizing power of the screen, the human sympathy of the story, the force of good acting, and



Scene from "Sunshine Alley" (Goldwyn).

the excellence of the Goldwyn production made by Jack Noble, with Everett Shinn, the famous illustrator, in charge of settings, provides an attraction that is as beautiful as it is useful.

At a time when many of the "purposes" of the screen plays are bound up in problems of sex this new element comes as a welcome relief. Besides it is calculated to do a vast amount of good.

ASSOCIATED THEATERS, INC., ACTIVE.

The board of directors of "Associated Theaters, Inc.," held a three days' session in Minneapolis last week, and elected the following officers to serve sixty-five days until the first general meeting of stockholders, Dec. 17, 1917:

President—H. L. Hartman of the New Palace theater, Mandan, N. Dak.

Vice-President—Wm. S. Smith of the Orpheum and Grand theaters, Menominee, Wis.

Treasurer—Henry P. Greene of the Lake, New Lake and East Lake theaters of Minneapolis, and Hamline theater of St. Paul.

Chairman of the Board of Directors—Chas. W. Gates of the Bijou theater, Aberdeen, S. Dak.

Secretary and General Manager—T. J. Hamlin of Minneapolis.

The Bankers Trust and Savings Bank of Minneapolis was made trustee of the funds and also the depository for the organizing fund. All the moneys already received from exhibitors for stock was turned over to this bank, and the bank is pledged to return 80 per cent. of this money to the individual exhibitors if the organization is not completed with six hundred theaters by February 28, 1918.

It was decided to incorporate under the laws of Minnesota and to strictly comply with the most stringent rules of the Federal Trade Commission and the various state "Blue sky" boards.

NEXT MARY PICKFORD-ARTCRAFT PICTURE, NOVEMBER 5.

The release date of Mary Pickford's latest vehicle, "The Little Princess," has been set for November 5. The story is from the book by Frances Hodgson Burnett, and was adapted to the screen by Frances Marion and directed by Marshall Neilan.

In "The Little Princess," as Sara Crewe, Mary Pickford lives with her father in India and later goes to a girls' fashionable boarding school in London, where she entertains her fellow pupils with Oriental tales, which are shown on the screen. Later, when reverses overtake her, she becomes a scullery maid in the same establishment, subjected to cruelty and indignities by a shrewish and hypocritical matron.

"A BOARDING HOUSE BATTLE" (Three C Comedy).

Action of the sort which should prove particularly attractive to the large number of followers of the sprightly Three C Comedies, released through General Film Company, is to be found in more than usual quantity and quality in the current release, "A Boarding House Battle." Lou Marks, Pearl Shepard and Oom Paul are featured in this one-reel romp. This is the fifth of the series of comedies being produced by the Commonwealth Comedy Company and is by far the best work yet done in these new pictures by the trio of comedy stars.

Helen Gibson in Railroad Drama

Lena Baskette, Neal Hart, Vivian Rich and Other Favorites on Universal Schedule for October 22.

A RAILROAD drama of absorbing interest, titled "The End of the Run," is the Gold Seal release which opens the week's Universal program on October 23. Helen Gibson is the featured player and the story, which was written by T. Shelley Sutton and prepared for the screen by George Hively, is just the right kind to display the star's unusual talent as an exponent of film melodrama. J. D. Davis directed the production, and Val Paul, O. C. Jackson and George Williams are prominent in the cast. The story deals with the crooked operations of Giles Stafford, a brakeman on Jim Durman's train, who makes a hobo divide a quantity of counterfeit money with him for the privilege of riding on the train. He has been rebuffed by Noma Durman, Jim's daughter, but not until after he has found out that Jim, distrusting banking institutions, keeps all his money in a fruit jar. He breaks into Jim's house and, stealing the money from the jar, substitutes counterfeit bills. Jim passes some of the bad money and is consequently under suspicion. Stafford's guilt is discovered by Nona, who sets out on horseback to overtake his train and capture him. And she does it, while the audience gasps.

A Nestor comedy, "A Fire Escape Finish," from the pen of Fred Palmer and directed by Harry Edwards, and which features Eddie Lyons and Lee Moran, is released on the same date. It is a riotous story of an elopement, culminating in a wedding on a fire escape while the jealous rival dangles helpless from the ladder.

Universal Animated Weekly, No. 95, is released Wednesday, October 24. That is also the release date of a two-reel L-Ko Comedy, "Fat and Furious," directed by Vin Moore and supervised by J. G. Blystone. Merta Sterling and Al Forbes are the leading fun makers in this uproarious farce which mingles the liveliest kind of comedy with a chapter of thrills which would do credit to a serial melodrama.

Lena Baskette is the star of the feature for Wednesday, October 25. "Little Marian's Triumph" is the title of the play in which she will appear. Written by J. B. Shillingford and Nan Blair, and produced by Marshall Steadman, the story concerns itself with the eventful career of a child with a marked genius for dancing, which at last find expression despite many handicaps. Lena is supported by many experienced players, including Fred Montague, Lydia Yeamans Titus and Walter Belasco.

On the same day William Franey and Gale Henry will romp through a Joker comedy, entitled "The Tightwad," written by Tom Gibson and Allen Curtis. Gale Henry as the dutiful wife gives her penny-pinching spouse an object lesson in loosening up that should be good for many hearty guffaws.

On Friday, October 26, Henry Murdock and Mildred Davis will appear in a Victor comedy of errors known as "What'll We Do With Uncle?" Written by King Vidor and directed by W. W. Beaudin, this production has many telling little bits of human interest, in addition to a number of wildly amusing situations. The 42d issue of the Screen Magazine will make its appearance on the same date.

Max Asher and Gladys Tennyson are the featured players of "A Wise Dummy," the Joker comedy to be released Saturday, October 27. Some striking serial stunts lift this slapstick farce above the usual comic offering. The 24th issue of Current Events, devoted to the latest happenings in the world of work and play is also scheduled for release on that date.

Neal Hart and Vivian Rich will co-star in a two-reel Bison drama called "The Getaway," written by Alice McGowan and Harriet B. Brandner and directed by George Cochrane. A tense western thriller, this tabloid feature has enough action packed into it to insure satisfaction to any wideawake audience.

During the week the second episode of "The Red Ace," Universal's big outdoor mystery serial, will be shown in theaters outside of Greater New York. It will be entitled "The Lure of the Unattainable," and carries Jacques Jaccard's breath-catching story well along on its dramatic way.

FINE CAST CHOSEN FOR ELTINGE PICTURE.

From all accounts "The Clever Mrs. Carfax," Paramount's second picture starring Julian Eltinge, will be even a greater success with the screen public than was his first, "The Countess Charming." The cast includes Daisy Robinson, Noah Beery, Rosita Martini, Jenny Lee, Fred Church, Mrs. Wise and Frank DeShon. Th direction was in the hands of Donald Crisp. The story is by Hector Turnbull, with Gardner Hunting.

"The Clever Mrs. Carfax" is full of mystery, thrills, suspense and fun, and in the course of the picture Julian Eltinge makes about 40 changes of costume from masculine to feminine and back again.

MUTUAL WEEKLY CHANGES ITS RELEASE DATE.

In order that it may reach the public at the earliest possible moment, the release date of the Gaumont-Mutual Weekly has been changed from Wednesday to Sunday. This change becomes effective at once, and Mutual Weekly No. 147 will be released on Sunday, October 21. Reel Life, the Gaumont-Mutual screen magazine, will continue to be released on Thursdays, as heretofore.

FIRST PETROVA PICTURE, "DAUGHTER OF DESTINY."

Petrova Picture Company has announced that the name of the first Petrova Picture will be "Daughter of Destiny."

The selection of this long-awaited title was made after a series of tests which, in the opinion of Madame Petrova and Frederick L. Collins, president of the Petrova Picture Company, assures its popularity with both exhibitors and the public.

The method by which "Daughter of Destiny" was chosen is

Scene from "Daughter of Destiny" (World).

unique in the art of selecting motion picture titles. Twenty-five titles were proposed—some by Madame Petrova and her staff, some by the officers of Petrova Picture Company and the remainder by officers of the First National Exhibitors' Circuit, through the exchanges of which "Daughter of Destiny" is to be distributed. A list of these titles were then submitted to the members of the Circuit, with the request that each select what he considered the most appealing and attention-getting title. "Daughter of Destiny" was chosen by a large majority—and since its selectors are men who know the box-office value of a good title, Petrova Picture Company believes that another important step has been accomplished to make its pictures not only artistic successes but money-makers for the men who exhibit them.

"Daughter of Destiny" is now completed, and Director George Irving is cutting and titling it. At a private showing arranged by Mr. Collins for Mr. Rothapfel and other officers of the Circuit, Madame Petrova was warmly congratulated, and it was enthusiastically predicted that the picture would fulfil every promise made for it.

HAYAKAWA IN ROLE OF AMERICAN SPY.

Why could not the United States, with the co-operation of her ally, Japan, ship a couple of million men across the Pacific to the Russian front, there surprising and overwhelming the Germans?

That, in a sentence, is the underlying plot of "The Secret Game," which will afford Sessue Hayakawa, the Japanese star, the greatest vehicle of his career. It will be a Paramount release of the near future. It is a story of the present international situation, having to do with a possibility that might easily become an actuality, and yet it is not, in the ordinary sense of the term, a "war" picture.

Hayakawa has a role that, while it will fit him perfectly, is quite different from any of his recent characterizations—that of Nara-Nara, the famous Japanese secret service detective. In the beginning the star objected, because he thought the role was to be that of a spy. But when he found that he was to be a detective in the service of the American Government, he altered his mind and was delighted with the opportunity it afforded him.

The story is by Marion Fairfax. William C. DeMille directed the production with his accustomed skill. Cameraman Charles Rosher, it is said, has outdone himself in securing effects that are distinctly novel and at times beautiful.

ONE ON THE SHAVETAIL.

Several of the extra men who are appearing in the munition plant scene in Marguerite Clark's forthcoming Paramount picture, "Bab's Matinee Idol," are attired as American soldiers, minus the insignia, of course, and other distinguishing marks. A near-sighted officer who had scraped through the exams came by the studio recently and espied several of the performers leaning against the wall smoking cigarettes. He came over and was about to reprimand them for not saluting him when he discovered his mistake. What he said further is not recorded.

"THE SAVAGE" (Bluebird).

Bluebird No. 100 has been selected by Managing Director Carl Laemmle to inaugurate the Bluebird season at the Broadway theater, New York. Its title is "The Savage," a vigorous story of the Canadian Northwest, writen by Elliott J. Clawson and previously referred to as "Julio Sandoval." The star is Ruth Clifford and her leading man, Monroe Salisbury, will be featured in her support. The Broadway theater

Scene from "The Savage" (Bluebird).

engagement is a pre-release, the scheduled date being November 19.

Rupert Julian directed the production as his third contribution to a series of particularly effective Bluebirds that will be featured on the program. The presence of Monroe Salisbury in Miss Clifford's support is an item of importance to exhibitors, for the reason that Bluebird believes that he will become a real box-office attraction; a "ticket seller" to the fair sex who are sure to make him a "matinee idol."

Miss Clifford and Mr. Salisbury form a rare screen combination. They appear together for the first time in "The Desire of the Moth" (Bluebird for October 22),and their presentation of "The Savage" seems very likely to mean money to the box-office if Salisbury is "played up" in the exhibitors' advertising. Another feature that may be "boosted" to advantage is the beautiful scenery, reflecting the grandeurs of the mountains and foothills near Seven Oaks, Cal., where Director Julian filmed the production. The photography, of the usual Bluebird clearness, has caught the majestic surroundings with remarkable fidelity.

TAYLOR HOLMES IN NEW DRAMA.

Taylor Holmes, formed noted stage comedian, now being featured by Essanay in five-reel comedy dramas, has returned to Chicago after a trip to New York and is at work on his fifth picture, "Uneasy Money," a five-part comedy drama adapted to the screen from the Saturday Evening Post story of that title by Pelham Grenville Wodehouse.

Mr. Holmes takes the part of an English lord in this new effort, and the script affords unusual opportunity for his subtle style of humor.

The picture will be released early in December, following "Two Bit Seats," "The Small Town Guy," Mr. Holmes' latest productions. "Fools for Luck," Mr. Holmes' second picture was released October 8.

"RETREAT OF GERMANS" FOR GENERAL DISTRIBUTION.

The announcement by Pathe that "The Retreat of the Germans at the Battle of Arras," the latest of the Official British Government Pictures of the War to be received in this country, will shortly be available for distribution through the various Pathe Exchanges, has created much interest among exhibitors throughout the country. "The Retreat of the Germans," it will be remembered, was booked by the B. F. Keith and allied circuits for a record price of over a quarter of a million. That the "Big Time" vaudeville circuit found these war pictures a very profitable feature of their programs is evidenced by letters sent to Captain Baynes of the Official Government Pictures, Inc., by Martin Beck, managing director of the Orpheum Circuit, and E. F. Albee, vice-president of the B. F. Keith circuit of theaters.

SHOWS OPERATION OF AEROPLANE GUNS.

J. F. Leventhal, with the co-operation of Waldemar Kaempffert, editor of Popular Science Monthly, in a forthcoming Pictograph, illustrates the operation of the aeroplane gun, one of the big factors in the present war.

DAINTY BILLIE IN "A TWO-CYLINDER COURTSHIP."

Billie Rhodes, dainty little Billie of pretty frocks and dainty gowns, gets all smeared up with grease in "A Two-Cylinder Courtship," the one-reel Mutual Strand comedy set for release October 30.

Scene from "A Two-Cylinder Courtship" (Mutual).

Billie makes an alluring mechanician, garbed in overalls, with great gobs of grease from ear to ear. The flivver of ancient vintage which she crawls beneath responds to her tinkering and ambles down the road. Miss Rhodes is starred in a new series of Mutual comedies, released each week. She is supported by Jay Belasco and an able cast.

"A DAUGHTER OF MARYLAND" WITH EDNA GOODRICH.

Edna Goodrich, who has scored a heavy box office sucess in "Reputation" and "Queen X," the first of her series of pictures for Mutual, comes to the screen in "A Daughter of Maryland," the third Mutual on October 29.

"A Daughter of Maryland" was produced under the direction of John B. O'Brien, the well known director, from the story by Samuel Morse. The story was written especially for Miss Goodrich and scenarioized by John F. Poland. Star, director and author have gotten 100 per cent. results.

Miss Goodrich is wonderfully cast. She is superb as the high spirited, independent young southern woman. She carries the role from first reel to last with grace and ease. She puts into the picture those little touches which have distinguished her work on the stage. She has done "A Daughter of Maryland"

Scene from "A Daughter of Maryland" (Mutual).

so well that it will rank with the best of her work on either stage or screen.

The story deals with the affairs of Major Treadway, a Marylander of family and estate, and the love affairs of his daughter Beth. Beth is won from hatred to love by the Yankee landscape gardener who has been engaged to convert the gardens of Headland Hall from an uncouth wood into fairyland of shrubs and flowers. The legend of "the black ghost" lends mystery and action to the story and makes it fascinating as well as romantic.

Four November Metros

Important Subjects Feature Misses Wehlen, Stevens and Barrymore and Co-Stars Bushman and Bayne —Also New Comedies.

METRO PICTURES CORPORATION will release four important features in the month of November, with Emmy Wehlen, Emily Stevens, the co-stars Francis X. Bushman and Beverly Bayne, and Ethel Barrymore appearing in the order named. These four productions will be among the most elaborate issued by the company this season.

First on the list is "The Outsider," with Emmy Wehlen as star, which will be released November 5. "The Outsider," presented by B. A. Rolfe, is a six-act feature, a screen version of Louis Joseph Vance's clever novel, "Nobody," and has been directed by William C. Dowlan, who also directed the Metro wonderplay, "Somewhere in America." Charles A. Taylor prepared the novel for the screen. "The Outsider" presents a wealth of beautiful pictures and a series of absorbing incidents, and in many ways is one of the most ambitious offerings of the year. Miss Wehlen has an unusually sympathetic part, that of a shop girl, Sally Manvers, who decides that as life is quite too dreary and forlorn she will try to be an adventuress. She gets her wish in a wholly unexpected manner. Miss Wehlen has three leading men in "The Outsider," Herbert Heyes, Harry Benham, and Jules Raucourt. Her feminine support includes Florence Short, who has the role of the society woman who steals her own jewels to collect the burglar insurance; Ilean Hume, a Metro favorite; Virginia Palmer and Gladys Fairbanks. John M. Bauman handled the photography, and Benjamin S. Kutler assisted Mr. Dowlan in directing.

The second November release is "Outwitted," with Emily Stevens as star. "Outwitted" is an original story by Charles A. Logue, adapted for the screen by Mary Murillo. Directed by George D. Baker, and produced under the personal supervision of Maxwell Karger, "Outwitted" is an exceptionally strong feature. Miss Stevens has one of those roles of strong emotional opportunities in which she excels. Miss Stevens is supported by a notable cast, including Earle Foxe, who plays the young husband; Frank Currier, Paul Everton, and other Metro favorites. Charles Hunt, who has been associated with Director Baker in all his Metro productions, assisted in the direction of the picture.

"The Voice of Conscience" is the November 19 release, starring Francis X. Bushman and Beverly Bayne. "The Voice of Conscience" is a story of the South, and much of it has actually been produced in the South, showing the work and play of the negro servants on a typical old Georgia plantation. Finis Fox, who wrote "The Jury of Fate" for Mabel Taliaferro, is the author of the story, which was adapted by June Mathis for the use of Mr. Bushman and Miss Bayne. Mr. Fox, who is the brother of Edwin Carewe, Metro director, has assisted Mr. Carewe in the direction of "The Voice of Conscience." The play offers ideal roles for the co-stars. Mr. Bushman is given the difficult task of playing two different men who, while bearing a strong resemblance to each other, have entirely different manners and peculiarities.

R. J. Bergquist had charge of the photography of "The Voice of Conscience," which is equal to saying that that feature of it has been creditably handled. For sheer beauty, as well as for the charm of its quaint Southern scenes, "The Voice of Conscience" will probably be unsurpassed by any picture released by Metro this year.

"The Eternal Mother" is the vehicle chosen for Ethel Barrymore, and it will be released November 26. "The Eternal Mother" has been adapted by Mary Murillo from Sidney McCall's novel, "Red Horse Hill," and Frank Raicher, one of the latest acquisitions of Metro's directing staff de luxe, is directing Miss Barrymore in this five-act feature. George Webber is the cameraman, and J. J. Dunne is assisting Mr. Reicher in directing. Miss Barrymore's supporting cast is Frank Mills (playing the part of Dwight Alden, the mill owner). J. W. Johnston has the part of Maris' first husband. Charles W. Sutton, Louis R. Wolheim, Kaj Gynt, a Scandinavian actress; Little Maxine Elliott Hicks, and J. Van Cortlandt, Metro's blind actor, are included in the capable cast.

The Metro-Drew comedies for November are, in the order named, "His Deadly Calm," " The Rebellion of Mr. Minor," "A Close Resemblance," and "As Others See Us."

BUSHMAN AND BAYNE BEGIN NEW PRODUCTION.

Francis X. Bushman and Beverly Bayne, famous Metro co-stars, have completed their work in "The Voice of Conscience," under the direction of Edwin Carewe, and will begin immediate production of "Red, White and Blue Blood," by Shannon Fife, under the direction of Charles J. Brabin. This will be Director Brabin's second Metro picture with these stars, the first being "The Adopted Son," which will be released shortly. Shannon Fife will be remembered as the author of "God's Half Acre," a Metro wonderplay in which Mabel Taliaferro was the star. Maxwell Karger, general manager of the Metro studio, will personally supervise the making of the new Bushman-Bayne picture.

This story is a colorful comedy-drama of society life in the good old U. S. A. It is not, however, a patriotic propaganda, as its title may seem to infer, but a human drama dealing with genuine American characters with real native blood corpuscles. The action takes place on Long Island and in the mining districts of Colorado.

Mutual to Issue "The Planter"

Will Release on November 12 Seven-Reel Subject Starring Tyrone Power as Season's First Special Feature.

THE Mutual Film Corporation announces "The Planter," a seven-part spectacular adventure drama featuring Tyrone Power, as its first big special feature of the season. "The Planter" will be available at Mutual exchanges on November 12. The production is presented by F. M. Manson, head of the company which produced the picture in Southern Mexico. It is a picture version of the novel by the same title written by Herman Whitaker.

Scene from "The Planter" (Mutual).

The Mutual claims for this picture exceptional box office power. It is said to have been costly of production, as it required the movement of the producing company to distant locations, the use of many hundreds of extras, and the destruction of a native village and considerable plantation property.

"The Planter" is a love story and incidentally an expose of life and labor conditions in tropical Mexico. The cast includes Lamar Johnston, who, as a hero, comes close to taking the lead away from Tyrone Power; Lucile King, in the role of a native girl; Louis FitzRoy, George O'Dell, Mabel Wile, and Carmen Phillips.

The tropical locations give the action of the drama a highly colored background of extreme faithfulness, conducing largely to the convincing character of the production. The photoplay is excellent.

The publicity department of the Mutual is preparing an exceptional line of advertising aids for the exhibitor in connection with the subject. Special music cues will be prepared by Joseph O'Sullivan.

The production portrays the astounding adventures of white men engaged in the rubber trade, these being set forth among wild natural surroundings pictured in the Isthmus country of novel beauty and bewildering variety.

NATIONAL BOARD OF REVIEW COMMENDS "THE PUBLIC DEFENDER."

"The Public Defender," which was recently completed by Harry Raver, and which is now ready for distribution, has been accorded the honor of a special report by the Nation Board of Review of Motion Pictures. The Board of Review is noted for its conservatism and its appreciation of "The Public Defender," as contained in the report appended below, therefore possesses a genuine significance for the exhibitor who is interested in securing the strongest screen attractions the market affords.

A summary of the board's report designates the entertainment value of "The Public Defender" as "good"; educational value, "good"; narrative, "good"; acting, "good"; photography, "good"; technical handling, "good"; atmospheric quality of scenic setting, "good," and moral effect, "good."

The report finishes with the following general comment: "As a story it is full of human interest and makes a tense dramatic appeal. 'The Public Defender' is a fine example of a photoplay with a purpose."

"The Public Defender" is based on the story of the same name, and in book form has reached a circulation of over two hundred thousand copies. It was written by Mayer C. Goldman and Frank W. Harris. The screen version, which presents a trio of stars in the persons of Frank Keenan, Alma Hanlon and Robert Edeson, while only two weeks old, shows every evidence even at this early date of rivaling the book in point of popularity.

NEW FERGUSON FILM RELEASED NOVEMBER 12.

The release date for the next Elsie Ferguson film has been set for November 12, according to President Greene, of Artcraft. It is a dramatization of "The Rise of Jennie Cushing," considered the best book written by Mary S. Watts. It was directed by Maurice Tourneur.

In the supporting cast are Elliott Dexter, Fania Marinoff, Frank Goldsmith, Callie Delatorre, Mae Bates, Edith McAlpin, Isabel Vernon, Blanche Craig, James Cogan and Marie Burk.

Goodrich and Mintner Head Mutual.

Two Particular Stars Are Featured on the Schedule for the Week of October 29.

EDNA GOODRICH and Mary Miles Minter top Mutual's schedule of releases for the week of October 29. Miss Goodrich in "A Daughter of Maryland" and Miss Minter in "Peggy Leads the Way," both five-reel productions. The week's list includes two comedies and two topicals.

Third of Goodrich Series.

"A Daughter of Maryland" is the third of the series of Mutual star productions featuring the beautiful Miss Goodrich. It provides her with a role admirably suited to her talents and she has done it so well that it has been pronounced by those who have seen it to be one of the best bits of acting in which Miss Goodrich ever appeared.

The picture casts Miss Goodrich as a proud and haughty southern girl. It provides opportunity for her to get into the picture the little mannerisms which have made her famous on two continents. The production was directed by John B. O'Brien and an especially notable cast was selected to support the star.

Delightful Minter Play.

"Peggy Leads the Way" is one of the most delightful pictures in which the charming Mary Miles Minter has appeared in many months. Miss Minter is cast as the daughter of a poor but indulgent father, who runs a one horse store in a country town and lives in poverty to keep his daughter in a fashionable boarding school.

The child, kept away from home for years, finally spends her vacation allowance for a trip home and discovers the exact state of affairs. Whereupon "Peggy" begins to clean house, drive out the "sit and sit" club and help reestablish the family fortunes. In the meantime she falls in love with a rich young blood, and her career in storekeeping ends in a romance.

The picture was directed by Lloyd Ingraham and is in five reels. Ashton Dearholt plays the leading role with a capable supporting cast.

Chapter VII of "The Lost Express."

Helen Holmes engages in an exciting automobile race with a passenger train in "The Race with the Limited," Chapter VII of "The Lost Express," the new Mutual-Signal photonovel, scheduled for release in first run houses on October 29.

"The Lost Express" is a mystery story of engrossing proportions. It involves the disappearance of an express train, a secret formula for granulating gasoline and a secret and rich gold vein in a mountain mine.

Two Comedies and Two Topicals.

The comedy releases of the week are "A Two Cylinder Courtship," one of the happy one-reel comedies starring pretty Billy Rhodes, and "Jerry's Lucky Day," a one-reel Cub starring George Ovey. In "A Two Cylinder Courtship" Miss Rhodes is supported by Jay Belasco. It is one of the cleverest of the Strand-Mutuals. It's release date is October 30. The release date of "Jerry's Lucky Day" is November 1.

Reel Life No. 79 is released November 1. It shows pictures of the construction of America's new wooden fleet, pictures important industries in Argentina and a dry land periscope. The animated drawing from Life, a part of the reel, is entitled "Had Your Mining Stock Panned Out." Mutual Weekly, the regular news reel carrying pictures of the news up to date of releases, comes to the screen on October 31.

HART WORKING ON SECOND PICTURE.

William S. Hart has started work on his next production to be released by Artcraft, following "The Narrow Trail." The title of the new picture is "The Silent Man," a story by Charles Kenyon, author of "Kindling."

In his new vehicle Hart plays the part of a miner who has made a rich strike and comes from the desert into a small border town to enter his claim. His rich ore attracts the cupidity of the proprietor of a gambling resort, and, with the assistance of a government clerk, the miner is robbed of his property. It is the effort of "Silent" Budd Marr, the role played by the star, to recover the gold mine that forms the basis of a story replete with thrills.

Playing opposite Hart is Vola Vale. Others in the cast are Robert McKim, Harold Goodwin, J. P. Lockney, George P. Nichols, Gertrude Claire, Milton Ross and Dorcas Matthews.

"THE THING WE LOVE" IS REID'S NEXT.

These are busy days for Wallace Reid, Paramount Players. "The Thing We Love," released in November, wherein he will play the leading role, was completed some time ago. Mr. Reid is now at work on Frank Sherman's "Nan of Music Mountain." He will make still another picture in the West, namely, "Rimrod Jones," and will then come East to do "The Source," which has its locale principally in the Maine woods.

"The Thing We Love" is particularly apropos at this time, as it is based upon a German plot to destroy a munition factory. This production is founded on a story written by H. B. and M. G. Daniel.

ALICE BRADY IN "HER SILENT SACRIFICE."

In her new Select production, "Her Silent Sacrifice," which is rapidly nearing completion in the Fort Lee studios, the most recent acquisition to the Select ranks, emerges from peasant's chrysalis into the glorified wings and trappings of a young Parisian butterfly, and the gowns with which she expresses her transformation are a triumph of Bendel's art.

No expense has been spared by Miss Brady in the matter of clothes, and her wardrobe for this picture alone represents an

Scene from "Her Silent Sacrifice" (Select).

expenditure of some thirty-five hundred dollars. The piece de resistance in the collection is a lovely afternoon gown of sand-colored chiffon trimmed with Kolinsky. No note of color breaks the harmony of tan and brown and the dress is draped in exquisitely simple lines. A crushed belt of the chiffon is finished at the side with a sash of the material ending in a heavy silken tassel matching the goods, and extravagant bands of fur are laid on at the neck and hem. With this Miss Brady wears a large picture hat, its under brim softened by feathers. This costume cost her nine hundred dollars.

Honors are shared with the Kolinsky gown by a heavy satin afternoon gown in an odd dark shade of brown. Its long straight lines are emphasized by flat bands and folds of the material, and its sleeves are the more or less uncommon three-quarter length. The only contrasting touch of color is furnished by a heavy Oriental neck-chain of green and black beads. There are other gowns of sumptuous design.

"THE PRICE MARK" (Paramount).

The problem of a young woman thrown upon her own resources in New York, seeking a livelihood, coupled with the

Scene from "The Price Mark" (Paramount).

mystery of the Orient, forms the general theme of "The Price Mark," in which Dorothy Dalton, the Ince star, will appear for Paramount October 29. The picture was directed by Roy Neill.

A cast of superior quality supports Miss Dalton, including William Conklin as the artist, Thurston Hall as the doctor, Edwin Wallock as Hassan and Dorcas Matthews as Nakhla. Adele Farrington and Clio Ayres also have roles in the play.

Ogden Looking Half Year Ahead

Production Manager Jesse J. Goldburg Has Devised and Copyrighted a New Advertising Novelty Very Distinctive in Nature.

In order to become thoroughly apprised of every angle connected with the exploitation and exhibition of commanding photoplay attractions, Jesse Goldburg, production manager for the Ogden Picture Corp., made a trip to Chicago, where he was in consultation with the state rights buyers who control "The Lust of the Ages" for the territories of Illinois, Indiana, Wisconsin, Minnesota, North and South Dakota, Missouri, Kansas, Iowa and Nebraska.

Upon his return from Chicago he had made some interesting observations on conditions in the exhibition field in the middle west territory. Mr. Goldburg stated in this connection. "On my previous tours throughout the United States I confess I erroneously confined my investigations to the theaters charging a minimum of 10 cents and a maximum of half a dollar admission price, but in Chicago, largely as a novelty, I interviewed the managers of the houses charging a minimum of five and a maximum of ten cents admission, and I do find this rather inconsistent viewpoint the smaller house insists upon a production with a star regardless of the age of the picture; the bigger house insists upon a worthy production and the star is of secondary importance.

"It is also wonderful to contemplate the changing viewpoints, not alone of the exhibitor, but of the public; for instance, the use of heralds is rapidly on the wane, and if I might engage in a forecast I would say that outside of five cities in the United States, the use of twenty-four sheets will be altogether abandoned within six months, and the use of six-sheets will be lessened materially, if not altogether abandoned within the same period, and instead of making the accustomed two-style one sheets, the line-up of lithographs will more likely run toward the making of four-style one sheets, four-style three sheets and two-style six sheets."

After suspending advertising in trade publications for a period of three weeks, the Ogden Pictures Corporation has resumed advertising activities after completing an extensive program of operations to cover the winter of 1917-1918.

Lester Park, vice-president and general manager, and Mr. Goldburg for the past three weeks have been actively engaged in mapping out the proposed activities of the company for the next six months, and have completed a thorough scheme of advertising publicity.

As a part of its exploitation campaign the Ogden corporation has devised an advertising novelty in the form of a film card, in which is inserted tinted and toned cubes of positive films showing actual scenes from the production. Application to the copyright division of the patent office for a certificate of copyright on not alone that novelty but all novelties wherein positive film is used for similar purposes has been already made.

The film card in connection with "The Lust of the Ages" is in the nature of a replica of a war chest (the production dealing with the greed for gold); the film card in connection with the next Lillian Walker production will be a replica of the novel, "The Grain of Dust."

This is the first instance, according to Mr. Goldburg, where any form of advertising issued in connection with a motion picture production has been copyrighted. "The object in copyrighting it," the Ogden executive further stated, "is to isolate to ourselves the results of such original ideas as occur to us, and we feel justified in seeking to retain as exclusive the product of our own brain."

The film cards are said to cost $1.32 apiece, each square of film being inserted separately by hand.

Select Establishes New Exchanges

Changes and Expansions in Branches Which Point to Progress of Big Distributing Corporation.

Several changes and expansions in Select Pictures Corporation exchanges throughout the country mark the very substantial progress which this company has made. Two new exchanges have just been established and opened for work, beginning October 15th. These are the Detroit exchange and the Select exchange at Cincinnati. Sam E. Morris, who is the manager of the Cleveland branch, has been achieving great results in selling Select pictures, and has been given supervision of Detroit territory in addition to Cincinnati, which was already controlled by him.

For branch manager in Detroit, Mr. Morris has secured W. D. Ward, one of the very best known exchange men in the state of Michigan. The Detroit exchange is located at 906-907 Peter Smith Building. The territory includes the state of Michigan, with the exception of the northern peninsula, which is handled by the Minneapolis and Chicago exchanges.

The change in Cincinnati gives that city a full-fledged Select exchange under the supervision of Mr. Morris, whereas formerly Cincinnati only had a subsidiary office. This exchange is located at 302 Strand Theater Building. The expansion was made necessary because, on account of the rapidly-increasing volume of business, it was deemed advisable to establish a real exchange here. At the same time the Cincinnati territory has been expanded, as almost all the southern Indiana territory, including Indianapolis, has been taken from the Chicago office and given to the Cincinnati branch. This change was made necessary, not only in view of Mr. Morris' splendid selling campaign, but also because of geographical advantages secured to exhibitors affected under the new arrangement.

Another re-mapping of territorial district has been made necessary by the recent establishment of the St. Louis exchange under the management of Mr. E. W. Dustin. St. Louis now handles business in Southern Illinois and Western Kentucky, territory formerly written through the Chicago office.

Efficiency at Peerless

Makes Seven Pictures Where Four Were Made Before—Getting the Last Ounce Out of the Facilities.

A RECENT visitor to the Peerless studio in Fort Lee, where World Pictures Brady-Made are carried from birth to maturity, expressed astonishment at the discovery that no less than seven pictures were in course of simultaneous production under this roof.

"The last time I was here a few months ago," said this observer, "four motion pictures were being made at the same time, and nearly everybody about the place seemed to think the extreme limit of productivity had been reached, so far as this plant was concerned. What is the answer—or isn't there any?"

"The answer," replied Director General William A. Brady, "is as plain as can be. It is intensiveness of productivity, which follows surely on the heels of efficiency.

"What you see in the World studio is surely, if slowly, creeping over the entire manufacture of motion pictures. It is quite naturally pleasant to reflect that this corporation has been the leader in carrying efficiency and intensiveness to its present development, the more so as its effect upon the business in general is sure to be vastly beneficial in the long run.

"When I cast my eye over this studio as it is conducted at present—with its seven directors handling as many stars and companies each in a new play—and conjure up the condition as it was about two years ago the whole thing seems like a dream, or a fairy tale, or the raving of some idealist.

"At that period we had two studios, the Peerless and Paragon, both representing the very latest state of equipment, and each calling for a very large weekly expenditure. The output rarely exceeded two or at the most four productions at the same time. There was no such thing as order..

"Everything was in the hands of the directors. Such a thing as questioning one of these gentlemen was plain heresy. They were accountable to nobody. Many were conscientious, and some were not, but the main fact was that system was totally absent, and the leakage was enormous.

"The task of correcting this disastrous situation was not only big but often discouraging in the extreme. At times it required action so drastic that observers insisted it could not be done—but it was. Further, the work became more and more concentrated until finally we were able to release the Paragon studio entirely.

"At the present moment, as you see, we are producing more pictures than at any time in our history, and what is more they are better, bigger, more pretentious pictures than those of any previous period. Efficiency and intensiveness do not contemplate skimping or cutting down quality by any means. They mean putting your money where it will do the most good—with the sky the limit where a result can be had—and getting the last ounce of effort out of every part of the producing machinery.

"This is the big idea that is beginning to make itself felt in a noticeable degree all over the manufacturing end of the industry. The effort no longer is to see how many continents a producing plant can be spread over, or how much money can be thrown away, or how topheavy a business structure can be made.

"In place of all this the same principles which have made big business in steel, leather, rubber, automobiles, harvesters, and many other branches of industry are gradually and surely making big business in the pictures."

FOUR PARALTA PRODUCTIONS.

A trade newspaper showing of Bessie Barriscale's second Paralta production, "Madam Who," will be made within a few days. This will be Paralta's second release, and will follow J. Warren Kerrigan's "A Man's Man." Then will come Mr. Kerrigan's production of Frederick Chapin's sensational romance of the western oil fields, "Turn of a Card," and Miss Barriscale's first production, Grace Miller White's charming love romance, "Rose o' Paradise."

The latter production will be held for the fourth Paralta release to give time to carry out a national advertising program already begun in connection with this story, which will have a very far reaching effect and interest, at least, half a million people in this picture.

U. T. E. OFFICES IN NEW QUARTERS.

F. A. Van Husan, the energetic manager of the United Theater Equipment Corporation branch at Omaha, Neb., was getting so busy recently that he found his old quarters too small to do justice to his trade. Consequently, a new and larger office has been established at 13th and Harney streets.

The Cincinnati office of the United Theater Equipment Corporation has moved to larger and more spacious quarters at 115 West 7th street, Cincinnati, Ohio, where Manager T. A. Nolan and a staff of competent mechanics and supply men will be better able to serve exhibitors with equipment and supply needs.

Triangle Program

Releases for Week of October 28th Show Wealth of Photoplay Material in Every Day Life.

THE Triangle program for October 28th has a welcome message for exhibitors and patrons who have had too many screen representations woven around hair-raising thrills and highly polished careers not actually experienced by the majority of regularly living people. In "The Man Hater" and "The Stainless Barrier," the drama releases for this week, Triangle offers two picturizations of natural, every-day American life, with problems universal enough to make a ready appeal.

The part of Phemie Sanders, the daughter of a man whose ideals do not center around his family hearth, is taken by Winifred Allen. Supporting Miss Allen, who is said to do her best work in this bright comedy-drama, are Jack Meredith, as the husband, Marguerite Gale, in the role of the dashing widow, and little Anna Lehr, as one of the brood of happy youngsters who provide much wholesome amusement throughout the story. The story of the play is by Mary Brecht Pulver, and appeared in the Saturday Evening Post last June. Albert Parker directed the production under the supervision of Allan Dawn.

The chivalry of southern love and family honor are the theme of "The Stainless Barrier," a drama which treats of the sinister influence wealth may have over a struggling youth in the city. It is the story of an old-line family reduced in circumstances, the son going cityward in search of riches while his sister toils at home, faithful and devoted to the dream of the boy's success. The boy steers his course by false lights set up by a shyster promoter, and in his flight before the law, is trapped in a scheme which results in his murdering the man who used him as a tool to defraud his fellow-citizens in the small town. Munition plants on paper and other wild cat schemes which loosen the consevative pocketbooks of business men to be found in any community give the ploa a good human interest turn. The climax comes in the big court room scene, when the girl's spirit of devotion and sacrifice impels her to foreswear her honor on the witness stand in order to save the wayward brother from the gallows. A pretty love story winds its way through to the clearing of the girl's good name by her fiance, the district attorney.

Jack Livingston, who scored a success with Belle Bennett in "Ashes of Hope," after playing leading roles in "Ten of Diamonds" and "Flying Colors," previous Triangle plays, is the young attorney who believes in the girl's innocence; Irene Hunt is the daughter of the South, and Rowland Lee portrays the weakness of the wayward brother; Thomas S. Guise and T. Barney Sherry are other well-known Triangle players who are members of the supporting cast. The story, by Louis Schneider, was picturized by Jack Cunningham and directed by Thomas Heffron.

The Keystone comedy of the week, "His Disguised Passion," touches of war for its plot, dealing with an ambassador-inventor whose efforts to perfect a super-explosive are thwarted by three foreign spies whose mission is as mysterious as their movements. Bob Milliken, as the suitor for the hand of the ambassador's daughter, is heroically blown through a plaster wall while disguised as his prospective father-in-law. The situations throughout are said to be highly explosive from a laugh-bursting standpoint. Claire Anderson, Dora Rogers, Joe Callahan and Fritz Schade lead an all-star Keystone cast in the merry-making.

"Their Husband" and "Somebody's Wife" are one-reel Triangle Komedies supplementing the regular program features.

GAUMONT PROGRAM FOR WEEK OF NOVEMBER 4.

The Gaumont-Mutual Weekly has its first showing on Sunday, and No. 149 of this most popular of news reels will reach the screen on Nov. 4. It will describe in the most graphic and entertaining manner the things which are in the public mind at that time. There will be many scenes showing the most important happenings throughout the world. War news will, of course, be featured, and it is hoped to present pictures in that issue which have been taken by Gaumont photographers on the actual battle front.

The second Gaumont release of this week will be No. 80 of its screen magazine, Reel Life, which will be released on Thursday, Nov. 8. There are five attractive subjects in this issue, including an animated drawing from the humorous weekly, "Life," which is of more than usual interest. This is entitled "It Wasn't the Colic," and was drawn by one of the most famous of American artists. The public will welcome this as a relief from the ordinary run of comic "cartoons."

Because of its treatment "The Story of Water" will linger long in the memory of those who see it. A drop of water is traced from its birth in a thunderstorm; down a peacefully flowing river—the highway of commerce; into the power house, where it helps manufacture electricity; through the irrigation ditches which make fertile the arid desert; and even into the Saturday night bath-tub. Two manufacturing pictures are shown, one of "A Cord Tire Machine," which helps make motoring safe and pleasant, and another describing the little known art of manufacturing "The Pipe Organ."

The other subject on the reel, "Safety Last," shows a "cemetery" of wrecked autos, and describes the motor madness responsible. It appears that only a fourth of the auto drivers ever stop, look, or listen, at grade crossings. A way to save the 15,000 lives which are annually lost at these crossings is shown.

"THE JUDGE'S REVENGE" (L-Ko).

Phil Dunham, the L-Ko comedian, who will not be content alone with acting, but consumes part of his energy in directing, has turned out the release set for Nov. 28, under the title of "The Judge's Revenge." Lucille Hutton plays the star female

Scene from "The Judge's Revenge" (L-Ko).

role, leading the comedians on a lively chase through high-power humorous complications.

Combining his acting and directing handiwork Phil Dunham is the leading comedian and Billy Bevan and Bob McKenzie will add to the hilarity through their experienced efforts. General Director J. G. Blystone offers "The Judge's Revenge" as an excellent example of inventiveness in a field of comedy pantomime that is being closely cultivated. One of the surprising effects used in creating the laughs shows a practical elevator, used by workmen in hoisting building material. This contraption was especially built and shows the comedians going up and down several stories, many times, to create a series of ridiculous situations.

ERNEST SHIPMAN MOVES.

Ernest Shipman has established permanent New York headquarters on the eighth floor of 17 West 44th Street, just off Fifth Avenue, where the needs of the Independent Producers will be cared for, and their pictures exploited to the buyers of the United States and Canada.

All foreign sales will be made through the efficient system established by Chester Beecroft, who has but lately returned to America, after establishing offices at 40 Fleet Street, London, and in other prominent distributing points.

But four blocks north, situated at No. 316 East 48th Street, are the art laboratories, and studios, under the personal supervision of Edmond Kuhn, who served in a similar capacity for William Fox, one year, and the Vitagraph Company, six years.

Ernest Shipman has secured this property under a long-time lease, in order to care for the needs of the independent producers, and is now fully equipped to co-operate on all angles of manufacture from the studio to the screen.

Ernest Shipman's organization for the exploitation and sales is producing most excellent results, and his affiliation with Chester Beecroft insures the most profitable returns from abroad.

LEONCE PERRET FINISHES JOLIVET SUPER-SPECTACLE.

At last the filming of the big war drama, "Lest We Forget," has come to an end. After almost six months of continuous photographing this screen spectacle in which Rita Jolivet is starred is virtually completed. Leonce Perret, the French director who has been in charge of the production since its start, wound up the scene taking part of his services on October 17, when some realistic water scenes were filmed. These were scheduled to be taken the week before, but the cold weather caused a postponement after one of the actors performing a minor role had been seized with cramps while in the water. The picture will be ready for release in a few weeks.

"JULES OF THE STRONG HEART," BEBAN'S NEXT.

It has now been determined that "Jules of the Strong Heart," adapted from a story by William Merriam Rouse, will be George Beban's next Paramount picture. "The Land of the Free" will follow at a later date.

Under direction of Donald Crisp, Mr. Beban has prepared to leave for Northern California and will probably go as far north as Hoquiam, Wash., to film the exterior for this virile story.

Picture Theaters Projected

FULLERTON, CAL.—Rialto theater will open under the management of Harry Lee Wilbur.

SAN FRANCISCO, CAL.—Jewell theater is being erected at the corner of Market and Eighth streets. It will have seating capacity for 1,050 people and cost $100,000. It will be conducted under the management of Frederick M. Gibbs.

KEWANEE, ILL.—Moving picture theater, to cost several thousand dollars, will be erected by James H. Andrews.

ROSEVILLE, ILL.—Teufel & Pfetcher have leased the Isis theater from Eli Dixon, and will reopen it with moving pictures.

SHAWNEETOWN, ILL.—Grand theater has been reopened by Joe May.

IDA GROVE, IA.—Princess theater has been purchased by W. D. Pringle of Des Moines.

MONTOUR, IA.—Palace theater, formerly conducted by Edgar Stewart, has been leased by C. E. Webb.

MORNING SUN, IA.—Walter De Witt has disposed of his interest in the Electric theater to Edward Skner.

OCHEYEDAN, IA.—Princess theater has been acquired by Stewart O. Sawyer.

OSSIAN, IA.—Majestic theater is being remodeled and will be reopened under the name of Princess.

PRESTON, IA.—Lyric theater is now under the management of Charles Lindenau.

STEAMBOAT ROCK, IA.—George O. Barlow is converting his building into a moving picture theater.

DES MOINES, LA.—William Knudson & Son have the contract to erect a moving picture theater for the Unity Investment Company to cost $25,000.

DES MOINES, LA.—W. F. Kucharo, 622 Hubbell building, has the contract to erect a one-story moving picture theater, 108 by 200 feet, for Elbert & Getchell, at a cost of $20,000.

LYNN, MASS.—Lynn theater is to open shortly.

ADMIRAL, MD.—Camp Meade Amusement & Mercantile Company, incorporated with $100,000 capital by Edward A. Powers, president; Charles Cahn, Samuel J. Fisher and others, will erect building near Camp Meade to be used as theater, hotel, bowling alleys, lunch-room and drug store. Theater will have seating capacity for about 1,500 people.

CHARLOTTE, MICH.—Nettie Welch block will be remodeled into a moving picture theater.

GRAND RAPIDS, MICH.—Beecher Moving Picture Company, Inc., has plans by Pierre Lindhout, for a moving picture theater, to be erected on Division avenue, north of Highland street, 49 by 145 feet, with seating capacity for 1,000 people. The structure will cost $8,000.

HIGHLAND PARK, MICH.—Acme theater, located on Davison street, near Woodward, will open soon.

HOUGHTON, MICH.—Moving picture theater will be erected here to cost $50,000, including an auditorium to seat 1,000 people.

HUBBELL, MICH.—Archie Genereaux and William Banberry are the new managers of the Majestic theater.

LANSING, MICH.—Strand theater is now under the management of B. F. Hall.

MORENCI, MICH.—Temple theater has been reopened by Charles Auble.

SAGINAW, MICH.—Franklin theater has been purchased by Walter S. Butterfield of Battle Creek.

BLOOMING PRAIRIE, MINN.—William P. Young has purchased the Rex theater from H. H. Wilberg and E. O. Habbersta.

ELLSWORTH, MINN.—Majestic moving picture theater has been taken over by John E. Anneas and J. Meester.

MINNEAPOLIS, MINN.—New crystal theater is being operated under new management.

NEW ULM, MINN.—Ruby theater has been incorporated by C. J. Woodmansee and J. A. McClure.

PIPESTONE, MINN.—Princess Theater Company has purchased Gem theater.

ST. PAUL, MINN.—Moving picture theater will be erected at Grand avenue and Dale street by Joseph Friedman; to cost $100,000.

AITKIN, MINN.—C. C. Simpson and O. Wangen, of Hillsboro, N. D., have purchased the Moveu theater from H. O. Mugridge.

CASS LAKE, MINN.—A. R. Siddon is having an addition built to the theater on First street.

ELLENDALE, MINN.—Norby theater will be reopened as a moving picture house.

LE SUEUR CENTER, MINN.—E. E. Lynch is now the owner of the Joy theater.

MANGANESE, MINN.—Moving picture theater is being erected here for H. Toren and H. Hansen.

MOORHEAD, MINN.—William McKallor has purchased a half interest in the Lyceum theater.

MOUNTAIN LAKE, MINN.—I. A. Kalb has purchased the Empress theater and will conduct it as a moving picture house.

SHERBURN, MINN.—Moving picture theater, recently leased by C. E. Price, will soon be opened to the public.

WHEATON, MINN.—G. J. Gille has disposed of his moving picture theater to George Dancey.

ST. LOUIS, MO.—Plymouth theater at 1135-37 Hamilton avenue, has been leased by William G. Davis and George C. Holtschneider. They will conduct same as a moving picture house.

KANSAS CITY, MO.—Tim Spillane, 832 Reserve Bank building, has temporarily abandoned plan to erect theater at 39th and Summitt streets, to cost $40,000.

HAMILTON, MONT.—Western Montana Amusement Company, William Dynes, manager, has leased Family theater.

KALISPELL, MONT.—Moving picture house will be erected here by Liberty Theater Company of Spokane, Wash., to cost $25,000.

BILLINGS, MONT.—West and Head have purchased the Strand theater from C. R. Byrd.

HARLOWTON, MONT.—H. E. Ervin plans to erect a moving picture house here.

POLSON, MONT.—Anderson and Westberg have disposed of their interest in the Liberty theater to H. C. Jorgenson.

POPLAR, MONT.—Strand is the name of a new moving picture house opened by Col. Walker and John Moran.

BROKEN BOW, NEB.—C. W. Wright has leased a moving picture theater and will install new equipment.

CLAY CENTER, NEB.—Guy Kirchner has disposed of his interest in the Dixie theater to Archie Leopold.

KEARNEY, NEB.—Crescent theater, formerly operated by Paul Hoppen, has been purchased by Fred Saup.

LINCOLN, NEB.—Rialto theater has opened under the management of L. M. Garman.

NEBRASKA CITY, NEB.—Preparations are being made for the fall opening of the Empress theater.

NORFOLK, NEB.—Lyric theater has been opened by Fred Laun and Carl Dregor.

NORTH LOOP, NEB.—Strand theater has been opened to the public.

MINDEN, NEB.—Minden opera house is now being conducted under the management of R. O. Canaday and Herbert L. Wendland.

OMAHA, NEB.—Calvin Zeigler has the contract to erect a four-story moving picture theater at the corner of 15th and Douglas streets, with seating capacity for 2,500 people and costing in the neighborhood of $300,000. It will be known as the Rialto and is to be completed early in February, 1918.

OMAHA, NEB.—World Realty Company, William R. McFarland, secretary, 1412 Farnam street, are having plans prepared for a four-story moving picture theater, office and store building, 132 by 110 feet, to cost $200,000.

PERU, NEB.—A. M. McCommons has disposed of his interest in the Crystal theater to D. E. Donavan.

SCHUYLER, NEB.—Janecek theater has been opened.

SEWARD, NEB.—Mrs. Edith Hartwig has disposed of her moving picture theater.

STANTON, NEB.—Empress theater has been purchased by William Alderman.

YORK, NEB.—Sun is the name of a new theater opened here by W. R. Ballinger & Sons, owners of the Opera House Motion Picture theater.

NEWARK, N. J.—An addition will be built to the Columbia theater at 304-6 Walnut street. Improvements will cost about $10,000.

NEWARK, N. J.—Newark theater has been remodeled and will reopen shortly.

NEWARK, N. J.—Morris Scharff, 53 Milford avenue, will erect one and two-story brick moving picture theater and store building, 100 by 101 feet, at 455-61 Clinton avenue, to cost $40,000.

SALEM, N. J.—Broad theater will be opened as a moving picture house under the management of J. C. Mason.

CLOVIS, N. MEX.—E. F. Hardwick & Sons, owners and operators of Lyceum theater, plan to erect a moving picture theater on Main street

DEMING, N. MEX.—H. G. Bush has the contract to erect a moving picture theater, 50 by 100 feet, for the Arizona Lyric Theater Company. The house will have seating capacity for 1,000 people.

ESTANCIA, NEW MEXICO.—J. L. Stubblefield has rented the Goodwin hall. It will be remodeled and occupied by the Pastime theater.

GALLUP, NEW MEXICO.—D. Rollie and Fred McCoy have leased new building being erected on Railroad avenue, and will conduct it as a moving picture theater.

PORTALES, NEW MEXICO.—R. H. Adams has leased the Cozy moving picture theater, and will equip it with new furniture, fixtures and musical instruments.

ROSWELL, NEW MEXICO.—C. E. Thomas has disposed of his interest in the Lyric theater to C. G. Salter, owner of the Liberty theater.

SPRINGER, NEW MEXICO.—Bowman and Weil have disposed of their interest in the Rex theater to Charles Ilfeld Company. The new owners will remodel the structure.

BUFFALO, N. Y.—Triumphant Amusement Company has been incorporated with capital of $10,000 by Frank S. Hopkins and James S. Savage. Purpose of the company is to operate theaters.

NEW YORK, N. Y.—Solomon Bloom, 1476 Broadway, has plans by P. R. Pereira and Eugene De Rose, 150 Nassau street, for a theater and store building 105 by 100 feet.

TROY, N. Y.—Harry Hall, Boardman building, has plans by E. W. Loth, 253 Broadway, for alterations to a moving picture theater, to cost $10,000.

CANDO, N. D.—A. T. Straub has disposed of his interest in the Rex theater to A. A. Golden and J. P. Legler.

HILLSBORO, N. D.—New moving picture house has been opened by Halverson & Vinje.

NOON, N. D.—Grandt theater is now owned by W. B. and Louis Gits and Eugene Tripp.

AMBROSE, N. D.—Harry Hammond has been made manager of the Electric theater.

DICKINSON, N. D.—R. H. Johnson has the contract for a moving picture theater to be erected here. Manager Davis of the Ray theater is the lessee.

BROOKLYN, N. Y.—A. J. Stockhammer, 1859 Eastern parkway, has plans by Shampan & Shampan for a moving picture theater on South Schenectady avenue, to cost $4,000.

BROOKLYN, N. Y.—B. F. Keith's New York Theater Company, 1564 Broadway, New York, have plans by J. F. Gavigan, Grand Central Station, New York, for alterations to a theater, to cost $2,500.

CORINTH, N. Y.—Starr theater has plans by Tiffany & Conrad, Phelps building, Binghamton, N. Y., for the rebuilding of their moving picture house, to cost $12,000.

GLENS FALLS, N. Y.—George Bird and Fred Maussert, proprietors of the Park theater, will build an addition to the building. This will bring the seating capacity up to 1,500.

LONG ISLAND CITY, L. I., N. Y.—Wilmer, Vincent & Koeneke, Aeolian building, have plans by E. C. Horn & Sons, 1467 Broadway, New York City, for a two-story theater and store building, 158 by 287 feet, to cost $200,000.

NEW YORK, N. Y.—Century Construction Company, 507 Fifth avenue, have the contract for alterations to a two-story theater for John J. Maloney, 850 Eighth avenue.

NEW YORK, N. Y.—Henry and Hyman Sonn, 149 Church street, have plans by De Rosa & Pereria, 150 Nassau street, for alterations to their moving picture theater, store and billiard hall, to cost about $7,500. Lessee, Trocadero Amusement Company, 2139 Ninth avenue.

NEW YORK, N. Y.—Inwood Theater Corporation has leased the McKinley Square theater in Boston road and 169th street.

NEW YORK, N. Y.—Olds Holding Corporation, Louis Davis, president, have purchased a site upon which to erect an open-air theater for moving pictures.

NEW YORK, N. Y.—Wilmer & Vincent plan to erect a theater on the site of the Flushing Hotel, having seating capacity for 2,500 persons.

SENECA FALLS, N. Y.—C. H. Powers has sold the Johnson Opera House property, at the corner of Falls and Mynderse streets, to a syndicate of Geneva men.

CLEVELAND, O.—Louis H. Becht, president of the Mall theater, has disposed of his interest to Edward P. Strong, Fred Desberg and Joseph Leronge. Mr. Becht plans to erect a moving picture theater in Lakewood.

CINCINNATI, O.—Moving picture theater at the southwest corner of Twelfth and Broadway, owned by Phil Morton, has been purchased by Anna M. C. Bradley.

CLEVELAND, O.—A. Silberberg has plans by A. F. Janowitz for a moving picture theater at 8412 Lorain avenue, to cost $45,000.

MANSFIELD, O.—Aris theater, formerly conducted by Fred Stecker, has been purchased by Fred Hilton

NORWALK, O.—Fred A. Wilcoxson has sold the Sun theater to F. J. Roudsbush.

PUT-IN-BAY, O.—Plans are being prepared by Donnele & Wolfe, 303 Bank building, Elyria, O., for a one-story moving picture theater, 25 by 120 feet, to cost $20,000.

TROY, O.—Gem theater on South Market street is now being conducted under the management of Charles and Guy Landrey.

YORKVILLE, O.—Andreicza & Kobus, Martins Ferry, O., have plans by W. N. Brown, of same place, for a one-story moving picture theater, 32 by 80 feet, to cost $5,000.

BLISS, OKLA.—Building on Main street will be converted into a moving picture house by Brooks & Roberts.

CRESCENT, OKLA.—Carl Hewitt is the new owner and manager of the Happy Hour theater.

GUTHRIE, OKLA.—Manager Pollard, of the Gem theater, plans to erect a moving picture house on Harrison avenue.

HENRYETTA, OKLA.—C. Sharum has disposed of his interest in the Royal theater to Morgan & Blaine.

KELLEYVILLE, OKLA.—Moving picture theater will be opened in the Odd Fellows hall.

MIAMI, OKLA.—Glory B theater, recently purchased by Frank Slaton from W. B. Schmucker, has been leased by the Humphrey Amusement Company.

PAULS VALLEY, OKLA.—Yale theater has been opened by Arthur Hamley.

QUAY, OKLA.—J. W. Custer plans to build a new moving picture theater on the south side of Main street.

SILWELL, OKLA.—Royal is the name of a moving picture theater opened here by Lackey & Davis.

TULSA, OKLA.—O. W. Edwards is promoting the erection of a $500,000 theater, with seating capacity for 2,500 people.

TULSA, OKLA.—W. M. Smith's new Empress theater on West Third street is nearing completion. It will have seating capacity for 1,700 people.

WANETTE, OKLA.—Mr. Mead will show moving pictures in the old Abernathey building.

ASHLAND, ORE.—George Hunt, manager of the Page theater, has leased the Vininget theater from O. T. Beiger.

ROYERSFORD, PA.—Albert Guldin and Robert Oberholtzer have leased the Gem theater, and will conduct it as a moving picture house.

WILKES-BARRE, PA.—Leon Lampert & Son, 149 Cutler street, Rochester, N. Y., are preparing plans for a rear addition, 40 by 35 feet, to be built to the Savoy theater, to cost $7,000.

CHARLESTON, S. C.—Extensive improvements are being made to the Victoria and Garden theaters.

GREENVILLE, S. C.—Sevier Amusement Company has plans by H. O. Jones for vaudeville and moving picture theater at Camp Sevier; seating capacity, 2,500; wood and composition roof; pine floors; steam heat; electric lights; cost, $17,500.

ABERDEEN, S. D.—Louis Pouliot has purchased the Bijou theater from C. W. Gates.

YANKTON, S. D.—Yankton and Lyric theaters have been purchased by A. L. and J. H. Hess. Yankton theater will be remodeled.

WHITEWOOD, S. D.—Comet theater has been opened by Coen and Woelz.

RIDGELY, TENN.—L. V. Peacock has leased building from Hatcher Brothers and Gambill on Lake street, and will convert it into a moving picture theater.

MEMPHIS, TENN.—J. A. Bertram succeeds Arthur Lane as manager of the new Memphis Orpheum.

DALLAS, TEXAS.—Interstate Amusement Company has rejected bids to erect Majestic theater, and will probably call for new ones.

EL PASO, TEXAS.—J. M. Lewis and V. B. Andreas will erect a moving picture theater to be known as the Ellanay. Structure estimated to cost $100,000.

GILMER, TEXAS.—S. J. Moughen will erect two buildings to replace burned structure. One will be for moving picture theater, measuring 25 by 100 feet. A nine-inch wall will be constructed between the two buildings. Theater will have plastered walls, with sand finish.

WACO, TEXAS.—Ross & Cason have the contract to remodel the Majestic theater, to cost $15,000. H. H. Shear, George V. Rotan, and S. Archenhold are the new owners.

WACO, TEXAS.—W. F. Sonneman is building an addition to his theater on Austin street, near Fifth.

PETERSBURG, VA.—W. J. Rahely has leased the store building at 16 N. Sycamore street, and will convert it into a moving picture theater, with seating capacity for 1,500 people. Typhoon ventilating system will be installed.

PETERSBURG, VA.—Old Virginia theater, recently leased by J. Victor Norton, will be remodeled.

PETERSBURG, VA.—F. A. Bishop has the contract to erect a brick, concrete and wood theater at Camp Lee, 100 by 130 feet, for the Liberty Theater Company, to cost $20,000. Building will have wood floors, steam heat and electric lights.

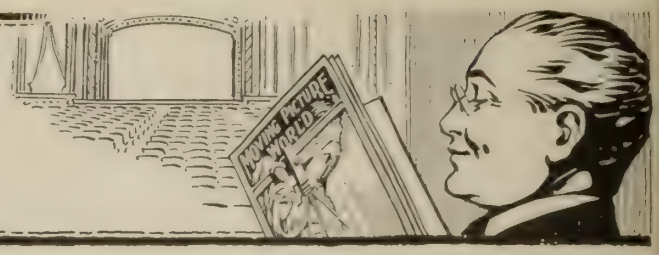
WENATCHEE, WASH.—Frank Stannard succeeds J. C. Ferguson as manager of the Wenatchee theater.

ARCADIA, WIS.—Clarence Barlow is now sole owner of the Unique theater.

OSHKOSH, WIS.—Colonial theater has been opened under the management of Harry Chappell.

RIO, WIS.—Wilkie Collins has sold a half interest in the Princess theater to W. F. Bridges.

Trade News of the Week



GATHERED BY OUR OWN CORRESPONDENTS

Atlas Film and Dadmun Film Combine

New England Producing Company Aims to Take Leading Place—Studio in Newton, Mass.—Officers of Company and Directors.

By Richard Davis Howe, 80 Summer St., Boston, Mass.

BOSTON, MASS.—The Atlas Film Corporation and the Dadmun Film Company of this city have consolidated and plans have been laid out by the directing heads of the new organization to make it one of the leading motion picture manufacturing companies in the country. The new organization will be known as the Atlas Film Corporation.

The magnificent new film studio, which was built several months ago by the Atlas Film Corporation, is located in the beautiful country section of Newton, a suburb of Boston, and one of the prettiest towns in Massachusetts. It is equipped with every facility for turning out productions of any magnitude and the highest workmanship. The studio is situated in the Highland section of Newton and is within a half mile of two beautiful lakes, all of which goes to make it an ideal spot for the making of moving picture productions.

The first floor of the studio is devoted to one monster stage which will easly accommodate three or four companies at the same time. The basement is devoted to laboratories, dressing rooms, properties, workshop, etc.

The Atlas Corporation secured its first star last week, Leland Benham, a child actor, formerly with the Thanhouser company. He has worked in pictures for over six years and has been a great favorite with the moving picture public.

Leon P. Dadmun has been chosen president of the new film concern, Frank J. Howard, vice president, and C. O. Mason, treasurer.

The board of directors include Frederick Mason, retired jewelry manufacturer of Attleboro, Mass.; Richard Warner, ex-Mayor of Taunton, Mass., and treasurer of the White-Warner Stove Company; F. H. Miller, head of the F. H. Miller Company, caterers. Providence, R. I.; Eugene Turner, owner of the Old Colony Expressing Company, of Providence, R. I., and J. B. Leeman, manager for Browning, King Co.'s clothing store in Providence, R. I.

Marguerite Snow Brightens Boston.

Boston, Mass.—Marguerite Snow, the pretty Pathe film star and heroine of "The Million Dollar Mystery," invaded New England and decamped with hearts enough to fill a bushel basket. Manager Thomas D. Soriero of the Park theater, one of Boston's finest downtown picture houses, staged her New England tour and the tremendous success of her appearance was due to his expert handling.

Throughout this whirlwind tour Miss Snow enjoyed every minute of her New England trip, she said. Outside of the big publicity that was given Miss Snow's visit she did a patriotic "bit" by selling several thousand dollars' worth of Liberty bonds in one of Boston's big department stores.

Then Miss Snow did her "bit" for the soldiers, who are fighting democracy's cause, by collecting for the "Tobacco Fund," and got generous subscriptions at the Park theater, where she passed through the audiences. Colonel E. M. Dalton, division quartermaster at Camp Devens, Ayer, complimented Miss Snow and said her contributions would meet a much felt want of the soldiers.

In the trip to Ayer Manager Soriero was accompanied by his wife and son, Calvin; T. E. Letender, Miss Snow's personal manager; Mrs. George M. A. Fecke, wife of Manager George M. A. Fecke of the Boston office of the World Film, and D. J. McCadden.

During her stay in Boston Miss Snow also called upon Mayor James M. Curley, of Boston, and Governor Samuel W. McCall, of Massachusetts. Both executives were greatly pleased and honored by her visit.

A number of prominent moving picture men, newspapermen and friends met Miss Snow at the dinner given in the New English room of the Hotel Lenox on Monday evening by Manager Soriero. It was a very merry party and much enjoyed by all present.

Taking everything into consideration it was one of the greatest and most successful advertising stunts ever conducted in New England for a moving picture star. It was also a most welcome visit, as Miss Snow made a decided hit with everybody she met.

Exchange and Exhibitor in Suit.

Boston, Mass.—All of the Boston film exchanges are backing Herman Rifkin, president and general manager of the Eastern Feature Film Company, in his fight against J. M. LeBoureau, owner of the Star theater, a moving picture house in Lyndonville, Vt. The facts of the case as given by Mr. Rifkin are that Mr. Le Boureau, who is also the postmaster in the Green Mountain city, bought a six-reel show from the Eastern Feature Film Company. The show consisted of a five-reel Ivan production, "His Wives," and one single-reel picture. Through an error at the local exchange the single-reeler was left out of the express package carrying the five-reel picture. The five-reeler was shown at the Star and then was turned over to the justice of the peace in Lyndonville with an attachment of $40 on it. Mr. LeBoureau claims that he lost patronage through the error, though admitting that only the larger picture was advertised.

Manager Rifkin declares he will fight the cast through to the limit, regardless of cost. He states that it is the first time since he went into business several years ago that such a thing has happened, and he is bound to make an example of it. Local exchanges have agreed to share the cost of suit against the Vermonter.

Fox Exchange in New Quarters.

Boston, Mass.—The Boston offices of the Fox Film Corporation have moved into their new quarters on Piedmont street. Manager William D. Shapiro was presented with a handsome basket of crysanthemums, the gift of A. E. Penn, a Boston florist, when he opened the new exchange.

Boston, Mass.—Harry G. Segal, general manager of the Globe Feature Film Corporation, has returned from New York, where he spent several days looking over the market.

A POOR MAN'S INVESTMENT

Small Amounts Saved Weekly Will Buy a

LIBERTY BOND

STRAY NOTES FROM PITTSBURGH

Important Newslets.

Chambersburgh, Pa.—The attractive Lyric theater, Chambersburg, Pa., has been purchased from R. Little by H. R. Weber, a prominent exhibitor of this section. Mr. Weber operates the opera house, showing high class photoplays, and his new acquisition gives him control of the picture business in Chambersburg, as he now owns the only two houses in the town.

Johnstown, Pa.—The Globe theater, Johnstown, Pa., is undergoing a process of remodeling and redecoration and it is announced by the owner, L. Lambreno, that the house will be reopened in the near future as the Liberty theater. A beautiful new front is being installed and many up-to-date improvements are under way. George C. Knox is manager.

Pittsburgh, Pa.—Right on the heels of the announcement of the new Cleveland office of the Harris P. Wolfberg Attractions, Lyceum building, Pittsburgh, comes the news of the opening in Cincinnati of another branch with W. Rhea Johnson as manager.

Midland, Pa.—The Strand theater, Midland, Pa., has been taken over by R. W. Thompson, a well known exhibitor who formerly operated the Princess theater, Cannonsburg, Pa. The Strand was formally reopened on October 10. High-class feature picture are being shown.

Mt. Union, Pa.—The Opera House, the attractive picture theater at Mt. Union, Pa., has been purchased by Burkhart Brothers, prominent exhibitors of this section.

Pittsburgh, Pa.—James Herron has been appointed house manager of the Minerva theater, Fifth avenue, Pittsburgh, succeeding Samuel De Fazio.

Maritime Provinces News

From Alice Fairweather, Standard, St. John, N. B.

Women Ask Representation on Board.

ST. JOHN, N. B.—The question of a woman censor is being agitated at present in St. John. All the women's organizations are in favor of having a woman on the board and the Women's Institute assembled in convention at Moncton, 197 strong, passed a resolution to that effect. The Government is considering the claims of a returned soldier, but many men and almost all women are convinced that a woman should be represented on a board to judge pictures when women and children are the ones who attend the picture shows in the largest numbers. While it is felt that returned soldiers should have every consideration where a Government position is in question this is a place where a woman is needed.

Employs Man To Guard Patrons' Autos.

Chatham, N. B.—The Royal theater at Chatham, which was opened on September 22, Manager Harry Rich, is doing splendid business. The number of patrons who come in motors is so great that Mr. Rich has arranged for a caretaker whose duty it will be to look after the machines while their owners are enjoying the pictures in the theater.

Committee Praises St. John Daily.

St. John, N. B.—The St. John Standard has received from the secretary of the Motion Picture Exhibitors' League of the Maritime Provinces a letter expressing the League's appreciation of the enterprise and interest of that paper in sending a special representative to the Convention, and thanking the management of the Standard for the large amount of space given the picture news.

Benefit at Gaiety in Fairville.

Fairville, N. B.—A benefit entertainment was given at the Gaiety theater, in Fairville, N. B., on Thursday evening, through the kindness of T. J. O'Rourke, manager of that house. The affair was for the Red Cross and was under the auspices of the Loyal Orange Lodge, assisted by the ladies of the Lancaster Red Cross society. There were practically no expenses, as the theater was donated outright, and Mr. O'Rourke ran his pictures freely, showing a Bluebird feature, "The Clock," and a comedy.

Personal Jottings from St. John, N. B.

F. G. Spencer is at present in Boston on business not unconnected with vaudeville I believe.

Walter H. Golding is taking a trip to New York this week.

Friends of G. A. Margetts, Metro manager, will be sorry to hear of his illness in the St. John Hospital and all will wish him a speedy recovery.

H. H. McArthur has been confined to his home for some days also.

Arthur Mundee, of the new Triangle office at St. John, reports good business on his films. He is receiving many inquiries about the pictures and last week signed up several contracts for them.

The Star theater, showing Episode three of the Pathe serial, "The Neglected Wife," a Fox comedy and one of "The Girl from Frisco" series, at their matinee on Monday last (the Dominion's Thanksgiving Day), played to the largest attendance they have ever had.

Visitors to Baltimore.

Manchester, Md.—Elmer Lippy, co-proprietor of the Lippy Brothers' theater in this city, took a run down to Baltimore last week and visited his friends along film row.

Salisbury, Md.—I. Ulman, proprietor of the Ulman Opera House of this city, stopped over in Baltimore on Wednesday, October 3, as he was en route from Atlantic City. Film row was honored by his presence.

Baltimore Film Happenings Last Week

Blue Mouse Theater Changes Hands—Patriotic Benefits—Notes About Shows—Out-of-Town Items—Local Business Notes.

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

BALTIMORE, MD.—M. Bassin, proprietor of the Blue Mouse theater, 28 West Lexington street, has sold this pretty house to M. Covalerchek, and the present owner took possession on Monday, October 15. O. Nelson, who is now managing this theater, states that he at one time managed the Metropolitan theater in New York City. Work will immediately start on remodeling this theater according to the plans of the new owners. The entire interior and exterior will be redecorated and repainted.

Soldier Benefit at Albaugh's Lyceum.

Baltimore, Md.—Charles E. Thropp, the capable manager of Nixon's Victoria theater, 415 East Baltimore street, and Harry A. Henkel, the resident manager of the Academy, are contributing their work to the benefit vaudeville performance which is to be given at Albaugh's Lyceum theater, on North Charles street, on Saturday, October 27, to provide comforts for the men of the First Company, Maryland Coast Artillery Corps.

Barnett Freeman Leaves Universal.

Baltimore, Md.—It was with great regret that we learned that Barnett Freeman, traveling representative for the Universal out of the Baltimore exchange, has now severed his connection with that company and has returned to his home city of Chester, Pa., where he will engage in business for himself. We wish brother Freeman much success in his new venture. P. Oletzky, manager of the Baltimore Film exchange, spoke in terms very complimentary of Mr. Freeman's seven years' service with him. Mr. Freeman is an old hand at the film game and is really a pioneer, for he entered the field in the early days and was for many years connected with the Lubin company.

Hartlove Aids Soldier Athletics.

Baltimore, Md.—That energetic moving picture manager, J. J. Hartlove, of the Crescent theater, 1110-12 South Charles street, did his "bit" for the worthy and patriotic cause of helping the boys at Fort Howard to obtain their football togs. On Sunday, October 14, permission was granted him to keep his theater open and through the cooperation of P. Oletzky, manager of the Baltimore Film exchange, handling the Universal ouput, film was supplied and the theater was open from 1 p. m. to 11 p. m. At each performance an announcement was made as to the reason for the entertainment and a silver offering was collected. On Monday brother Hartlove turned over $120 to the cause.

Gordon Theater Sold.

Baltimore, Md.—On Thursday, October 11, the Gordon theater, Baltimore and Catherine streets, which at one time was operated by Joseph Brodie and Thomas D. Goldberg, was sold at auction to Robert Kinnier for Harry T. Karr, trustee, at a price of $10,600. A large concrete air-dome was situated in the rear.

Three Out of Town Items.

Havre de Grace, Md.—Last week, R. G. Thompson, proprietor of the Bijou theater in this city, took a run down to Baltimore and while there took a turn down film row, visiting his friends in the exchanges.

Berkley, Va.—It is announced that a permit has been granted to J. C. Johnson & Bro., of this city, to make alterations in a store building, to be used as a motion picture theater. The estimated cost of the alterations will be approximately $2,000.

Highlandtown, Md.—Charles S. Anderson, the sturdy manager of the Grand theater, Highlandtown, Md., has courteously consented to loan this pretty playhouse to a Liberty Loan Committee on the night of Sunday, October 28, for a rousing meeting which will be held on that date.

How the Pictures Are Going.

Baltimore, Md.—So pleased were the patrons of the Strand theater, 404-6 North Howard street, with Mary Pickford in "Rebecca of Sunnybrook Farm" that Bernard Depkin ran it for another full week.

Maxine Elliott in "Fighting Odds" stood them up at the New theater during the week of October 15.

Wm. S. Hart in "The Narrow Trail" and a Mack Sennett comedy, "Roping her Romeo," scored heavily at the Parkway during the week of October 15.

Jerome Abrams in Baltimore.

Baltimore, Md.—On Tuesday, October 16, Jerome Abrams, manager of the Philadelphia office of the Hoffman-Foursquare Pictures, visited Baltimore with a view to looking over the situation.

Professor Cupero Serenaded.

Baltimore, Md.—A splendid send-off was given to Professor Edward V. Cupero, director of the New theater orchestra, on Sunday evening, October 14, the event being his seventeenth wedding anniversary. Even though it was Sunday evening, a band, which had been given special permission from Police Marshal Carter, serenaded him in front of his residence and for a time made things mighty lively. Among the guests of the evening were: L. A. DeHoff, manager of the New theater; Harry Woods, manager of the Garden theater, and Charles Ebert, stage manager of the Garden theater.

Business Notes from Baltimore.

Miss M. E. Heath, who is the assistant to L. A. DeHoff, the skillful director of affairs at the New theater, and who recently had to undergo an operation of a serious nature, is again greeting her friends at the office in the New. All the film boys were glad to see her back.

D. F. O'Donnell, that courteous Washington manager of the Pathe, visited Baltimore last week and greeted his friends.

Joseph Bleachman, proprietor of the Picture Garden theater, 31 West Lexington street, has now had the lobby of this house beautified. The color scheme is soft steel grey and ivory moldings and border effects of light purple.

On Monday, October 15, the new serial of the Universal company ran its first episode at the Garden theater. It is entitled "The Red Ace."

During the week of October 8, benefit work was done at the Maryland and Auditorium theaters for the Army Girls' Transport Tobacco Fund, Frederick C. Schanberger, manager of the Maryland, and Leonard B. McLaughlin, manager of the Auditorium, aiding the cause. One thousand six hundred and fifty-seven dollars was gained for the cause in the week at both theaters.

The first war motion pictures of events taking place in this country, which have been arranged by Captain Robert Reynolds, were shown in the lobby of the Y. M. C. A. in this city on Monday evening, October 15. This was their premiere presentation to Baltimore.

Salesmen's Association Dines Managers

Good Fellowship Looked for at Get-Together Dinner When Ideas for Mutual Welfare Will Be Discussed—Committee for Event—New Officers.

By F. V. Armato, 141 North Salford St., Philadelphia, Pa.

PHILADELPHIA, PA.—The Motion Picture Salesmen's Association of Philadelphia, will tender a banquet to the exchange managers at the Vendig hotel on Saturday, October 27. Four acts of vaudeville, secured through the courtesy of the United Booking office, will entertain the diners while they enjoy a special beefsteak dinner. At the same time this will be quite a fitting occasion for those present to exchange ideas which will be to their mutual welfare and to establish a stronger feeling of brotherhood between them.

A committee consisting of the following men have been placed in charge of the affair: L. L. Berman and C. U. Martin of Pathe; J. Greenberg of Fox. The Moving Picture Salesmen Association of Philadelphia are credited with forty-eight members. There will be about sixty invited guests all told at the dinner.

The new officers elected at the last meeting were: George Mallaird, president, Pathe; Edwin Booth, vice president, Fox; C. U. Martin, treasurer and secretary; Sam Lefko, recording secretary, and Daniel Heenan, sergeant at arms.

Pennsylvania Censor Wanted Camille Married.

Philadelphia, Pa.—George M. Dembow, manager of the Wm. Fox exchange, experienced some genuine surprise when he received the elimination sheet after Theda Bara in "Camille" had gone through the hands of the Board of Censors. Among the most ridiculous suggestions to come from that direction was a request urging a marriage ceremony as a fitting finale for the production. It has been decided to take the matter into court if a more reasonable agreement cannot be reached.

William J. Hennan Made General Manager of Exchanges.

Philadelphia, Pa.—William J. Heenan has been appointed general manager and supervisor of the Peerless, Goldwyn, Select and Metro exchanges. Mr. Heenan is a film man possessing a considerable amount of experience in this branch and promises to develop an efficiency plan which will work for the closer cooperation and benefit of the exhibitors. In order to facilitate the execution of such an enormous task offices have been secured at 1238 Real Estate Trust building, where he will have his headquarters.

S. Greenburg Will Manage Foursquare Office.

Philadelphia, Pa.—S. Greenburg, formerly assistant manager of Fox exchange, has been appointed in charge of the Foursquare.

New Edgmont Theater at Chester Opened.

Chester, Pa.—The new Edgmont theater, built at a cost of a quarter million dollars by J. Fred Zimmerman, who owns a chain of theaters in Philadelphia, and pronounced by those who inspected it on Sunday night as one of the most beautiful and comfortable playhouses in the country, was opened to the public Monday, October 15, and immense crowds were in attendance. The house will be devoted to vaudeville and motion pictures. It has a seating capacity of 2,700 and has every modern convenience. A special train brought down a large representation of theatrical and business people to attend the inspection Sunday night and a collation was served in the immense ballroom, which will be occupied by social functions of the better class during the winter.

Lewis M. Swaab Takes on New Salesman

Philadelphia, Pa.—Lewis M. Swaab has increased his salesman force and appointed Walter Keene as an additional representative. Recently the demand for Simplex machines has been lively and installations are going on quite regularly. All but two Market street theaters now possess Simplex and neighborhood houses are following in good order, or, we should say, with good orders.

John Glenn Now Booker at Perfection.

Philadelphia, Pa.—John Glenn has been appointed booker at the local Perfection Picture exchange.

M. A. Carmen Now with Heiburger.

Reading, Pa.—M. A. Carmen, formerly manager of the Carr & Chad interests in Reading, has joined the Heiburger syndicate, which control several houses in South Bethlehem, Pa. It is the opinion of those who know, that Mr. Heiburger is to be congratulated upon procuring the services of such a capable man to attend to the booking of his theaters.

Two Triangle Men Called to Colors.

Philadelphia, Pa.—W. F. Seymour, manager of the Triangle, was considerably handicapped last week when R. P. Rhoades and J. J. O'Neil were suddenly called for the Service on short notice. Re-isues on the Triangle program are regaining their one-time popularity here, and exhibitors are not at all slow in securing them.

Joel A. Levy Joins Pathe.

Philadelphia, Pa.—Joel A. Levy, formerly of the Bluebird exchange, has joined the Pathe forces. Harrisburg and vicinity, a territory with which Mr. Levy is thoroughly acquainted, has been assigned to him.

Special Music at the Stanley.

Philadelphia, Pa.—Beginning Monday, October 15, two directors will conduct the orchestra at the Stanley theater, and they will alternate at the principal ensemble periods. Thus, beginning at 3.05 in the afternoon and 6.15 and 9.05 in the evening, Director Albert Wayne will be in charge and at these periods light operas, popular selections and request numbers will comprise the programs. At 3.45 in the afternoon, 7.30 and 9.40 in the evening, Director Harry W. Meyer will assume the conductor's baton and will lead the men through classical selections for the regular overture numbers.

Shorter Pennsylvania Notes.

Spring City, Pa.—The Gem theater has passed into the hands of Gulden & Oberholtzer, who will exhibit a high-class program in conjunction with the Perfection pictures.

Stroudsburg, Pa.—The Stroud played "The Daughter of the Gods" last week to capacity business. The production was booked out of the New York office.

Philadelphia, Pa.—"The Burglar," a new World Film release, promises to create further interest among the photoplay lovers of this city on account of its unusually clever and exciting story.

Newark News Letter.

By Jacob J. Kalter, 25 Branford Place, Newark, N. J.

Exhibitors' Film Exchange Formed.

NEWARK, N. J.—The latest acquisition to the ranks of the local film exchanges is the Exhibitors' Film Exchange formed here for the purpose of acquiring state rights features for New Jersey. Louis Weiss, a New York film exchange manager, is the proprietor of the enterprise. Samuel Singer, formerly manager of the Royal Feature Film exchange and a former exhibitor, will be the acting manager of the exchange. Louis Caruso has been placed in charge of the film room.

The concern already controls several features for New Jersey, including the Mutt and Jeff picture, the Lilliputian comedies, Motioncraft's "The Wife Who Wouldn't Tell," and other pictures. The exchange also is in a position to supply weekly service to exhibitors. The quarters of the company are at 286 Market street.

Unsavory House Becomes Family Theater.

Newark, N. J.—A manager who has received the praise and commendation of the Newark public for his efficient manner in transforming the American theater, 93 Market street, from a low class house to one of the highest classed in the city is Arnold Davis. The story of his efforts in behalf of decency, of uprightness, and of probity are notable.

Mr. Davis took over the American theater just before the summer months. At that time it was patronized by a low class of people. The dark recesses of the house were conducive to immoral and shameful acts. The house was poorly lighted and ventilated, and bore a far from enviable reputation.

Arnold Davis.

But things took on a different aspect when Mr. Davis assumed charge. First he changed the entire interior. He had lights placed at frequent intervals along the sides. Mr. Davis also improved the projection booth, and a clear, unflickering picture was the result. He then turned his attention to the exterior, which was in a very shabby condition. Cases for posters were strung along the sides of the lobby. The box office lights were placed along the front and along the sides of the lobby.

Now a word in regard to the films shown. Prior to Mr. Davis' coming the house had catered to a clientele that enjoyed the sensational, the almost vulgar sort of pictures. Mr. Davis saw that to make a family theater from his place would mean the introduction of standard pictures. So he contracted with the larger of the legitimate film producers for their output. The result was that the American soon became known as the first class family theater.

Mr. Davis took an active part in the affairs of the organized exhibitors' association. He is a sincere believer in cooperation between the exhibitors. Previously to taking charge of the American theater, Mr. Davis had owned and managed the Park theater on Bloomfield avenue.

Morristown Theater Corporation.

Morristown, N. J.—The Broadway Producing Company, former Assemblyman James J. Lyons, of Park Place, Morristown, registered agent, has filed, on October 3, articles of incorporation at Trenton. The concern, which has an

authorized capitalization of $10,000 will operate theaters according to its charter. The incorporators are, besides Mr. Lyons, Joseph Conley and T. H. Hunter. Mr. Lyons is the present owner and manager of the Park theater, Park Place.

Lee Gainsborg With Mammoth.

Newark, N. J.—Lee Gainsborg has become New Jersey representative for the Mammoth Film Corporation, with offices at 729 Seventh avenue, New York. He is now booking exclusively for New Jersey such features as "Who's Your Neighbor?" "Married in Name Only," "Man's Law," "Her Bargain," and the "Lust of the Ages." They have each been booked for a week's run at the Goodwin theater, 863 Broad street.

Camden Firm Incorporated.

Camden, N. J.—The Sixteenth Street Amusement Company has been incorporated here to operate theaters. The New Jersey Corporation and Trust Company, at 419 Market street, is named as statutory agent. The incorporators are F. R. Hansel, John A. MacPeak, and I. C. Clow.

Amusement Concern for Soldiers.

Camden, N. J.—The Camp Dix Amusement Company, with an authorized capitalization of $18,000, has been incorporated here to operate amusement enterprises near Camp Dix. The New Jersey Corporation Guarantee & Trust Company, with registered offices at 419 Market street, is the registered agent. The incorporators include George H. B. Martin, S. C. Seymour, and J. Vernon Plum.

Fox's "Camille" Shown.

Newark, N. J.—William Fox's production, "Camille," featuring Theda Bara, was the attraction at Fox's Terminal theater, 84 Park Place, during the week of October 8. The feature played to capacity business throughout the entire week. William Farnum in "When a Man Sees Red" was to be screened the week of October 15. Moe Gridell is the resident manager of the theater.

Motion Picture Realty Company.

Jersey City, N. J.—The Motion Picture Realty Company have filed articles of incorporation at Trenton. The concern is capitalized at $500,000. The incorporators are Charles Drapkin, Jeremiah J. Collins, and Paul M. Hahn. The registered offices of the concern are at 75 Montgomery street, Jersey City.

$100,000 Corporation Formed.

Jersey City, N. J.—The Barre-Bowers Film Corporation has been formed, and James A. Hamill, of 239 Washington street, named as registered agent. The concern is authorized to manufacture moving picture films, and is capitalized at $100,000. The incorporators are Raoul Barre, James A. Hamill, and Charles R. Bowers.

"Baby Mine" at Goodwin.

Newark, N. J.—Goldwyn's second production, "Baby Mine," was the screen attraction at the Goodwin theater, 863 Broad street. "The Outcast" was also offered in combination with the Goldwyn picture.

PITTSBURGH JOTTINGS.

C. B. Flarity with G. F. Sales Forces.

Pittsburgh, Pa.—C. B. Flarity has joined the road force of the General Film Company, working out of the Pittsburgh office. Mr. Flarity is an experienced film man and a brother of Fred Flarity, manager of the local Jewel exchange.

McKeesport, Pa.—The McKeesport Amusement Company, McKeesport, Pa., has filed a petition for a degree of dissolution, and November 5 has been set as the date for a hearing of the application.

Filmdom Doings in Pittsburgh Last Week

Roland & Clark Open Offices for the First National Circuit Films—Managerial and Sales Staff Changes During the Week—Notes of the Trade.

By Pittsburgh News Service, 405 Fourth Ave., Pittsburgh, Pa.

PITTSBURGH, PA.—The First National Exhibitors' Circuit has announced its opening for business in Pittsburgh, being represented by the Rowland & Clark theaters, Westinghouse building, Ninth street and Penn avenue. Richard A. Rowland and James B. Clark, of the firm of Rowland & Clark, are pioneers in the local exchange field and known to exhibitors throughout this part of the country. Their return to the film trade is welcomed by a host of old friends in the business, as well as by their many fellow exhibitors. In addition to handling the releases of the Exhibitors' Circuit Mr. Clark announces that he has secured the territorial rights on "The Warrior," featuring Maciste. Contracts are coming in rapidly for the subjects now offered by the circuit, including all Chaplin and Patrova pictures and "On Trial," as well as for "The Warrior."

National Film Booking Gets More Features.

Pittsburgh, Pa.—E. J. McGurty and R. Gilchrist, of the National Film Booking Service, 804 Penn avenue, have secured the exclusive booking rights on approximately thirty high-class features for Western Pennsylvania, West Virginia and Ohio. They announce that within a week or two they will take over several big state right features. The exclusive rights on "The Slacker's Heart" for Western Pensylvania outside of Allegheny county has been secured from the Leader Film Service, of this city. A large number of features formerly controlled by the Hudson Feature Film Company have been secured for Western Pennsylvania, Ohio and West Virginia. Bookings continue quite heavy on "Her Condoned Sin," this firm reports.

Rosenberg Gets Famous Players Territory.

Pittsburgh, Pa.—A. E. Rosenberg, of the sales department of the local office of the Famous Players, has been placed in charge of the Pittsburgh and Allegheny county districts. He succeeds E. M. Donehoo, who has resigned his connection with the Famous Players to become an exhibitor. Mr. Donehoo recently resumed his lease of the Strand and Bijou theaters, Washington, Pa. J. W. Lauenhaupt, owner of the Comique theater, Northside, Pittsburgh, is associated with Mr. Donehoo in the operation of the two attractive houses at Washington. As both men are exhibitors of long experience the success of the new venture seems assured.

Fitzpatrick Gets Wolfberg Appointment.

Pittsburgh, Pa.—William J. Fitzpatrick has been appointed Pennsylvania representative of the Harris P. Wolfberg Attractions. He will devote most of his time to the western half of the state and will specialize in the three latest acquisitions of the Wolfberg exchange, "Today," "The Mad Lover" and "Persuasive Peggy." Mr. Fitzpatrick was formerly associated with the Pittsburgh Pathe exchange, and prior to that time with the World Film at St. Louis, Mo. He is one of the oldest moving picture salesmen in the game. Besides operating several moving picture companies in Chicago he spent several years in vaudeville and musical comedy.

Robert Bandi Will Guide Cameraphone.

Pittsburgh, Pa.—Robert Bandi has been appointed general manager of the Downtown Cameraphone theater, Fifth avenue, Pittsburgh, succeeding "Doc" Aronson. Samuel De Fazio, formerly of the Minerva theater, is house manager. Mr. Bandi is well known as an exhibitor here, having formerly operated the Parkview, Keystone and Union theaters, on the Northside.

A. H. McClelland Will Travel for Foursquare.

Pittsburgh, Pa.—Capt. Alfred H. McClelland has associated himself with Manager T. C. Bronstetter, of the Foursquare Pictures exchange, 127 Fourth avenue, Pittsburgh, and will act as traveling representative. Capt. McClelland is a pioneer film man here, and was formerly president of the Pittsburgh Screen Club. His experience and wide acquaintance make him a valuable acquisition of the Foursquare.

O. F. Krugh Pittsburgh Kleine Manager.

Pittsburgh, Pa.—O. F. Krugh has been appointed Pittsburgh manager for the George Kleine system, formerly the K-E-S-E exchange, succeeding C. K. Campbell, who was transferred to his former post at Philadelphia. Mr. Campbell was in charge here three months, having come here from the Philadelphia office. Mr. Krugh is well known here, having been a pioneer in the film industry of Pittsburgh. He entered the business with the old Pittsburgh Calcium Light Company eight years ago, and four years later accepted a position with Pathe, remaining with that exchange for three years. For the past year he has been traveling representative for Kleine.

Barnes' New House at Ellwood Ready.

Ellwood, Pa.—The handsome new theater being erected at Ellwood City, Pa., by T. Barnes, is rapidly nearing completion and will be formally opened about November 1. The opening attraction will be the notable Goldwyn production, "Polly of the Circus." This house will have a seating capacity of 750 and is modern in its construction and arrangement. It will be called the Barnes theater. Mr. Barnes recently sold his Majestic theater at Ellwood City.

T. S. Bradley Back to Assist Levison.

Pittsburgh, Pa.—Thomas S. Bradley, formerly manager of the Pittsburgh Pathe office, but who has been in charge of the Albany, N. Y., branch of the same company for the past year, has returned to this city as assistant to Leo Levison, manager of the exchange here. Mr. Bradley's return is welcomed by his former associates and a host of friends in the local trade.

W. R. Wood Joins Pittsburgh U.

Pittsburgh, Pa.—W. R. Wood, formerly manager of the Universal exchange, at Rochester, N. Y., has joined the Pittsburgh organization of the Universal and will look after the Century Comedies, featuring Alice Howell. He succeeds Sidney Lenchner, who is now devoting all of his attention to Bluebird productions. Mr. Wood is a Pittsburgher and has a wide acquaintance here.

R. Daniels Gets Special Goldwyn Job.

Pittsburgh, Pa.—Manager McKibbin, of the local Goldwyn exchange, has appointed R. Daniels, a well known Pittsburgh film man, as manager of special subjects. Mr. Daniels is at present boosting "The Manx-Man," and will also handle the Marie Dressler comedies, the first release of which is entitled "Tillie, the Scrub Lady," to be released November 1.

Birdman Brings Reels and Rescues Show

Rochester Theater Had Booked Triangle Show—It Missed the Train—Patrons Were Waiting—Aeroplane Flies Speedily with Wings of Deliverance.

By James A. McGuire, 152 Elmwood St., Buffalo, N. Y.

BUFFALO, N. Y.—Shipping films by aeroplane is the latest outdoor sport in Buffalo. The pace has been set in this work by Manager Lotz of the Triangle exchange of this city. He was ably assisted by Bobbie North, sales-promotion manager.

At 12.45 o'clock on a recent afternoon William H. Kelly, president of the Victoria Theater Corporation, Rochester, and John J. Farren, manager of that house, were frantic because their feature film, "The Tar Heel Warrior," had not arrived. The house was packed at the time.

At 12.55 o'clock Mr. Farren, his ear to the telephone receiver, the wire of which was connected with the office of the Triangle in Buffalo, was told that it would be simply impossible to get the film to the New York Central station in time to make the east-bound Empire State Express, which left at 1 o'clock, and Mr. Farren, with something like froth at the mouth, was saying, over and over again, "Something must be done."

Five minutes went by and the Empire, presumably, steamed out of the Buffalo station on the dot.

Sounded Like a Joke.

"Lotz, the manager of the Triangle, said," Mr. Farren stated, "that he will ship the pictures to us by airplane so that we may use it for the show this afternoon, if he can't get another train. What do you think of that?"

"I want the picture, I don't care how it comes," wailed Mr. Kell. "Our show isn't any good without it."

At 2.45 o'clock the now frantic Victoria pair, Messrs. Kelly and Farren, had another long-distance call. It was from Lotz, the Triangle manager at Buffalo. He would send the picture. It would be on the way in ten minutes. It would be in Rochester three-quarters of an hour after it was started. Would they please hold the house and trust in him? Would they? They certainly would!

On Way by Air Route.

Another message came five minutes later. It was to the effect that the picture had started for Rochester. The Buffalo people advised the Victoria management to go out to a field near the New York Central tracks, just west of Rochester, and meet the reels.

Ten minutes after Kelly's automobile was drawn up at the side of the Buffalo road, about half a mile from Rochester, and the passengers had taken up points of observation in a field near by, a slight purr in the western heavens was heard and a great bat-like biplane came into view. The birdman circled around the little group and volplaned to earth in a wheat field about 300 yards from the rendezvoux.

Started to Walk to City.

Mr. Kelly, whose machine was nearest, and as many people as his car would hold, made a hasty though circuitous trip through lanes and orchards to the field in which the aviator had alighted. But they were too late to catch him. The man had left the big double-seated biplane and, according to a farmer, was hurrying along the road carrying a heavy package. Mr. Kelly motored after him and brought him back to the machine. The aviator was Roland Rohlfe, chief instructor at the Curtiss flying school.

Mr. Kelly rushed his feature film, "The Tar Heel Warrior," over to the Victoria in his automobile and had the first reel on the canvas by 4.30 o'clock.

This was the first use of an airplane for purely utilitarian purposes by a Rochester business organization, it is believed.

"Wilson" and "Lincoln" Seen at Rialto.

Buffalo, N. Y.—The Popular Cinema exchange, Buffalo, released "A Slacker's Heart" at the Rialto theater, this city. Westfal & West, who respectively played the parts of Wilson and Lincoln in the original production, were brought here by Manager J. M. Sitterly of the Popular as an advertisement for the film and to supplement the publicity of the Liberty Loan compaign.

J. T. Ezell Traveling for Triangle.

Buffalo, N. Y.—J. T. Ezell has joined the Triangle, Buffalo, as traveling representative. He is a veteran exchange man, having resigned as branch manager of the K. E. S. E. at Atlanta, Ga., for his present position.

Birdman Delivering Reels in Rochester to Save Show

Manager Rogers Gets Many Bookings of "The Whip."

Buffalo, N. Y.—Charles R. Rogers, manager of the Select Pictures Corporation, Buffalo, reports exceptional bookings on the "Whip." A number of the exhibitors have booked return dates on this production.

Morris Fitzer Gets Goldwyn Appointment.

Buffalo, N. Y.—Morris Fitzer has been appointed special representative of the Goldwyn, Buffalo. He was with the Fox Film three years. He reports good business on "The Manx Man," "The Auction Block," and the Marie Dressler Comedies.

W. J. Schmidt Now with Kleine.

Buffalo, N. Y.—William J. Schmidt has been appointed salesman for the George Kleine Pictures.

"Perfection pictures are going over big," said Manager Green of the Kleine exchange.

North Carolina News Letter.

By D. M. Bain, Wilmington, N. C.

New Picture Theater in New Bern.

NEW BERN, N. C.—For the first time in many years there is to be opposition in the motion picture field in New Bern, one of the best show towns in the state, but which has remained under control of Messrs. Lovick and Taylor for a long time. While the public has not been informed of the fact, plans have been drawn and the deal is closed by which F. W. Hahn, a picture man of experience, will, after alterations, open the Masonic theater, and will conduct it exclusively as a high class motion picture theater. It is expected that the new theater will open about November 1 or probably a week earlier if alterations can be completed in time.

The Masonic theater, formerly playing road attractions exclusively, with its large seating capacity will furnish the people of New Bern one of the most comfortable theaters in the state. Modern equipment from booth to screen will be installed by Mr. Hahn, and every effort will be made to give the picture patrons of New Bern the best service possible. Henry Randall, of the Famous Players Exchange, Washington, closed the first contract for the new theater, putting in the entire output of the Paramount-Artcraft group to begin November 1.

Loudette Will Manage Two Durham Theaters.

Durham, N. C.—E. A. Loudette has been appointed manager of the Paris and Broadway theaters here, operated by the Craver Amusement Enterprises.

Paris Folsom Will Assist J. B. Graver.

Greensboro, N. C.—Paris Folsom has accepted a position as assistant to J. Bryan Graver, manager of the Piedmont and Elm theaters, Greensboro, N. C. The Isis theater, Greensboro, has put in a five-piece orchestra. Gran theater, Rocky Mount, has installed a Seeburg Photoplayer. The Broadway, High Point, has installed a pipe organ.

A. C. Eckardt Making Trip for Kleine.

Wilmington, N. C.—A. C. Eckardt, of the Chicago office of George Kleine System, has been transferred temporarily to the Washington exchange, and is making his first trip through the Carolina territory, having stopped off in Wilmington last week. Mr. Eckardt is introducing the new Perfection Pictures just announced by the Kleine System.

Sam Craver Made a Corporal.

Columbia, S. C.—Sam Craver, manager of the Broadway theater, has answered the call of the Draft, and is now in train-

ing camp preparatory to booking a date with Kaiser Bill in the near future. "Sam" has been made a corporal in the Columbia squad in camp. He is a brother of R. D. Craver, president of the Craver Amusement Enterprises, the Broadway being one of the theaters operated by this corporation. Mr. Walter Lambeth, formerly manager of the Lee theater at Thomasville, N. C., has accepted a position to manage the Broadway.

"Tanks" Capture Raleigh, N. C.

Raleigh, N. C.—An excellent example of "Service with the Films" was furnished here last week when the Strand theater broke all attendance records with a three-day showing of the Pathe "The Tanks at the Battle of the Ancre," the engagement being staged under the auspices of the local Red Cross chapter.

Manager R. V. Anderson of Charlotte Pathe exchange went over to Raleigh where he remained during the entire engagement and on the opening day addressed the students of the A. and E. College, the young ladies of Peace Institute and also Meredith College, in the interest of the local Red Cross organization, telling them something about the picture and explaining why all good Americans should see Pathe's latest offering from the war front.

A. C. Burgess Takes Star Theater.

Louisbury, N. C.—A. C. Burgess, of Mount Airy, has purchased the Star theater, Louisburg, which will be conducted under his personal management.

Big Films Booked for the Dixie.

Fayetteville, N. C.—The Dixie theater has now a big line-up of features with the closing last week of contracts for the entire output of the Paramount-Artcraft group. The deal was executed by salesman Henry Randall, of the Washington exchange. Besides the Paramount-Artcraft productions Manager S. A. Lambert has recently signed for the entire output of the Select Pictures corporation and Goldwyn productions. With the new policy of big features Mr. Lambert will increase admission prices to 15 cents.

North Carolina Notes of Trade.

Asheville, N. C.—J. B. Dugger, manager of the Dallas, Texas, Vitagraph-V-L-E-S-E exchange, with his brother, Lieutenant Clarence Dugger, of Ft. Riggold, Texas, have been spending some time near the city with their father, S. M. Dugger.

Charlotte, N. C.—Frank Montgomery, the former picture magnate of Jacksonville, Florida, has taken over the lease to the Academy of Music in Charlotte, formerly operated by Crovo Bros., and will convert it into a vaudeville house. Montgomery is also manager for the Charlotte Cantonment Company, operating a midway and theaters at Camp Greene.

Briston, Va.—"George," of the houes of Pathe, Charlotte office, was in Bristol the past week for the presentation of "The Tanks" for two days at the Columbia.

Mount Airy, N. C.—V. C. Schley, of Norfolk, Va., has purchased the Broadway theater here from A. C. Burgess. Mr. Burgess recently acquired the Star theater, at Louisburg, to which he will in future devote his personal attention.

Bristol, Va.-Tenn.—Charles R. Rhodes, of Washington World Film exchange, and A. C. Melvin, of Fox exchange, were in Bristol this week.

Charlotte, N. C.—Arthur Lucas, division manager of Goldwyn, with headquarters in Atlanta, was a Charlotte visitor last week. William Oldknow, of the Consolidated Film and Supply Company, Atlanta, was in Charlotte on business during the past week. R. D. Craver, president of the Broadway Investment Company and Craver Theatrical Enterprises, is on a tour of inspection of his houses located in Columbia, Charlotte, Durham, Lynchburg, Greensboro, Winston-Salem.

Regal Films Secures Triangle for Canada

Many New Features Will Now Be Handled by Big Canadian Distributor—It Is Also Announced that "For the Freedom of the World" Has Been Taken.

By W. M. Gladish, 1263 Gerrard St. E., Toronto, Ont.

TORONTO, ONT.—Monday evening, October 15, it was reported that Regal Films, Limited, had secured the Canadian franchise of the Triangle Film Corporation. The Triangle was recently reorganized, and Robert Wells has been in charge for the past month or two, during which time a very handsome office was opened on the ground floor of the Hermant building, 15 Wilton avenue, as the Toronto branch.

N. L. Nathanson, of the Regal Films, Ltd., left Toronto for New York on the 15th to close final details for the absorption of the Triangle's Canadian interests, it was announced. With this deal closed, the Regal will have almost thirty reels coming into Canada each week exclusive of special productions. These include Goldwyn, World, Educational, Victor Moore, Mutt and Jeff, and other releases, as well as the Triangle.

The Regal has six offices in Canada, including the executive headquarters at 21 Adelaide street West, Toronto. The branches are located at Montreal, St. John, Winnipeg, Calgary, and Vancouver. Closely associated with the Regal interests are the Regent theater, Toronto, and the St. Denis, Montreal, the latter being the largest theater of any kind in the Dominion.

The special production, "The Fall of the Romanoffs," controlled in Canada by the Regal, was given its premiere in this country at the Grand opera house, Toronto, on Monday, October 15. The attraction opened under auspicious circumstances, a capacity house receiving the picture with great enthusiasm. In fact the writer has never seen a more demonstrative crowd at any film performance. The Canadian gathering broke into wild cheers on several occasions during the performance, and when Rasputin received his final quietus a memorable scene followed. The Canucks leaped to their feet, and it was four minutes before they regained normal composure.

Announcement was made at the opening performance that James Travis, formerly Pathe branch manager in Toronto, would conduct arrangements for the big picture on the road. The picture was booked for the week of October 22 at Ottawa.

The information was also given that Regal Films would also handle the special, "For the Freedom of the World," released in the States by Goldwyn. This picture has to do with the famous American Legion of the Canadian Army.

No Changes in Winnipeg Pathe.

Winnipeg, Man.—Special representative W. A. Smerald, of the Specialty Film Import Company of Winnipeg, Man., writes to the Moving Picture World, correcting a misstatement in the issue of October 13, to the effect that there had been a change in the management of the local office of the company which is the distributor of Pathe. Manager R. S. Miller, the present manager, will continue in that capacity as heretofore. There is no reason for a change and no change has been contemplated.

Zone System of Distribution in Toronto.

Toronto, Ont.—Certain exchanges of Toronto are arranging to apply the "zone system" to their business of selling films to local theaters. This plan consists of dividing the sixty odd houses of the city into approximately twenty districts or zones, and to release a picture or serial to only one house in each zone. The system is also used to facilitate the work of the salesmen who are sent out to cover the various zones in their regular order. It also helps the exhibitor to know how he stands with regard to the release of any particular film. A blue print map is used for each feature or serial, and houses which have booked the feature are marked on this map. An exhibitor can thus see how the releases affect his own territory. These maps also serve to emphasise the distance between houses in opposite ends of the city. The exchange manager, by keeping a set of the blue print maps, can also see graphically at a glance how his salesmen are progressing with any picture and what territory has been covered.

New Loew Houses Here and to Come.

Toronto, Ont.—The brand new Marcus Loew theater in Montreal, Que., will be opened early in November, according to an announcement just made. The new Loew theater in Hamilton, Ont., will also be opened about December 1. Loew representatives have also looked over the London, Ont., field with a view to the establishment of a theater in that city in case Hamilton does not prove to be large enough for whole week shows. If a London theater is built, the London and Hamilton houses would split. Marcus Loew is also contemplating the erection of a new house in Ottawa, the Canadian capital. The Loew theater in Toronto is a gold mine.

"Lone Wolf" in Winnipeg.

Winnipeg, Ont.—"The Lone Wolf," the first special to be released by Griffin Pictures of Toronto, made its appearance at the Walker theater, Winnipeg, during the week of October 15. This was the first booking in Western Canada secured by the new exchange, and is the forerunner to the opening of the company's branch in the Manitoba Capitol.

New Grand at Montreal Raises Prices.

Montreal, Que.—Claiming that the New Grand theater was paying more for pictures per seat than any other house in Canada, the management of this theater made an increase in the admission prices to start Sunday, October 7. A statement was issued that the management did not want to lower the quality of the productions, and, further, that the new scale would include the cost of the amusement war tax. The evening orchestra floor price is now 25 cents, with the balcony 15 cents. The whole house for matinees is 15 cents, including war tax.

Red Cross Benefit at Crown Theater.

Toronto, Ont.—The Withrow Mothers' Club, of the Withrow Avenue Public School, Toronto, borrowed the Crown theater, Gerrard and Broadview avenue, and the theater's operator for two house after school on Tuesday afternoon, October 9, for a special benefit performance, the proceeds of which were added to a school fund for Red Cross supplies. The house was crowded with children to see the screening of the current feature. Messrs. Richardson and Redway, the proprietors of the house, which is a new fireproof structure seating 900 people, did the loaning.

Manager Hesse Loses Son in War.

Toronto, Ont.—Manager J. T. Hesse, proprietor of the Princess theater, Farnham, Que., has lost his son in the great war. The son, who enlisted as a private in the 176th Infantry Battalion, was killed in action in France. He was only twenty years of age.

Toronto.—Manager Brady, of the Madison theater, Toronto's finest uptown theater, had a big program for the week of October 15. For the first three days the feature was Metro's "The Slacker," and for the final three days of the week the attraction was the Ogden special, "The Lust of the Ages." This was the first release of the latter production in Canada by the Globe Films, Limited.

Hamilton Exhibitors Expect Higher Prices

War Tax Is Likely to Make 15 Cent Seats Imperative—Meeting of Exhibitors Called to Thresh Matter Thoroughly.

By Kenneth C. Crain, 307 First Nat. Bk. Bldg., Cincinnati, O.

HAMILTON, O.—Manager John Schwalm, of the Jewel and other local houses, in commenting on the tax to be levied on admission tickets to theaters and other place of amusement, intimated recently that it would probably result in bringing about an increase in prices from 10 to 15 cents. It will, of course, be necessary, he pointed out, to add at least the amount of the tax to the admission charges, and this will be so inconvenient, by making an odd amount, that exhibitors will probably take the easier course of making a slightly greater increase, thus taking care of the tax and at the same time partially meeting other increased expenses which they have to face. A meeting of Hamilton exhibitors will be held to discuss the matter and decide, if possible, upon a uniform course to be pursued.

Windsor Theater at Canton Formally Opened.

Canton, O.—The management of the new Windsor theater on Mahoning Road made the opening of the house an occasion of more than ordinary interest by the unusual expedient of having the mayor and other city officials on hand to make addresses to the first audience. Mayor Stolberg formally opened the theater, as a part of the opening exercises, and the National air was sung by the audience. Other city officials also made remarks. Special music was featured, and souvenirs were given to all ladies attending.

Final Piece of Ground for New Theater Secured.

Cincinnati, O.—The purchase of the final bit of ground needed to give control of all of the real estate east of the Bell block, on the north side of Sixth street, between Vine street and Lodge alley, indicates the progress made in the plans of the Palace Amusemnt Co., which is to build at that point one of the finest moving picture houses in Cincinnati. The company recently purchased the last lot in the parcel it desires on a basis of a valuation of $4,000 a front foot for 24 feet. It now has a tract fronting 125 feet on Sixth street, with a depth of 188 feet, giving room for an unusually large building. The structure to be erected will cost in the neighborhood of $500,000, according to Ben L. Heidingsfield, representing the L. B. Harrison estate, which is behind the company, and the front part of the building will be five stories high, and devoted to offices, thus giving a source of substantial revenue aside from the the ater.

Every Cincinnati Theater Boosts Loan.

Cincinnati, O.—Cincinnati moving picture houses, following the patriotic precedent set by them in previous campaigns for the benefit of the Government, are doing a very substantial work in the current campaign for the second Liberty Loan. Every house in the city is showing on its screen the special Liberty Loan photoplays produced by leading studios to hammer home the message to buy the bonds. The pictures are shown, of course, in addition to the regular programs, and are expected to do much to aid Cincinnati in over-subscribing its quota of $350,000,000. Local interest has been given an additional incentive by moving pictures showing prominent Cincinnati women engaged in work on behalf of the loan.

Marguerite Clark Coming to Cincinnati.

Cincinnati, O.—In response to a telegraph invitation extended by the Cincinnite Motion Picture Exchange the organization has been notified by Marguerite Clark, the famous Paramount star, that she will soon fix a date for a personal visit to Cincinnati for the purpose of assisting in the Liberty Loan campaign. Manager Lewis Foster, of the Paramount exchange, co-operated with Secretary Serkowich, of the Exhibitors' League, in extending the invitation and securing the unexpectedly favorable response from the popular star, who is a Cincinnati girl. Her telegram ran as follows: "Many thanks for the invitation to come to Cincinnati. I shall be glad to do whatever I can to help the Liberty Loan, and will let you know the exact day I will be able to be in the Queen City."

Interesting Film Notes from Ohio.

Cincinnati, O.—The Standard Film Service's local office, which handles southern Ohio and the greater part of Kentucky, reports continued success for the "Mutt and Jeff" animated cartoons, the doings of these perennially popular characters never failing to create amusement. Among the houses which are booking these pictures regularly are the Walnut and the Empress, of Cincinnati; the Lyric, across the river in Covington, Ky.; the Auditorium and the Midget at Dayton; the Strand at Louisville, and numerous other leading houses.

Lima, O.—The Faurot opera house is rejoicing in the possession of a magnificent new pipe organ of the make of the American Photoplayer Co., Oakland, Cal. The instrument replaces one of the same make installed three years ago by the Faurot management, then the best instrument to be had. The new player, however, embodies many improvements which have been devised in the meantime, and gives the Faurot one of the finest instruments to be had. It is operated by a skilled musician, and the management of the theater intends to make its musical programs important features.

Youngstown, O.—Manager E. E. Miles, of the Grand opera house, which was temporarily without engagements during the world's series games, made a hit with the public and incidentally had a very profitable business by installing a board on which every play in the great games was vividly shown.

Dayton News Letter

By Paul J. Gray, Alhambra Theater Building, Dayton, Ohio.

Making Patrons for Ideal Theatre.

DAYTON, OHIO.—John Seifert, who was with the Pathe, working from Cincinnati, and who made quite a success with that company, is now in Dayton to stay. He is managing the Ideal theater in this city as well as the East Majestic, a neighborhood house.

Mr. Seifert controlled a chain of eight theaters on the Pacific coast before going to the Pathe people and is well known in the west. He has already started plans for the complete remodeling of the Ideal. Mr. Seifert converted a house known as a "filler for a program" into a legitimate "Feature," inasmuch as the Standard Film one-reel picture, "The Zeppelin Raids over London," was advertised strong in the newspapers and did a big business while at the Ideal.

George Wilson, of the Standard exchange in Cincinnati, says that bookings are coming in fast through the running of the picture at the Ideal with such remarkable success. This task is even harder when one stops to think that B. F. Keith's theater, only two blocks away, was playing "The Retreat of the Germans" to big houses as an extra feature with a vaudeville show.

Mr. Seifert claims the East Majestic is also doing well under his management and he is to completely remodel this house also.

Youngstown Capital Buys Theater at Sharon.

Sharon, O.—The Robins Brothers, of Youngstown, and A. T. Shaughnessy, of Sharon, have sold to Messrs. Rainer, Gursch and Krouse, of Youngstown, the Morgan Grand theater, of Sharon. C. W. Lawford, who has been manager of the house for the past three years, will continue to manage it.

Pathe's Dayton Salesman Making Progress.

Dayton, O.—Since being appointed Dayton representative of the Pathe out of Cincinnati, Paul Allison has almost doubled the business formerly done by that company here. Mr. Allison is very well known in the Gem City. As he has lived in Dayton all his life. He is a very prominent figure in the social affairs given by the Dayton Exhibitors' League and takes an interest in all things that help the exhibitor whether it be in Dayton or any of the small towns surrounding it, for he "covers" these too.

One prominent exhibitor in Dayton declared that Mr. Allison is the most accommodating salesman he has met for some years, which is quite a boost for Paul, as this man manages one of Dayton's largest theaters, his name being withheld by request. Mr. Allison makes the announcement that about five new houses are to sign for the program when the new feature pictures that Pathe are to produce are put on the market.

Little Player Appears in Person.

Dayton, O.—Through the efforts of Manager Clay E. Brehm, of the Strand, moving picture fans in Dayton were recently given the pleasure of seeing in person little Violet MacMillan, of the Universal. Miss MacMillan filled an engagement at Keith's theater in Dayton, but the Keith management readily consented to have her appear also at the Strand. Mr. Brehm made her appearance especially interesting by arranging to run "Like Babes in the Wood," in which she recently appeared, having her appear in person in the same costume as in the photoplay immediately after it was run and give a short talk. Manager Brehm's ability to handle "stunts" of this sort, and to take advantage of such spendid opportunities for winning friends for the photoplay in general and for his house in particular is due to his long experience as a film man, and it enabled him to handle this particular affair with his usual skill.

"Madame Sherry" Shown.

Dayton, Ohio.—Members of the press, as well as several exhibitors, were invited to a private showing of "Madame Sherry" when it was presented at the "New Auditorium" here last week. This picture is controlled in Ohio by the Hoffman-Foursquare exchange in Cincinnati, who were represented by Paul E. Krieger. Mr. Krieger announced that as a result of the showing the Auditorium was to present "Madame Sherry" within the near future. All the exhibitors present seemed to think the picture very pleasing and negotiations have been opened for another Dayton house.

The Grand at Cincinnati is to run all of the Foursquare pictures, and also the Majestic at Springfield.

Dayton Trade Jottings.

Dayton, O.—The Auditorium here, in addition to presenting the World Film's regular program, has decided to exhibit the "Mutual Big Star" series and are playing Julia Sanderson in "The Runaway" this week. It might be stated that this picture is doing good business during its engagement here.

The Mutual representative, Mr. Shaw, was in Dayton all last week and seemed to be very busy explaining the new "Mutual Big Star" plan to Dayton exhibitors. On his return trip Mr. Shaw was accompanied to Cincinnati by John Seifert, manager of the Ideal and the East Ma-

jestic here, and John Lyons, manager of the Orpheum.

The Majestic, Dayton, is presenting Pathe's "Les Miserables" for the whole week to good business at advanced admission prices.

Owing to the success of Herbert Brenon's great production, "The Lone Wolf," at the Auditorium in Dayton, it being the opening attraction, Manager Gil Burrowes has decided to run all the Herbert Brenon attractions.

When not presenting either a Paramount or Artcraft picture the Strand in Dayton books a first run Selznick picture.

Illinois News Letter.

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

Empress Amusement Company Formed.

TAYLORVILLE, ILL. — The Empress Amusement Company, of Taylorville, with capital stock of $5,200, has been granted a charter in Illinois. The object of the company is to own and lease real estate for the purpose of operating theaters. The incorporators are Joseph A. Humphreys, Joseph R. McCarthy, and Josephine N. McCarthy. The Empress has been closed by McCarthy & Humphreys for remodeling. The program has been transferred to the Grand theater until the altered house is ready.

A Suit and a Proposed Theater.

Quincy, Ill.—A suit filed in the circuit court for James H. Andrews, of Kewanee, to secure possession of a tract of land in the rear of the Majestic theater from Ottis A. Mohrenstecher reveals his plan to erect a handsome theater on the disputed property.

American Theater Opened.

Quincy, Ill.—A large crowd witnessed the opening of the new American theater at Quincy, Ill. This theater was formerly the Bijou and Messrs. Smith and Brienig have completely overhauled and reopened the theater with a top-liner bill of vaudeville and pictures. Three performances a day will be the rule, that is, one matinee and two evening shows at 7.30 and 9 p. m.

Peter Pinkleman Gets Another Theater.

Quincy, Ill.—Peter Pinkleman, the moving picture magnate here, has added another theater to his string, having taken over the Princess, one of the largest film houses here from the Mercantile Bank, who had taken it from Stanople Co., the former lessees, owing to failure to meet payments due on notes. This theater gives Pinkleman four houses, the Gem, the Savoy, the Family and the Princess. The houses are using Triangle, Mutual, Butterfly and Universal features. Business is good.

Roseville, Ill.—Tenfel & Pfetcher, who conduct a moving picture show in Browning, have purchased the equipment of the Isis theater, and reopened it Oct. 17 as a photoplay house.

Joliet, Ill.—The Princess theater had "The Wreckers," made by Joliet actors, for three days.

In Michigan with Exhibitors.

Owosso, Mich.—The agitation against moving pictures which began with a movement to stop the Sunday shows has reached the stage of a definite action toward securing local censorship. Petitions asking for the creation of a local board hav been filed with the city commission.

Lansing, Mich.—Although there is a new management at the Strand theater, there is only a slight change in initials. F. B. Hall succeeds B. F. Hall. They are not relatives.

Morenci, Mich.—The new Temple theater in the Odd Fellows' building has been opened by Charles Auble. It will be operated with five and ten cent admission.

New Cleveland Wage Scale for One Year

Agreement Between Exhibitors and Operators Allows a Flat Rate of Sixty-two and One-half Cents an Hour—Four Hours a Minimum Performance.

By M. A. Malaney, 218 Columbia Bldg., Cleveland, Ohio.

CLEVELAND, OHIO.—The exhibitors and operators of Cleveland have come to an understanding upon the wage question for operators by fixing a wage of sixty-two and one-half cents an hour.

This arrangement is for one year and is a new idea in the payment of operators' wages, as heretofore there was a different schedule for down-town houses, theaters which have matinees and evening performances and also theaters which are open only in the evening. Operators were paid salaries.

The new wage is flat, except that a minimum of four hours a performance is stipulated. There is less than a dollar increase by the week for evening shows, while others will have their operators' expense increased from three to six dollars.

Wolfberg Exchange Announces "Today."

Cleveland, O. The Wolfberg exchange, which opened in Cleveland last week, announces it has secured the rights on the Peggy Hyland series of pictures and other features, including Florence Reed in "Today" and Robert Warwick in "The Mad Lover."

Harris P. Wolfberg, the Pittsburgh picture magnate, was in Cleveland, arranging the opening of the offices, which are in charge of Thornton M. Eckert, who formerly was manager for the General Film Co. at St. Louis. The new exchange is located on the third floor of the Sloan building, a new structure adjoining the Standard theater, in Prospect avenue.

Soldier Dolan Says "This Is the Life."

Cleveland, O.—Paul Apple, house manager of the Erie theater, Cleveland, has received a letter from Albert Dolan, former operator at that house, who now is at the Chillicothe National army camp. He says:

"This is the life. The boys can say what they like, but I'll stay here. You don't have to buy clothes, and you get a room and a meal ticket for 'the duration of the war'."

Architect Yost on Vacation.

Cleveland, O.—Arthur C. Yost, of the firm of Richardson and Yost, Cleveland theater architects, is enjoying a few weeks' rest after his strenuous six years building theaters in Ohio. Mr. Yost planned the Liberty, Mall, Gordon Square, Knickerbocker, Olympic, and other large theaters of Cleveland, and the Pastime, Akron and the Alhambra, Cuyahoga Falls.

Wants Another Cleveland Theatre.

Cleveland, O.—Marcus Loew was in Cleveland and Toledo last week. He came to inspect the Stillman theater, and for the opening of his new house in Toledo, formerly the Valentine.

Loew said he was looking for another large theater in Cleveland and if he cannot get what he wants, he will build one. Jack Kuhn, the Stillman manager, has gone to Toledo to open the new house and is succeeded by Lawrence Beatus.

J. C. Flynn Goes to Australia.

Cleveland, O.—J. C. Flynn, until recently manager of the Cleveland General Film branch, will leave Saturday, October 20, for Australia, where he will be the representative for Goldwyn in the antipodes.

Mr. Flynn resigned two weeks ago and announced he was going with Goldwyn. He left for New York immediately and accepted the position offered, which was to go to Australia, open up offices there and "put over" the Goldwyn pictures.

Mr. Flynn spent the week here saying good-bye to his friends. Mr. and Mrs. Flynn go to San Francisco from Cleveland, where they will embark upon their 21,000-mile journey.

Notes from Ohio Theatres.

Cleveland, O.—The Strand theater, Akron, has booked two pictures from the Masterpiece Attractions, Cleveland, for week runs. They are "Redemption," with Evelyn Nesbit, for the week of October 14, and "The Garden of Allah" for the week of November 4. Manager Winters has made several improvements at his house.

Cleveland, O.—Cleveland picture theaters are aiding the policemen and firemen of that city in their campaign to have an eight-hour law voted favorably upon at the coming election, November 6.

The theaters are running slides, asking patrons to vote for the proposed law. Cleveland police and firemen are virtually on duty 24 hours, as they are subject to call any time, besides doing actual duty ten and twelve hours a day or night.

Northwest Theater Jottings.

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

Interesting Wisconsin Notes.

OSHKOSH, WIS.—Julius Stern, of New York, president of the L-Ko Motion Picture Company, has been visiting his old home town.

Oshkosh, Wis.—The Orpheum theater co-operated in a local safety first campaign by showing accident prevention films.

Chippewa Falls, Wis.—The Lyric theater has changed its admission to 5 and 10 cents.

Hustesford, Wis.—Felix and Albert Roeseler have sold the moving picture theater here to George Roethke and William A. Kruger.

Random Lake, Wis.—Jack Anton, proprietor of the Princess theater at Plymouth, has opened a moving picture theater in the village hall here, giving performances one night a week.

Newslets from the Dakotas.

Witten, S. D.—New projection apparatus has been installed by Mystic theater.

Fargo, N. D.—McCarthy Bros. have sold the Isis theater to Floyd Junkin, who for some time has been associated with them in managing the houses. William McCarthy, who has been in charge of the Isis, has gone to Aberdeen.

In Nebraska.

Wilber, Neb.—The Opera House has been rented to J. M. Van Auken.

North Bend, Neb.—E. J. Myers has sold the Lyric theater to A. D. White.

We must all
SPEND LESS
and
SAVE MORE
and
HELP OUR
COUNTRY
by
BUYING
LIBERTY BONDS

Louisville Theaters Get Many Patrons

Soldiers Often Prefer City Shows to Official Entertainments Furnished at the Camps—No Private Concessions in the Reservation.

By Ohio Valley News Service, 1404 Starks Bldg., Louisville, Ky.

LOUISVILLE, KY.—The general prosperity that was promised Louisville with the location of the camp for drafted soldiers in the immediate vicinity has overwhelmed the city; the seating capacity of all picture theaters is nightly taxed to the limit. At Camp Taylor picture shows are being operated by the Government officials, and though these are well received, they do not fill the desire of the soldiers who want to "come to town." In view of the entertainment facilities planned by the government, an order has been issued that no concessions will be granted within the camp limits for privately-owned amusements or recreation. Wherever possible, however, government ground adjacent to the camps or cantonments will be opened to private motion picture houses and the like, under the control of the military authorities.

The concessions on government ground will be sold on a cash or percentage basis, the proceeds to be applied to the expenses of institutions having to do with the welfare of the troops within and without the camps. Foundations for the main theater have been laid and it will be completed in November. The theater will seat several thousand soldiers.

Neighborhood Protests Against Cheap Films.

Louisville, Ky.—At a recent meeting of the Highland Civic League held in the Highland Branch Library, an important issue discussed was the request for the league to join the Highland Mothers' Club in a protest against the type of motion pictures now being shown at the Highland motion picture theaters. The appeal was presented by Mrs. J. W. Oliver and the matter was turned over to the grievance committee. The motion picture industry would be greatly strengthened if exhibitors would not book cheap or questionable productions in such districts.

Chairman Lee Goldberg Kept Very Busy.

Louisville, Ky.—Lee Goldberg, manager of B. F. Keith's photoplay houses in Louisville and chairman of the war committe which is conducting the Food Conservation campaign among the moving picture shows, has been put to a great amount of added work by the postponement of the campaign for one week. Pledge cards and notices were sent to all the exhibitors in Kentucky soliciting their co-operation, and the postponement of the campaign necessitated the sending of a second series of notifications. Mr. Goldberg has been kept busy answering letters of inquiry relative to the details of the campaign and has received many letters which show the fine co-operative spirit which moving picture men are showing in handling the work. Four-minute speeches are being delivered at the night shows in Louisville by popular local lecturers dealing with both the Food Conservation work and the Liberty Loan campaign. Slides urging the buying of Liberty Bonds are being shown at every performance.

Business at Negro Theaters Good.

Louisville, Ky.—Business with the negro theaters has picked up to the extent that the Ruby theater on west Walnut street, has been remodeled and reopened for business. Several new electrical fixtures were added.

Children's Shows Again Succeed.

Louisville, Ky.—The first showing this fall of the free Children's pictures at the Strand theater resulted in a complete success. The pictures have been indorsed by the Parent Teachers' Association and the two shows last Saturday were attended by large crowds of "kiddies." "Paul Revere's Ride" and "Putting the B in Herbert" were the two pictures shown. Four members of the Louisville Board of Censore acted as chaperons.

Company Formed for Camp Theater.

Louisville, Ky.—The Preston Amusement Company has filed articles of incorporation with a capital stock of $10,000, divided into 200 shares. The incorporators are Emile Pragoff, John W. Brooke and Lawrence S. Leopold, each holding three shares of stock. The authorized debt limit is placed at $10,000. It is understood that the new company plans erection of a theater at Camp Taylor, to be of brick, and to cost in the nighborhood of $20,000, the theater to be of a permanent nature, but the building so constructed that it could be utilized for other purposes in case the camp is not permanent.

Theaters Feel Scarcity of Musicians.

Louisville, Ky.—The war and draft have caused a severe scarcity of musicians and many theaters over the State are now using only an organ or piano where before a full orchestra was employed. Some of the finest musicians in the country are now in the army, which makes it difficult for the theaters in the smaller towns to have a full orchestra.

Notes of Interest from Louisville.

Louisville, Ky.—The Loop theater, at Camp Taylor, which is temporarily under canvas, has been crowded at each performance. Moving pictures and musical comedy are being run at the daily matinee and two evening performances.

Louisville, Ky.—A building permit has been issued to the Majestic Theater Co., covering $500 worth of remodeling to be done on the building in which the theater is located. The plans were drawn by Joseph & Joseph, architects, and the work by A. Markham & Co., contractors.

Louisville, Ky.—A. C. Farrel, manager of the local branch of the Central Film Service Co., recently returned from a business trip to Russellville and Bowling Green, Ky., during which he visited a number of the moving picture houses in the central part of the state. Mr. Farrel made several bookings for the new Universal serial, "Red Ace."

Louisville's Sunday Shows Are Safe

Sabbath Opening Cases Against Keith's Theater and Other Concerns Dismissed—The Need of the Shows to Wage Earners Marked by Attorney General.

LOUISVILLE, KY.—The crusade to close amusement places and general retail establishments has come to an end in Louisville, and no further trouble is likely to come up. Following the recent dismissal of cases against the Keith theater, the West Broadway theater and a number of tire concerns, auto houses, etc., in which County Attorney A. Scott Bullitt refused to prosecute, speculation was rife as to whether similar cases would be treated in the same way, the prosecutor stating that he felt that they would, although he could not be bound by any opinion at the time.

Two cases, which were not included in the recent dismissal, came up on Monday, October 8, and upon motion made by the County Attorney, Magistrate Wheeler dismissed two cases, consequently a number of other cases were dismissed along with them, the County Attorney asking the court to wipe the remaining cases from the docket, and stating that similar cases would be treated in the same way.

Mr. Bullitt is quashing all Sunday closing cases as fast as they come up, and indications are that the Sunday closing backers will give up the reform movement, and let the matter rest, as there appears to be absolutely no chance of getting the courts to take action on any such cases, at least not as long as Mr. Bullitt has anything to say about the matter, and the latter is too broad a man to get down to petty scrapping over whether a theater has the right to sell a ten-cent admission ticket or not.

Minneapolis News Letter

By J. L. Johnston, 719 Hennepin Avenue, Minneapolis, Minn.

Another Managerial Change.

MINNEAPOLIS, MINN.—Variety, they say, is the spice of life. We have plenty of it within Minneapolis film row. The past week has kept up the reputation of the Row for liveliness by bringing into the select circle a successor to George Law, manager of the Mutual exchange, 16 N. Fourth street.

George was a veteran. He came here one whole year ago from the General exchange at Winnipeg, and even the worst of local film gossips thought he would remain at the helm of the Mutual for some time to come, but—on Monday last, Dan Donnelan was found in Mr. Law's old chair, smiling and announcing that he was here to do his "derndest" and that he expected to build up the business, and everything. To say the least Daniel looks as if he is able to do all he says and out Seattle way where M. Donnelan used to hold forth at the Vitagraph his record was extraordinary, according to reports.

Mr. Donnelan has appointed D. N. Koralos, formerly with Pathe, cashier at the Mutual, and N. P. Epperly, traveling auditor for the Mutual, and O. B. Hanson, efficiency man, are assisting Dr. Donnelan in beginning his "big drive." Mr. Law has gone East where he will enter the film field.

Edward Brehaney Made a Sergeant.

Minneapolis, Minn.—Edward Brehaney, formerly connected with Elliott and Sherman here, has been appointed a sergeant in the new national army, according to reports brought back from Fort Dodge by Mr. and Mrs. John Brehaney.

Burton Raps Slacker Exhibitors.

Minneapolis, Minn.—Prof. Marion LeRoy Burton, interviewed by the World correspondent, had the following to say regarding the displaying of food conservation slides in theaters of the Northwest: "Some time ago the theater men said they would gladly assist the government in any way possible. Investigation has proved that a good many are not running the slides on food conservation recently sent to them by our publicity committee. The exhibitors who refuse to show these slides will be blacklisted by our investigating committee, for if they will not assist the government in conserving food they are no more or less Pro-German. It costs them nothing to run these slides, certainly they can 'do this bit' for the government that can deprive them of their existence."

Prof. Burton, president University of Minnesota, is in charge of the publicity drive behind the food conservation program.

Two Bill Harts in Competition.

Minneapolis, Minn.—William S. Hart received some mighty good advertising here last week when Manager James A. Keough, of the Lyric, showing "The Narrow Trail," competed with Manager

Charles G. Branham, of The Strand, showing "The Cold Deck." There was a merry fight for business between these two raging managers for several days and the result looked much like a draw. Both pictures opened ahead of schedule and the fight was on.

Minneapolis Exchange Newslets.

Minneapolis, Minn.—G. Morgan has been appointed booker at the Vitagraph exchange, to succeed George Fosdick, now at Universal. Art Tonn has been made Mr. Morgan's assistant.

C. I. Ramsdell, former manager of the General exchange at Omaha, is visiting Manager Stombaugh at the Standard exchange here.

Frank Woskie is now on the road for the local General exchange.

E. Oddy Freedman, returning from Minnesota's Iron Range district, has gone into the Dakotas to talk about Supreme exchange features.

Governor Malone is once more en tour for the Metro.

J. Earle Kemp, of the Westcott exchange, is in New York City for two weeks, to be devoted to business and reading world's series box scores.

T. A. Burke, also of the Westcott exchange, has announced that a third "Intolerance" company will leave Minneapolis Oct. 20 to begin a tour of Southern Minnesota the following day. Daniel Wright will be manager of this show.

Following an automobile accident in which his arm was broken J. A. Bradley has resigned from the sales force of the Laemmle exchange here and will leave shortly for Sioux Falls, S. D., where he will take over the Metro business in that territory as soon as his salary wing is in shape to write contracts. Mr. Bradley has become very popular about Minneapolis.

Fred S. Meyer, of the Laemmle exchange, is in Southern Minnesota, giving private showings of "The Man Without a Country," Jewel production. The big feature will begin a week's run at the Minneapolis Strand October 28, backed by a big newspaper campaign, also 60,000 school children.

IN DETROIT.

A. J. Gilligham Celebrates.

Detroit, Mich.—A. J. Gilligham, owner of the Empire theater, Detroit, a chain of theaters in Grand Rapids, and for many year manager of the General Film Co., recently celebrated his 50th birthday.

No man in the amusement business of Michigan is better known than A. J. Gilligham, whose affiliations with the theater dates back over ten years. He was practically the first exchange manager in Detroit, either for any established concern or as an independent operator.

A. J. Gilligham.

He has always been a friend of the exhibitor. In time of trouble, or whenever any state legislative or city ordinance matters were before the industry, Mr. Gilligham could always be relied upon to do more than his share in helping to solve them. He not only gave such matters his moral support, but also his financial support.

The World extends Mr. Gilligham its very best wishes and hopes he will live to enjoy many more birthdays.

Fraudulent Billboard "Ads" Deplored

Some Exhibitors in Detroit Feel That Use of Misleading Titles on Billboards Tends to Bring the Whole Business Into Discredit.

By Jacob Smith, 718 Tree Press Bldg., Detroit, Mich.

DETROIT, MICH.—We believe it appropriate at this time to mention the fact that on two cocasions lately Michigan exhibitors have been discovered as "fraudulent advertisers." By that we mean, they have taken the names of features (playing opposition houses) and used the name as a descriptive caption for their feature, trying to get business on the strength of the feature at the opposition house. For instance ,a theater advertises "Enlighten Thy Daughter" at advanced prices. The opposition comes along with some sex picture and advertises like this "Enlighten Thy Daughter by having her come to our theater tomorrow night and see 'The Girl Who Wouldn't Care" or something like that. The picture called "Enlighten Thy Daughter" is the name of a picture owned in Michigan by John H. Kunsky, but some exhibitors, to fight opposition, have put the words in bigger type than their feature in order to draw trade. After all, exhibitors who will stoop to this kind of tactics are not destined for long in the picture business. Imagine how patrons must feel to go into a theater and expect to see one picture and find that something else is given them. It hurst not only the theater doing this sort of thing but the film industry.

Hal Smith to Have Charge of Drury Lane.

Detroit, Mich.—Hal Smith, recently selling Foursquare pictures out of Cincinnati, has returned to Detroit to assume full charge of the Drury Lane theater. In connection herewith we might also state that George W. Weeks has severed all connections with the theater.

Wm. Geletzke Succeeds Bert Williams.

Detroit, Mich.—William Geletzke has been appointed manager of the theaters operated by the Henry S. Koppin Co., Detroit, succeeding Bert Williams. "Bill" has been with the company since its inception five years ago.

More Exchanges in New Film Building.

Detroit, Mich.—Every week sees more exchanges moving to the new film building. So far the Mutual, Pathe, Jewel, George Kleine, Bluebird and Fox are located there. Others will move around November 1st, and by December 1st practically everybody will be there. This week a deal was consummated whereby Artcraft-Paramount will occupy one-half of the entire fifth floor. The Triangle will continue at 73 Broadway, while the Metro will move to the fourth floor of the Madison theater building.

Those who have visited the new film building say it is better than anything of its kind in the country, being strictly fireproof in every sense of the word.

Metro Opens Branch at Escanaba.

Escanaba, Mich.—To facilitate shipments to exhibitors in northern Michigan, General Manager George N. Montgomery, of the Metro-Madison exchanges at Detroit, announces that an office has been opened at Escanaba, which is in charge of Charles C. Rhodes.

Managerial Change at the United Branch

Detroit, Mich.—L. J. Gardiner, formerly of the Gardiner Theater Equipment Corporation, has been appointed manager at Detroit of the United Theater Equipment Corporation, succeeding Ray J. Branch. The change became effective Oct. 15.

Select Exchange Opens in Detroit.

Detroit, Mich.—Select Pictures Corporation has opened a Detroit exchange at 906-907 Peter Smith building, in charge of W. D. Ward. This was the result of a visit last week by Sam E. Morris, field representative for Select Pictures. Manager Ward is well known in the film business in Michigan, being formerly with the Mutual and Unicorn, and more recently as salesman for Pathe in Detroit.

Northern Michigan News.

Ironwood, Mich.—The Fulton Amusement Co. of Ironwood has been incorporated for $10,000.

Marquette, Mich.—Ray Zerble, formerly manager of the Marquette opera house, is now with the aviation corps in France, and the letters he is writing home are so interesting that one of the local newspapers is publishing them.

Marquette, Mich.—Doc. H. S. Gallup, general manager of the Delft Theater, Inc., Marquette, writes that he will be in Detroit sometime in November and will surely call at the World office.

Escanaba, Mich.—The big pictures now playing or being booked in the Northern Peninsula of Michigan are: "A Daughter of the Gods," "The Honor System," "A Mormon Maid," "Within the Law," "Womanhood," and return engagements on "The Birth of a Nation."

Calumet, Mich.—The Royal theater, Calumet, is now playing an All-Artcraft-Paramount program.

Calumet, Mich.—A 12-piece orchestra is a feature of the Calumet theater, operated by John Cuddihy. Each member of the orchestra is also a member of the famous Calumet-Hecla mining band.

Laurium, Mich.—Bert Diehl, well known in Wisconsin film circles, is now manager of the Lyric theater in Laurium.

Notes of Interest from Detroit.

Detroit. Mich.—Elmer Brient has been appointed manager of the serial and short-reel department of the Detroit exchange of Artcraft-Paramount.

Charlotte, Mich.—C. C. Newman has sold his Arcade theater to F. R. Hancock, Detroit, Mich. W. C. Preller, former Triangle manager, is now selling insurance.

Bob Cotton, World manager in Detroit, reports that extra days are being taken by nearly every exhibitor holding a World contract.

Harry Angell, World salesman in Detroit, is rounding out his fourth year.

George J. DeBute, Mutual manager in Detroit, reports that business is on the boom. He has taken on many new theaters lately that never before would listen to a Mutual contract. In Detroit, the Miles theater plays a Mutual feature every week for seven days. The Mutual exchange was the first to move into the new film building.

"We underestimated the popularity of Billy West Comedies," said Jesse Fishman, manager of the Standard exchange, Detroit, Mich. "They are booking faster that we can handle them."

Charles L. Jibulo is a new salesman with the Metro in Detroit.

John H. Kunsky of Detroit has purchased for Michigan a number of two-reel and five-reel features, which have W. S. Hart as the leading attraction.

George C. Hofman, now operating the Home theater, on Chene street, Detroit, is having plans drawn for a new 1,500-seat house which will be erected in the same block.

Dawn Masterplay Buys "The Whip."

Detroit, Mich.—The Dawn Masterplay Co., 204 Owen building, Detroit, which already has purchased "Redemption" and "Wrath of the Gods," announces having added "The Whip," which it will control for the state of Michigan.

A Week's News in Kansas City Filmdom

Another Big Convention Hall Show for "The Man Without a Country"—Exhibitors Eager for the Liberty Loan Film—Changes in the Trade.

Kansas City News Service, 205 Corn Belt Building, Kansas City, Mo.

KANSAS CITY, MO.—The Jewel exchange in Kansas City, Mo., has booked the picture, "The Man Without a Country," to the Kansas City Star for two days, November 3 and 4. There will be four showings each day in Convention Hall with four prints of the picture and eight machines in operation at the same time. This is to be for the benefit of soldiers. Frank Newman, manager of the Royal and Regent theaters, will probably have charge of the exhibition, which will be conducted in a manner similar to that of "Snow White," which was booked to the Star last fall for the benefit of the children of Kansas City. A forty-piece orchestra will furnish music throughout each showing of the picture.

Exhibitors Eager to Show Liberty Bond Films.

Kansas City, Mo.—That the exhibitors in the Kansas City territory are really behind the government is proved in the response to letters mailed them by Richard Robertson, manager of the local Goldwyn office. Mr. Robertson sent out 1,000 letters to the exhibitors in this territory, and within a few days after the mailing received a flood of answers, with a result of 600 bookings on one of the pictures prepared by the Treasury Department and released by Goldwyn. This company was assigned to distribute one of the five pictures made to boost Liberty Bond sales. All the exhibitors were very enthusiastic in their responses, which were in the form of letters, telegrams and personal calls.

Changes in Territories by Select.

Kansas City, Mo.—The Select Pictures announces the following changes in the territories handled by the mid-west exchanges. The northern Iowa territory goes to the Minneapolis, Minnesota, office; the eastern Iowa to the Chicago office, both of which have in the past been handled by the Kansas City office. The Des Moines office of the company has been moved to Omaha, Neb. This office will handle central and western Iowa and central and eastern Nebraska. Western Nebraska will be handled through the Denver office. St. Louis has been changed from an agency to a branch office, and will have the eastern Missouri territory as well as the city of St. Louis. Kansas City will have a part of Northern Oklahoma, which was formerly cared for by the Dallas office.

Select Pictures Salesmen Announced.

Kansas City, Mo.—The Select Pictures Corporation announces that F. L. Sherrick, Joseph Levy and Harry Mitchell Weinberg are the salesmen to handle the Select Pictures on the Kansas City territory.

J. L. Shipley Will Represent Goldwyn.

Kansas City, Mo.—John L. Shipley has been made special representative of the local Goldwyn office and will work out of Kansas City under Richard Robertson. He will do specialty work on "The Manxman," the Rex Beach subjects, and others. He has been connected with A. H. Blank, at the Garden theater, Des Moines, Iowa, in the capacity of publicity manager, and was also an important factor in the old Mid-West Film Corporation. He is widely known in this territory.

Booklet-Program Winning Its Way.

Kansas City, Mo.—The Kansas City Feature Film Co. has now put its theater booklet-programs in many of the houses in this territory. This has eight pages, embracing such things as stories about the stars, coming productions, cuts, and present and future programs. The program of pictures is arranged for the individual theater, but the remainder of the booklet is the same for all. They are printed in Kansas City, being edited by C. L. Matson, publicity manager of the company. Exhibitors throughout the territory handled by the Kansas City office are using them in lots from 1,000 to 5,000 a week, as the program is issued each week. The publication has been in effect for the last six weeks, but changes have been made from time to time, until the present high plane was reached, from which there will probably be no further change.

M. H. Field Now Heads Jewel Office.

Kansas City, Mo.—M. H. Feld has been made manager of the Kansas City Jewel office, replacing M. R. Ward. The change was made by H. M. Berman of the New York office.

Notes of the Kansas City Trade.

Kansas City, Mo.—H. K. Lomborn, general manager of the Longacre Distributing Company, New York City, visited at the Kansas City offices of the company October 9-13.

A. W. Friemel, western Kansas salesman for the Kansas City Feature Film Company, has returned to the Kansas City office of the company after being out on his territory for two weeks. He will remain in the Kansas City office for the time being.

D. O. Reese, manager of the Universal Film and Supply Co., George Boles, manager of the local Bluebird office, and Howard Jamerson, of the Pathe office, all of Kansas City, attended the convention of the Kansas State Exhibitors' League, which will be held October 15-17.

C. E. Schurtliff, general sales manager of the Select Pictures Corporation, New York City, was a visitor in Kansas City this week. While here he conducted a sales meeting of the salesmen working out of the Kansas City office, held October 14.

P. J. Swift, manager of the General Film Company, spent three days this week visiting dealers in Kansas and Missouri.

L. D. Balsley, manager of the Kansas City office of the Standard Film Corporation, had great success with Billy West comedies in a week's trip over Kansas City territory.

The World Film announces that "The Burglar," featuring Carlyle Blackwell, will be released the second week following "Rasputin, the Black Monk," in six reels. This picture will be on the regular program.

Loew Interests Open Chattanooga Theater

Latest Addition to String of Southern Loew Theaters Opens October 15—Pictures and Vaudeville at 10-20 Cents, Matinees, and 15-25 Cents, Evenings.

By J. L. Ray, The Benner, Nashville, Tenn.

CHATTANOOGA, TENN.—Adding to the long string of Marcus Loew houses already established in the South, the Loew theater, of this city, opened its doors to the public on October 15 under most favorable circumstances. The building has been used for theatrical purposes for some time, but has been thoroughly remodeled and put in suitable shape to care for the high class Loew attractions.

Both pictures and vaudeville will be shown, the series of moving pictures entitled "Loew's Current Events" being one of the photoplay features. In addition to the current event pictures comedy reels will be shown in connection with the vaudeville program. The house has been entirely modernized from pit to dome, and presents a handsome appearance. Chattanooga theatergoers are well pleased with the scale of prices, which will run 10 and 20 cents afternoon, and 15 and 25 nights.

It is proposed to make the house conform to the standard set by other Loew theaters over the country, and the management has assured the public of high class shows throughout the entire winter season. It is possible that the house will remain open next summer to show moving pictures.

Crowds Flock to Sunday Shows.

Memphis, Tenn.—The public has voiced its approval of Sunday moving pictures in an enthusiastic manner. Since the order was issued by City Judge Lanier to the effect that Sunday shows may run without molestation by the authorities, providing they donated their profits to charity as in the past, crowds have packed the houses on the Sabbath. The people wanted Sunday pictures, and after a severe fight the picture men of Memphis have finally succeeded in their efforts to give them to the public even though without profit to themselves other than helping to cut down expenses through seven day operation instead of six. All profits are being turned over to the Associated Charities, there to be applied to a worthy cause.

A. H. Kaufman Gets Oro Films.

Memphis, Tenn.—Kaufman Specials announces that the new Oro features, which will be released once a month beginning November 1, have been secured for distribution in Tennessee, Louisiana, Mississippi, Alabama and Arkansas. These pictures are being produced by the Isadore Bernstein Company, the first seven being based on the "seven cardinal virtues." The first three are entitled "Loyalty," "Destiny," and "Humility," and are of the clean type throughout. In addition to the territorial rights, Manager A. H. Kaufman states that the prints will cost extra.

Manager Wassman Issues Warning.

Nashville, Tenn.—Word having come to Manager W. H. Wassman, of the Knickerbocker, that his exhibition rights were about to be infringed upon in showing the picture, "Fighting Odds," starring Maxine Elliott, for which he had paid a big price, and that another company proposed to show this picture in competition to the Knickerbocker, of which he is manager, he proceeded to issue a warning through the press to the effect that all infringements would be vigorously investigated and prosecuted. As a result the picture was shown only at the Knickerbocker.

Shows "The Slacker" for Entire Week.

Nashville, Tenn.—The Crescent Amusement Company is running "The Slacker" at the Fifth Avenue theater for the entire week of October 15, and from the initial crowds on Monday there is every promise of a big week. The picture has been extensively advertised, and there is much talk about it on the streets. The company's big electric flag has been placed in the Fifth Avenue lobby during the run of this patriotic picture.

Knitter Ropes Man in Show.

Nashville, Tenn.—In an uptown theater last Saturday night an enthusiastic knitter of soldiers' garments found her way into a moving picture theater, knitting and all. After being seated for a few minutes the man beside her rose up to leave. He marched down the aisle wrapped up in the knitting yarn to the delight of the audience and the utter ignorance of the knitter, who had become equally wrapped up in the picture. She

was game, however, and proceeded to go down the aisle and rewind her knitting, while the victim of the entanglement made a break for the door.

Theater Parties Tendered.

Nashville, Tenn.—One of the most entertaining features of the Southern Appalachian Good Roads Convention, which meets in Nashville October 16-19, is the free amusement tendered the delegates by Nashville's moving picture managers. Tony and Harry Sudekum have arranged a theater party for the members on Wednesday night at the Princess theater, where a combination picture and vaudeville show will be given. W. H. Wassman will also entertain the good roads men at the Knickerbocker, where a high class picture will be shown.

Fresh Air at Empire Theater.

Montgomery, Ala.—The Empire theater of this city prides itself on its fresh air ventilation system. The Empire has a circulation plan which keeps the auditorium always filled with ice cold air, and in cold weather this cold air is reheated, which brings it to the proper temperature for body comfort. The system is quite expensive, but has meet with popular favor at the hands of Montgomery's patrons.

Admission to the Empire is only ten cents, and pictures of the highest quality are shown. The house opens at noon each day, and music is provided alternately by a huge pipe organ and a symphony orchestra.

War Films at Birmingham House.

Birmingham, Ala.—In addition to its regular five-act vaudeville program, the Lyric, of this city, is making a specialty of running war pictures between the shows and before the stage work begins. "The Battle of the Germans at the Arras," in five episodes, is an addition to the program, which entails no extra cost upon the patrons. One reel will be shown this week, two next week, and two the following until the entire subject is projected.

IN ATLANTA, GA.

By A. M. Beatty, 43 Copenhill Ave., Atlanta, Ga.

Atlanta's Four Minute Men Form.

ATLANTA, GA.—Captain Harrison Jones, of Atlanta, is state chairman for Georgia of the Four Minute Men, and Senator Walter P. Andrews is the local chairman for Atlanta and Fulton County. Senator Andrews is now busy organizing his corps of speakers for the fourteen theaters that come within his jurisdiction, and on a near date the Four Minute Men will make their simultaneous appearance in all the motion picture theaters in this section.

W. L. Schmidt Traveling for Paramount.

Atlanta, Ga.—W. L. Schmidt is now traveling representative for the Paramount and Artcraft pictures, with headquarters in New Orleans, La.

He was formerly manager of the Savoy theater, Atlanta, and is making a success of his new venture.

Film Showing James Whitcomb Riley.

Indianapolis, Ind.—What is believed to be the highest price ever paid for the rental of a motion picture film was that paid recently by the Circle theater to the Coburn Photo & Film Company, of this city, for the rental of the last motion picture made of James Whitcomb Riley, Indiana's beloved poet. The picture was made two years ago, Sunday, October 7, the anniversary of the poet's birth.

The film, which is barely ten feet in length, was exhibited Sunday, October 7, at the Circle theater in tribute to the Hoosier poet, and the price of $25 was given to the Coburn company on that one day in order that both the theater and Mr. Coburn could turn the receipts over to the Riley Ambulance Fund, which is being fostered by the Indianapolis Star.

Hoosier Exhibitors Plan Patriotic Ball

Exhibitors Arrange Dance With Many Bright Stars Present—Tomlinson Hall on October 20—For Benefit of War Publicity Fund.

From Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

INDIANAPOLIS, IND.—Lovers of photoplays in Indianapolis and vicinity are going to have an opportunity to see and meet some of their favorite screen stars, Saturday night, October 20, at a big reception and dance at Tomlinson hall, according to an announcement made this week by Frank J. Rembusch, president of the Indiana branch of the American Exhibitors' Association, which will have charge of the affair. Mr. Rembusch says that at least ten prominent film stars from some of the big eastern studios will be present.

The proceeds of the affair will be turned into the motion picture men's war-publicity fund, which is being used to purchase slides, posters, etc., to aid State Food Commissioner Barnard and the Indiana State Council of Defense in the efforts to make "conservation week"—which will be observed throughout Indiana from October 23 to 28—a big success. It is the aim of the exhibitors to co-operate in every possible way to acquaint the people with the real seriousness of the war and to help along in the various war movements.

The Hoosier exhibitors have been put to considerable expense in aiding the state authorities in a publicity way and for some time have been trying to decide on some plan with which to raise money for a war-publicity fund. At a recent meeting of the directors of the state organiaztion it was agreed to give a big dance and reception and to have a number of noted screen artists present as an added attraction.

Mr. Rembusch immediately got busy and sent out invitations to the various screen stars, notifying them of the "big event." He has been rewarded for his efforts by receiving notices of acceptances from the following: Little Mary McAllister, Madge Evans, Lillian Walker, Marguerite Snow, King Baggot, Rose Tapley, Flora Finch, George Walsh, Taylor Holmes and Earle Williams. Several other stars have promised to come, according to Mr. Rembusch, but will not be able to give a definite answer until the middle of the week.

In addition to the reception and ball, the Indiana exhibitors have planned to have the visiting stars appear on the stage at the Murat theater—the largest in the city— on the afternon and evening of that date, enacting parts from some of the recent photoplays in which they have appeared. A ling list of Indianapolis society women have been named as patronesses for the affair.

Charles C. Pettijohn, general manager of the American Exhibitors' Association, has wired from his headquarters in New York, that it is probable that Mrs. Vernon Castle, of the Pathe, will come to Indianapolis for the event. Mrs. Castle has many admirers in the Hosier capitol and her appearance would be a big drawing card. Mr. Pettijohn will accompany the New York stars to Indianapolis.

This will be the second opportunity for the people of Indianapolis to see some of the favorite film actors and actresses in person. About two years ago the Indiana exhibitors gave a similar event and it proved to be a very attractive affair.

The exhibitors decided that by having the affair on Saturday night the artists would only have to lose one day from their studios. The train schedule is such that they can leave New York Friday evening, arrive here Saturday morning, leave Sunday and get back to New York in time to be at their work Monday morning.

The motion picture men of Indiana never do things by halves, and they are planning to make this affair one of the most noteworthy events in their history.

Indiana Exhibitors Put Shoulder to Wheel

Chairman Rembusch's Call for Help in Patriotic Activity Gets Whole-Hearted Response—Great Value in the Service Theaters Give.

INDIANAPOLIS, IND.—Frank J. Rembusch, president of the Indiana branch of the American Exhibitors' Association, who has been named by William J. Brady to represent the motion picture industry in Indiana, has been in comumnication during the last few weeks with all the exhibitors in the state and has received assurances from them that they are cooperating whole heartedly with the government in the effort to convince the public of the seriousness of the war.

Mr. Rembusch expressed himself as being well pleased with the work that is being done throughout the state, and says he feels a great deal of good will be accomplished by their work.

"As a means of publicity the motion picture theater has no superior," said Mr. Rembusch. "The patron is in a receptive frame of mind, ready to receive any impression that is brought before his eyes. In this way the motion picture theaters are able to reach many people who would not otherwsie be impressed with the various war movements."

The Hoosier exhibitors are already playing a big part in the efforts to make food conservation week, October 21 to 28, a big success, as well as helping along with the second Liberty Loan, Red Cross work and other movements. Dr. Barnard, who is to have charge of the food conservation in this state, and his assistant, Don Herold, have already drafted the Indiana motion picture exhibitors for service and they have responded nobly.

Over 15,000 posters are being distributed by the Indiana exhibitors this week and a number of beautiful hand-colored slides, duplicates of the posters, are being sent out from Washington, for use on the screen. The posters and slides request the housewives to be sure to sign the food pledge cards during conservation week.

Practically all of the theaters in the state have been rendering very able assistance to the publicity department known as the "Four-Minute Men." Every theater either has or is intending to make provisions for the appearance of these talkers, who spend four minutes telling the patrons what the various war movements mean. Ray Andrews, secretary of the Indiana association, sent word to Mr. Rembusch this week that last week in his home city, Muncie, Ind., every theater stopped its performance at 8 o'clock in the evening for four minutes to listen to the talks of the "Four-Minute Men." The result, he says, was very impressive.

Mr. Rembusch says he has received word that in some localities the theaters have set aside days on which parts of the receipts have been given to various patriotic causes.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the *one paper in the trade that fully fills the requirements of every reader.*

Fear Extinction of Cheap Shows in Texas

War Tax May Compel the Average Theater to Place Seats at Twenty Cents—Great Value to Government of Popularity of Shows.

By Douglas Hawley, The Times Herald.

DALLAS, TEX.—The five-cent theater—and even, perhaps, the ten-cent theater—seems doomed in Texas. It may be that twenty cents will soon be the minimum at which the hard-working fellow who seeks amusement at the end of his day's labor can see his favorite film in the Lone Star state.

As has been previously stated in these advices there has been no serious discussion among motion picture men here on the subject of admission charges heretofore. But, as Lewis Carroll had it in his famous "Alice in Wonderland," "the time has come to talk of many things."

Appreciating the fact that the average patron of the films doesn't realize to what extent the war tax has affected amusement, the Texas Amusement Managers' Association has gone about the effort of educating the public up to what the added expense of operation is. In an interview printed in Texas papers during the last week, Secretary Robert H. Campbell, of the association, gave the first lesson in the educational effort.

"The Government has taxed the necessities for motion picture productions," says the statement, "and it is but natural that the picture patron should pay for his amusement."

The statement continues:

"The direct tax upon the theaters and motion picture houses is 10 per cent. of their gross receipts (if admission is over five cents). Without an increase in the admission price it is safe to say that there is scarcely a theater in the country that could pay the tax at the present price of admission. There is added to this a tax on film footage, which must also be borne by the theater. The occupation tax; state and county tax, and the income tax must also be reckoned with.

"However, at the same time the Government is recognizing the great value of theaters and motion picture houses for the furtherance of publicity with reference to bond sales, enlistment campaigns, and conservation effort. Every motion picture house in Texas and every theater is receiving slides from the Government through the Texas representative, E. H. Hulsey, urging housewives to take the food conservation pledge and to otherwise aid the Government in its war effort.

"With the taxes imposed the five-cent house practically passes out of existence. After the present supply of short reels is worn out there will be no more, and then every place will be compelled to run at 10 and 20 cents admission charge. A picture house showing at a 15-cent admission must pay the same tax as though it showed at 20 cents, and that, it is practically assured, will force the places in the smaller cities that have been charging 15 cents to raise their admission to 20 cents." (If there is any section of a house charging a maximum of five cents for a seat the tickets to that section are not taxed, according to Section 700, end of first paragraph.)

Fire in Booth of Rex at Waco.

Waco, Texas.—Fire here on the night of Oct. 10 destroyed two motion picture machines at the Rex theater. The blaze was confined to the operator's room. The operator, W. A. Carpenter, was slightly burned.

Texas Goldwyn Branch Chartered.

Dallas, Tex.—The Goldwyn Distributing Corporation, of Texas, with headquarters at Dallas, and capital stock given at $1,000, has been chartered at Austin, the state capital. Incorporators are L. B. Remey and Joseph Gilligan, of Dallas; Samuel Goldfish, Archibald Selwyn and G. L. Hess, of New York. The Goldwyn corporation has maintained a Dallas branch for the last two months or more, and L. B. Remey, local branch manager, reports excellent business results already. Madge Kenney in "Baby Mine" scored a distinct hit at the Old Mill theater during the first week in October, and local picture patrons are looking forward with keen anticipation to forthcoming releases already announced.

Queen Rebuilding Is Delayed.

Dallas, Tex.—No announcement has yet been made as to when the Queen theater, gutted by a fire during the third week in September, is to again be ready. The concrete and steel structure was absolutely fireproof, but flames from their origin next door burned out the roof and ruined the interior furnishings to the extent of several thousand dollars. Difficulty in securing rebuilding materials, it is feared, may delay reopening of the handsome Hulsey theater. Meanwhile releases booked for the Queen will be shown at the Old Mill.

Iowa Film News Letter

By Dorothy Day, Record-Tribune, Des Moines, Ia.

Automobile Accident at Audubon.

AUDUBON, IA.—G. A. Alt, salesman for Pathe out of Des Moines, feels that he, indeed, has a guiding and protecting angel over his head. Last week, when he was in Audubon, Ia., Don Preston, manager of the Crescent theater in that city, drove up in front of the theater and asked him to ride over to the nearby town of Manila with a party to a dance. Alt refused, saying that he was too tired, but the manager insisted. Alt's angle compelled him to stand pat, however, and the car drove on with seven passengers instead of eight. Fifteen minutes later the seven passengers were carried into the nearby hotel, everyone unconscious, but none fatally injured. A mile out of town, on making the approach to a big county bridge, one of the young women in the car, becoming frightened, grasped Preston's arm, and caused him to turn the car into the railing of the bridge. The big six-cylinder Jeffry was going at such a speed that it tore through the six-inch iron girder, turned turtle and plunged fifteen feet into the shallow water of the creek. Preston has been managing the Crescent theater for a year and a half, but his theatrical management had a close call in that plunge. Alt is still thanking his angel.

L. A. Sheridan Arranging Campaign.

Des Moines, Ia.—Manager L. A. Sheridan, of the local Pathe office, conduced a large sales meeting in the Pathe office, Saturday, the 13th, to arrange for the booking of the big Pathe plays, the first of which was released the 13th of October. All of his salesmen were present, and Mr. Sheridan feels that this was one of the most successful of his frequent meetings.

Dodge Film Doing Big Business.

Des Moines, Ia.—The Dodge Film Company, with offices in the Cohen building on Locust street, is doing much business. This company is putting out a series of one-reel pictures of the scenes at the big training camp at Camp Dodge. The first series is in five reels and the second series of ten reels is almost ready. The Dodge pepole have five prints of the first series on the job every day, and will have five more prints of the same series equally busy as soon as the Superior Film Co. of this city can turn them out. Manager Prosser is pleased with the bookings over Iowa, the only state that has been thoroughly canvassed. Inquiries are coming from central Illinois, North Dakota and Minnesota, from which states boys have been sent to the camp, but the Des Moines office will handle the Illinois territory.

Joe Sweitzer Takes Over Picture Show.

New Hampton, Ia.—Joe Sweitzer has taken over the management of the Fireman's Hall in New Hampton and will show moving pictures in the building. This Fireman's Hall is one of the finest small town opera houses in the state, and Mr. Sweitzer has a splendid opening

E. L. Myers Now Heads Mutual Branch.

Des Moines, Ia.—E. L. Myers started in at the local Mutual exchange as a helper in the shipping department five years ago. In this five years he has served in every capacity in the Mutual office, even to taking the manager's chair for a period of a few weeks, when Ballantyne was called to Kansas City. Lately he has been selling Mutual over the state, but in the future will remain in the office and have complete charge of the feature bookings.

Jewel Features Opens Office.

Des Moines, Ia.—The Jewel Features has opened an office at 921 Locust St., where booking for "Sirens of the Sea," "The Man Without a Country," "Pay Me," "Even as You and I," "Come Through" and "The Co-respondent" can be arranged for.

Herbert Billings Back With Universal.

Des Moines, Ia.—Herbert Billings, formerly salesman for the local Pathe exchange, has returned to his old love, the Universal, and is busily selling film for the local Laemmle Film Service now. "Big Jim" Garrity, the "small-sized wonder" of the Pathe office has taken Billings' territory in southeastern Iowa, while Jake Cohen, formerly a state right's salesman in Iowa, has taken Garrity's territory in southwestern Iowa.

J. L. Shipley Gone to Kansas City.

Des Moines, Ia.—John L. Shipley, for so long publicity man for the A. H. Blank Enterprises, has taken a position in Kansas City with the Goldwyn people, to act as publicity man and special representative.

Changes Over Iowa.

Adel, Ia.—Mrs. Fay Ferguson has purchased the Palace theater in Adel from R. Bolander and Don J. Ferguson.

Milford, Ia.—The Cox theater in Milford has been sold to W. J. Schmitz.

Forest City, Ia.—Forest Secor has sold the Forest theater in Forest City to J. P. Weist.

Ocheyedan, Ia.—Stewart O. Sawyer has purchased the Princess theater in Ocheyedan.

Ida Grove, Ia.—W. D. Pringle, of Des Moines, has purchased the Princess theater of Ida Grove.

Cedar Rapids, Ia.—Chas. D. Wells will open the Revue theater in Cedar Rapids in the near future.

Griswold, Ia.—M. H. I. Miller, of the Majestic theater in Griswold, has engaged the services of Roy Willett to manage and run his opera house.

Ellsworth, Ia.—George A. Hanson has taken over the theater in Ellsworth, formerly owned and operated by the Ellsworth Amusement Co.

Spencer, Ia.—The Fraser theater in Spencer is now under the management of H. B. Gray.

Jefferson, Ia.—Jay Wiggins, owner of the Busy Hour theater and opera house in Jefferson, has taken over the Lincoln theater, formerly owned by G. C. Potts. Mr. Wiggins will close up the Busy Hour, and the building will be torn down and will continue to operate the Lincoln.

Grand River, Ia.—J. C. Brothers and Son have taken over the Empress theater in Grand River, formerly owned by J. D. Brammer and Son.

ON PACIFIC COAST.

Marion Kohn Now Owns Consolidated.

San Francisco, Cal.—Marion H. Kohn has purchased the interests of his partners in the Consolidated Film Corporation, and is now the sole owner. He is preparing to make a long trip through the California territory, calling on exhibitors, and will go East unless he is drafted into the services of Uncle Sam.

Mulhauser Invades Nevada.

San Francisco, Cal.—J. L. Mulhauser, representing the Select pictures, returned recently from a trip to Nevada, and reports that business conditions there are very flattering. The races have attracted crowds to Reno, and the mining fever is at a white heat.

Machine Business Good.

San Francisco, Cal.—The Breck Photoplay Supply Co. has been doing a fine machine business of late, which is taken as an indication that exhibitors are doing well.

San Francisco Newslets.

Herman Wobber, Pacific Coast manager for the Paramount distributing interests, has returned from a trip to the Northwest with Hiram Abrams and B. P. Schulberg. The latter have gone on to Salt Lake City.

Nathan Cohen, formerly with the Mutual, is now in charge of the shipping department of the Pathe Exchange, Inc.

H. Von Emmel, until recently with the Mutual, has become a salesman with the George Kleine System, succeeding J. J. Moore.

Harry Davis, for several years with Walter Preddey, has identified himself with Davis Bros., which firm includes his father and brother. M. D. Serrano has also joined the staff of this concern, and is filling the position of shipping clerk. He was formerly of the Family theater, Oakland.

Adolph Mayer, a well known moving picture producer and cinematographer, returned recently from the East, and has since left for Los Angeles.

Alfred Smith, a prominent exhibitor of Lakeview, Ore., recently motored to this city and purchased projection equipment from Walter Preddey besides arranging for bookings.

I. H. Lichtenstein, of the Western Poster Company, recently motored to Los Angeles in company with M. E. Cory.

Northern California News.

Petaluma, Cal.—J. C. Wayne, formerly of the Gem theater, has taken over the Globe theater, and will open it as the Kentucky theater.

Exeter, Cal.—E. V. Cook is transforming his airdome into an enclosed moving picture theater.

Grass Valley, Cal.—The Grass Valley theater has been opened, the initial attraction being "Twenty Thousand Leagues Under the Sea."

San Jose, Cal.—George M. Thompson has sold the Lyric theater to A. Peterson, and plans to move to Arkansas.

Be Genuinely
PATRIOTIC
BUY
LIBERTY
BONDS

Building Code Requirements Close Theaters

Two San Francisco Picture Theaters Shut Down Rather Than Make Changes in Electrical Work Demanded—A Third Closes Temporarily.

By T. A. Church, 1507 North St., Berkeley, Cal.

SAN FRANCISCO, CAL.—A very careful inspection of moving picture houses is being made by the electrical and fire departments of the city, and not a few have been compelled to make extensive alterations to meet the building requirements. The Electric theater, at Church and Market streets, and the Venus theater, at Market and Seventeenth streets, have closed rather than make the extensive changes in the electrical system that were demanded. The Oriental theater on Grant avenue, near Broadway, has also been closed, and the equipment will be taken out. This house has been operated but two days a week for some time.

New Theater for Market Street.

San Francisco, Cal.—Alfred C. Blumenthal, representing A. J. Rich & Co., a large local realty firm, has announced that a moving picture house to cost $350,000 will be constructed on the south side of Market street, between Fifth and Sixth streets. The theater will have a seating capacity of about 2,500, with 1,200 seats on the lower floor. It is stated that the house will be the main one of a chain to be operated in San Francisco, Fresno, Los Angeles and Stockton.

War Pictures Draw Huge Crowds.

San Francisco, Cal.—Pictures from the battlefields of Europe continue to be powerful drawing cards, and at the present writing two large downtown houses are featuring such subjects. The Orpheum is making the "Retreat of the Germans at the Battle of Arras" its headliner, and for the first time in the history of the house is showing a picture of more than two reels. The Rialto theater is showing "In the Wake of the Huns," and is duplicating the success met with in featuring the British tanks a few weeks ago.

Charles Rosenthal, Jr., Off for New York

San Francisco, Cal.—Charles Rosenthal, Jr., of the firm of Mayer & Rosenthal, who conduct the M. & R. Feature Film exchange, has left for New York to confer with the Ivan interests concerning forthcoming releases, and to make purchases of features on a state rights basis. He will be away for several weeks.

Minister Producing Moral Film.

San Francisco, Cal.—The Rev. Paul Smith Motion Picture Company, headed by the Rev. Paul Smith, of this city, has completed the production of a four-reel feature, "The Finger of Justice," and arrangements have been made to give this its premier showing at the Savoy theater on October 29. The picture was made in the suburban city of San Rafael, and deals with a moral question to which the Rev. Paul Smith has devoted much of his time. The scenario was written by Grace Sanderson, a granddaughter of a former mayor, and the lead has been played by Crane Wilbur.

Ray Duhem Finds Business Rushing.

San Francisco, Cal.—Ray Duhem, of the company bearing his name, has been exceptionally busy on commercial work of late. He has installed a booth at the California Land Show just opened in this city for Baldwin & Howell, and here moving pictures are being shown of what is said to be the most beautiful residence district in the world. The pictures include views of the four million dollar Twin Peaks tunnel and the wonderful tracts that have been opened by this project. An interesting feature is a film showing the construction of a cottage extending over a period of nine months in which a unique use has been made of dissolves. He has recently placed a Power's Cameragraph No. 6A on the battleship Oregon and another on the Saratoga, as well as having put on a show for the Californian-Hawaiian Sugar Co., at Crockett, Cal., to stimulate interest among its employees in the Liberty Loan.

Paramount Man Wins Promotion.

San Francisco, Cal.—Vernon R. Moore, for the past two years with the Progressive Motion Picture Co., and for some time head of the publicity department, has been placed in direct charge of sales in the California territory north of this city and all of Nevada. He is well acquainted with exhibitors in this field and with the Paramount offerings and policy. The publicity work will be handled in the future by W. W. Vaughan.

Davis Bros. Closing for Big Feature.

San Francisco, Cal.—Davis Bros. are negotiating for the rights in this territory to the Williamson Bros.' production, "The Submarine Eye," and expect to be able to offer this to exhibitors shortly.

Sol L. Lesser on the Job Again.

San Francisco, Cal.—Sol. L. Lesser, head of the All-Star Feature Distributors, Inc., has almost entirely recovered from his recent illness and is again attending to his duties to the delight of a host of friends on Film Row. Frank Hill is now connected with this organization, and is covering the northern California territory.

Opens Film Cleaning Department.

San Francisco, Cal.—Otto Laurelle has opened a film cleaning department in the new T. & D. building on Golden Gate avenue.

House to Observe Anniversary.

Oakland, Cal.—The T. & D. theater will celebrate its first anniversary on November 22, and a number of prominent moving picture stars, including Charles Chaplin, are expected to be present. The affair is in charge of Wm. H. Jobelmann, director of publicity. The T. & D. circuit has purchased the rights in this territory to "The Lust of the Ages."

Oakland Orpheum Reopened.

Oakland, Cal.—The Orpheum theater, which has been closed for remodeling, has been reopened under the management of Harry Cornell, formerly in charge of Pantages theater. He has been succeeded at the latter house by Charles H. Neimeyer.

San Francisco Gets Publicity.

San Francisco, Cal.—That the Greater San Francisco, which includes the suburban cities of Oakland, Alameda and Berkeley, is securing more motion picture publicity than any other city in the United States is the declaration of managers of news weeklies making this city their headquarters. They attribute this to the support given by local commercial bodies and the tremenduous industrial advance noted here.

Triangle Adds to Staff.

San Francisco, Cal.—E. H. Eatson, formerly with the Greater Vitagraph at Seattle, is now assistant manager of the contract department at the local Triangle office. The addition to the force was necessitated by the recent growth of the business.

Says Comedy Subjects Will Pay Exhibitors

Need for Relaxing Must Be Catered to—Vaudevilles Are Playing Up the Humorous Side—Films Must Follow Suit.

By Abraham Nelson, Majestic Theater, Portland, Ore.

PORTLAND, ORE.—E. J. Myrick, manager of the Liberty and Columbia theaters, says that much of the exhibitors' success during these war times will lay in their selection of comedy subjects that will take the strain off the minds of the public. With patriotic speakers enthusing the people to the highest notch to encourage recruting in the army and liberal investments in the Liberty Loan and with the newspapers pounding on war subjects, Mr. Myrick urges comedies as a means to relax the tension for a short time.

Still film manufacturers are persisting in making the heavy five-reel dramas, says Mr. Myrick.

Vaudeville booking agents have seen the handwriting on the wall for some time, as is indicated by the attractions coming through this season. In the current Orpheum bill there was not a single heavy act. Comedy and musical sketches prevailed. At Pantages and Hippodrome comedy vaudeville has been packing the houses to the doors at every performance. It seems that in order to get comedy acts enough, even the poorest of that class are being booked. These acts are undoubtedly commanding only fair money and the vaudeville theaters can afford to do business at 15 and 25 cents.

With the war-tired public demanding relaxation through the comedy stage and the vaudeville shows catering to that demand with mediocre acts that get over just the same, how are the motion picture theaters going to make any money when they are paying distributors a thousand dollars or better a week for some sob-stirring drama that they have got to coax the public to see by means of hundreds of dollars worth of publicity?

Portland Paramount Exchange a Big One.

Portland, Ore.—The Rose City exhibitors are proud of the Paramount-Artcraft exchange here, and to show their appreciation of this big concern's entry into Portland the exhibitors are patronizing it to such an extent that Manager C. M. Hill has been compelled to add several new employees to his already large staff. The exchange is located in the film building at Ninth & Burnside, and occupies the floor space formerly used by Metro, Standard and part of the old General.

C. E. White Goes to Portland General Film.

Portland, Ore.—S. R. Kent, of the General Film Company, who has been on the coast buying features for distribution, was a visitor in Portland, October 10, and conferred with L. A. Todd, branch manager for Portland and Seattle, who came to the Rose City to meet with his chief.

C. E. Waite, former traveler for Pathe, has been employed to take charge of the Portland business for General, and W. E. Matthews has been transferred to Seattle to travel in the Spokane and Butte territory. L. A. Todd will retain the branch managership over both Portland and Seattle offices.

It's Easier to Do Business Now.

Portland, Ore.—L. A. Samuelson, Pathe's popular booker, summarized the business conditions in the territory in a few words when he remarked that it was easy to do business with exhibitors these days; they seem to have plenty of money.

Gus Metzger Gets "Co-Respondent."

Portland, Ore.—Gus Metzger, manager of the Film Supply Company of Oregon, is such an ardent baseball fan that he went all the way to New York City to yell for the Giants. Of course that isn't his only purpose in being in the Big City, because he wired Portland enthusiastically about "The Co-respondent" being bought for Jewel.

Cantonment Concessions Granted.

Portland, Ore.—While no official announcement has been made, all indications are that Kiggins and McGill, of the U. S. A. Amusement Company, Vancouver, Washington, have been granted one of the amusement concessions at American Lake cantonment, Washington It is understood that several picture show concessions were to be had there and that many prominent exhibitors in the Pacific Northwest had been negotiating for them.

A Successful Oregon Circuit.

Bandon, Ore.—Frank Hazelwood, Unique theater, Myrtle Point, is the manager of one of the most successful money-saving film circuits in Oregon. On his circuit are the towns of Bandon, Coquille, Myrtle Point and Powers. The theaters in these towns are all owned separately and the circuit has been inaugurated for the purpose of saving express charges which are high in this out-of-the-way corner of the state.

Sperry with Paramount.

Portland, Ore.—B. J. Sperry, recently traveler for the General Film Company, has been selected as traveling representative for the Progressive Motion Picture Company and will handle the Oregon territory. Branch manager C. M. Hill selected Mr. Sperry because of his wide knowledge of the moving picture conditions in the state. Mr. Sperry was manager for Pathe about a year ago and before that time was salesman under W. S. Wessling. He has a host of friends in the territory.

Woodlawn Theater Reopens.

Portland, Ore.—After being closed for several months, the Woodland theater has been reopened by J. W. Jarvis, an Eastern picture man. The Woodlawn was opened by H. C. Stevens several years ago.

H. G. Mapes at the Sunset.

Portland, Ore.—H. G. Mapes has been employed as house manager at the Sunset to take the place of Frank Lacey, resigned. Mr. Mapes was house manager at the T. & D. theater about a year ago and later was manager of one of the Pendleton theaters.

A Few Oregon Personals.

Portland, Ore.—Lew Cullins, Casino theater, The Dalles, was a prominent attendant at the recent meetings of the Motion Picture Exhibitors' League of Oregon

George Jackson, manager for Mutual, made a business trip into the Coos Bay country recently and reports the Summer and Fall business there to have been flourishing.

At the Strand theater, "The Secret Man" broke all box office records, the Saturday of October 5 being the best in the history of the house. The price of admission at the Strand is a dime.

Ed I. Hudson, representing Goldwyn, is another returned traveler who reports business in the Willamette Valley better than ever.

Bert Latz, Jewel Productions, recently completed a month's tour of the territory.

New Portland, Ore., Quarters of Progressive Motion Picture Company, Handling Paramount-Artcraft Pictures.

Seattle News Letter

By S. J. Anderson, East Seattle, Wash

Interesting Record of Exhibitor Reizner

SEATTLE WASH.—It used to be hard for George Reizner, of Raymond, Wash to get the people to fill his little 15 capacity "picture show hall" above the Raymond grocery store, but now he has very little trouble filling his four real theaters in Raymond and South Bend. Mr. Reizner was the first to open a picture show in both towns, and he has continued at the business with such success that he has no competitors in either town now. .

He began twelve years ago when trick photography and illustrated songs furnished the only choice in films. Mr. Reizner sang the songs, and as the two-reelers took very little time to run off, there were six shows a night, and his voice sometimes grew hoarse. It wasn't that people didn't want to come to the show that he had trouble getting them there but they had read that the films were likely to explode and burn up the whole house, and they were afraid to go upstairs. Mr. Reizner took the only precautions to prevent fire that he knew in those days. As the film was unwound

was dropped into a barrel and was rewound for the next show.

Within six months, however, he had moved into an old store building on the ground floor, and the moving picture habit began to grow among the inhabitants of Raymond. Films began to improve, too, but Mr. Reizner always kept just two or three jumps ahead of the demands of his patrons, both in pictures and in theater building and equipment. It was this habit of keeping ahead of the demands of his patrons that caused him to build in Raymond the modern theater, the Lyric, in which he now presents the best program and state rights' features on the market. He also operates the People's theater in that town, a five and ten-cent house where vaudeville and the less pretentious features are shown. The admission prices at the Lyric are ten and fifteen cents.

He lost no time in seeing the opportunity in the neighboring town of North Bend, and he now has two houses there, the Grand and the Lyric, operated on the same policy as the two houses in Raymond, the Grand showing films exclusively, and the Lyric being the combination house. These two towns depend almost solely upon the lumber industry for their payroll, and the strikes at the mills have been cutting into Mr. Reizner's box receipts, but at the time this goes to press things have begun to get settled once more, and the exhibitor of Raymond and North Bend is preparing for the greatest season in his twelve years of showmanship.

Alaska Woman Exhibitor to Open String of Theaters.

Seattle, Wash.—Mrs. Rose Johnson, well known mining woman and theater manager of Alaska, is in Seattle planning the opening of a string of motion picture theaters in several towns in Alaska. She already has a house in McCarthy, and intends opening new theaters in Valdez, Chitna, and perhaps one or two other towns.

Supply House Puts Out Two Road Men.

Seattle, Wash.—The Theater Supply Company has sent out two road men to cover the entire northwest territory of Washington, Oregon, Idaho, and Montana. E. L. Shwetzer, the manager, reports that the innovation in supply house tactics has already begun to swell their supply and accessory business.

Mr. Shwetzer reports the sale last week of two Motiograph machines and also one Power's outfit to different parties at Camp Lewis, the army cantonment at American Lake, Wash.

Manager Goldsmith Gets Great Feature.

Seattle, Wash.—L. I. Goldsmith, manager of the Class A theater, has a brand new show of which he is prouder than any big feature ever thrown on the Class A screen. Those interested, however, will have to come to his house to see it. It is a baby girl. Mr. Goldsmith thinks his family admirably balanced now since he has a three-year-old boy, as well as the small daughter.

"Law of Compensation" Handled by Select.

Seattle, Wash.—The World correspondent made a mistake in stating in the October 6 issue that "The Law of Compensation" was handled by the DeLuxe Feature Film Company. This Norma Talmadge feature is handled in this territory from the Seattle office Select Pictures.

Seattle, Wash.—The Second Liberty Loan picture, in which forty stars appear, has been received at the exchanges in Seattle, and will be distributed immediately to the theaters throughout the territory. The Four Minute Men have also begun their speeches in the motion picture theaters of the city.

Pictures Hand-in-Hand With Dry Movement

President Hiram Abrams in Spokane Calls Attention to Marked Relationship Between Film Shows and Decrease in Saloons.

By S. Clark Patchin, E 1811 11th Ave., Spokane, Wash.

SPOKANE, WASH.—"The dry movement is a good thing for the moving picture theaters and, conversely, the moving picture theaters are a good aid to the cause of prohibition," said Hiram Abrams, president of the Paramount Picture corporation, who spent Oct. 6 in Spokane. Mr. Abrams is 19 days out of New York on a nation-wide tour that will include every city of over 20,000 population in the country.

"In every state in which prohibition law has been enacted," said Mr. Abrams, "a great impetus has been given to the moving pictures, this is true not only in your own city but in every other which I have so far visited. In a number of eastern and middle western cities that are still wet the moving pictures are driving some of the saloons out of business. This is particularly true in Chicago. In several blocks where the saloons were liberally patronized moving picture houses were opened and these soon cut down the patronage of the saloons so materially that they were forced to close their doors.

"From the viewpoint of moving picture houses, the western states are superior to those of the east. This I attribute to the fact that in many parts of the west moving pictures are the chief form of amusement for a great part of the people, while throughout the east there are more varied forms of amusement."

New Company Will Make Topical Weekly.

Spokane, Wash.—The Martin Professional Photo Service, Incorporated, with a capital stock of $50,000, fully paid, was incorporated at Olympia last week, and has taken over the business of M. B. Martin, the photographer.

E. Clark Walker, of the Pantages, president; W. S. Elliott, of the D.-W. R. & N., vice-president; Charles Merriam, treasurer; Thomas Symons, secretary, and M. B. Martin, general manager. The first meeting of the company was held Oct. 6. It was decided to run a "Spokane Moving Picture Weekly." After appearing one week at the Pantages each weekly will be shown in theaters outside of the city.

Return Dates Often Called for.

Spokane, Wash.—J. W. Allender, of the Lyric theater, is finding a substantial portion of the moving picture public anxious to witness the favorites of a few months past in return engagements. He is presenting the choice of the Paramount and Triangle dramatic features, previously shown here, and also the pick of the Mack Sennett-Keystone comedies.

Public Doesn't Understand Tax Tickets

Confusion and Misunderstanding at Theaters in Vancouver—People Don't Realize What Tax Tickets Are For and Throw Them Away.

By Chas. S. Thomson, 645 Burrard St. Vancouver, B. C.

VANCOUVER, B. C.—Confusion worse confounded has reigned supreme at Vancouver's theaters during the past ten days. The War Tax on amusements came into operation on October 1, and in spite of the fact that most exhibitors raised their prices five cents and decided to give the tax tickets away solely to avoid confusion, none the less muddles and mix-ups have been the order of the day. The public were well warned of the tax beforehand through the newspapers and by means of posters prominently displayed, yet it is taking them a long time to grasp the fact that each person must have two tickets before entering any place of amusement. A great majority of people either leave their tax tickets behind them at the box offices or else throw them away before reaching the doors. All the big picture houses have slot machines for their admission tickets, which makes it impossible for the cashiers to hand both the tickets to each customer at the same moment, consequently those who do not know of the tax either leave the ticket behind or else throw it away, while many of those who do know of it apparently think that once the ticket has been obtained it is of no further value, and either ignore it altogether or else drop it on the ground. During the busy hours of the evening confusion was rampant.

On being turned down by the doorkeepers people without tax tickets rush frantically back for the neglected pieces of card, and in so doing come into collision with other customers on the way in. In many cases the neglectful ones find that their tickets have been picked up by someone else, and often verbal disputes and fireworks ensue. At one of the principle picture theaters the manager has been personally standing outside the box office every evening and saying to each and every customer, "Kindly take **both** tickets, and give **both** of them to the doorman." The public will no doubt become educated to the new order of things in time, but in the meantime theater men are tearing their hair and wishing the war tax elsewhere. At a mammoth concert given by the world famous vocalist, Mme. Melba, where an audience of over six thousand people had to be accommodated, the delay, owing to the collection of tax tickets, was so great that the impatience of the crowd reached the breaking point, and they rushed the barriers in a mass, several hundred people obtaining admission without delivering up either tax or seat tickets. A deputation of theater managers, accompanied by Sir Chas. Tupper, was to have waited on the premier last Sunday in reference to proposed amendments to the act, but owing to various unforeseen causes the meeting was postponed. However, it will take place during the next few days, and interesting developments are expected.

Veteran Exhibitor Dies After Show.

Vancouver, B. C.—Great regret has been felt in Vancouver over the death of the veteran exhibitor, H. H. Dean, proprietor and manager of the Dreamland theater. Mr. Dean met his death in a sudden and unexpected manner. After his audience had filed out of the theater on Saturday night his attention was attracted by a defect in one of the back seats. Mr. Dean stooped down to examine the seat, the only person standing by being the operator, who states that on raising up from his stooping position his employer suddenly lurched forward and fell prostrate on the floor. When picked up he was found to be beyond medical aid. Mr. Dean's doctor said that heart weakness and a clot of blood on the brain were the causes of death. No inquest was considered necessary. Mr. Dean was one of the oldest exhibitors in Vancouver, and leaves many sorrowing relatives and friends behind.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compete with the standard of the MOVING PICTURE WORLD? There's a reason.

Addresses of Film Exchanges

Up-to Date Lists of the Larger Groups of Film Distributors Arranged in Alphabetical Order

FOR the convenience of our readers and subscribers we are publishing herewith up-to-date lists of the head offices and branch exchanges of all the larger groups of film renters. The lists are arranged alphabetically by companies and also by cities. The film brands handled by each group are also listed alphabetically at the beginning of each list. Exhibitors are requested to file this copy for future use, as we will only be able to publish the lists at intervals on account of the space required. Time will usually be saved by corresponding with the nearest branch office, but matters may be taken up with the head office direct when desired. In all your correspondence with any of these offices, kindly refer to the Moving Picture World.

ARTCRAFT PICTURES CORPORATION.

Artcraft Pictures Corporation releases the following productions: Mary Pickford, Douglas Fairbanks, Elsie Ferguson, George M. Cohan, Geraldine Farrar, Cecil B. De Mille, D. W. Griffith and William S. Hart photoplays.

Executive Offices.
485 Fifth Avenue, New York City.

With branch offices as follows:

Southern Paramount Pictures Co.,
Atlanta, Ga. .....51 Luckie Street
Famous Players Film Co. of N. E.,
Boston, Mass.....10 Shawmut Street
Wm. L. Sherry Feature Film Co.,
Buffalo, N. Y.....145 Franklin Street
Famous Players Film Service,
Chicago, Ill.....220 So. State Street
Famous Players Film Service,
Cincinnati, Ohio .....107 West 3rd Street
Famous Players Film Service,
Cleveland, Ohio....Standard Theater Bldg.
Texas Paramount Pictures Co.,
Dallas, Texas .....1902 Commerce Street
Notable Feature Film Co.,
Denver Colo.....1749 Walton Street
Famous Players Film Service, Inc.,
Detroit, Mich...278 East Jefferson Avenue
Kansas City Feature Film Co.,
Kansas City, Mo.....2024 Broadway
Progressive Motion Picture Co.,
Los Angeles, Cal.....Marsh-Strong Bldg.
Famous Players Star Feature Film Co.,
Minneapolis, Minn....Produce Exch. Bldg.
Famous Players Film Co. of N. E.,
New Haven, Conn.....131 Meadow Street
Southern Paramount Pictures Co.,
New Orleans, La.....814 Perdido St.
Wm. L. Sherry Feature Film Co.,
New York City, N. Y..729 Seventh Avenue
Famous Players Exchange,
New York City, N. Y..71 West 23d Street
Famous Players Exchange,
Philadelphia, Pa. .....1219 Vine Street
Famous Players Film Service,
Pittsburgh, Pa. .....Penn Ave. & 12th St.
Famous Players Film Co. of N. E.,
Portland, Me.....85 Market Street
Progressive Motion Picture Co.,
Portland, Ore.....9th & Burnside
Notable Feature Film Co.,
Salt Lake City, Utah..133 E 2nd So. Street
Progressive M. P. Co.,
San Francisco, Cal.....645 Pacific Bldg.
Progressive M. P. Co.,
Seattle, Wash. .....Central Bldg.
Famous Players Exchange,
Washington, D. C.....525 13th St. N. W.

CANADA.

Famous Players Film Service, Ltd.,
Calgary .....Elma Block
Famous Players Film Service, Ltd.
Montreal, Que..198 St. Catherine St. West
Famous Players Film Service, Ltd.,
Toronto, Ont.....12 Queen St. East

AUSTRALIA.

Australian Feature Films, Ltd.,
Sydney, N. S.....192 Castlereagh Street

ART DRAMAS, INC.

Art Dramas, Inc., releases the following brands: Apollo, Erbograph, Horsley, U. S. Amusement Corporation, Van Dyke.

Executive Offices:
1400 Broadway, New York.

With branch offices as follows:

E. & H. Film Distributing Co.,
Atlanta, Ga.....65 Walton Street
Boston Photoplay Company,
Boston, Mass.....195 Pleasant Street
Standard Film Corporation,
Chicago, Ill.....207 South Wabash Street
Standard Film Service Company,
Cincinnati, O.....14 West Seventh Avenue
Standard Film Service Company,
Cleveland, O.....Columbia Bldg.
Southwestern Art Dramas, Inc.,
Dallas, Tex.....1818 Main Street
Standard Film Corporation,
Des Moines, Iowa.....702 Mulberry Street
Standard Film Service Company,
Detroit, Mich.....Smith Bldg.
Standard Film Corporation,
Kansas City, Mo.....1305 Walnut Street
Sol Lesser,
Los Angeles, Cal...514 West Eighth Street
Standard Film Corporation,
Minneapolis, Minn...406 Film Exch. Bldg.
Southern Art Dramas Film Exchange,
New Orleans, La.....608 Canal Street
Modern Feature Photoplays, Inc,
New York City.....729 Seventh Avenue
Standard Film Corporation,
Omaha, Neb.....1417 Farnham Street
Electric Theater Supply Company,
Philadelphia, Pa.....1321 Vine Street
Liberty Film Renting Company,
Pittsburgh, Pa.....938 Penn Avenue
Sol Lesser,
San Francisco, Cal...191 Golden Gate Ave.
Standard Film Corporation,
St. Louis, Mo...304 Empress Theater Bldg.

CANADA.

Independent Film and Theater Supply Co.,
Montreal, Quebec.....7 Phillips Square

FOX FILM CORPORATION.

The Fox Film Corporation releases the following brands: Foxfilm Comedies, Fox Special Features, Standard Pictures.

Executive Offices,
130 West 46th Street, New York City.

With branch offices as follows:

Atlanta, Ga.....111 Walton Street
Boston, Mass.....54-56-58 Piedmont Street
Chicago, Ill.....Mallers Building
Cleveland, Ohio.....750 Prospect Avenue
Cincinnati, Ohio.....412 Vine Street
Dallas, Texas .....1907 Commerce Street
Detroit, Mich.....Mack Building
Denver, Colo.....1442 Welton Street
Indianapolis, Ind.....232 N. Illinois Street
Kansas City, Mo.....928 Main Street
Los Angeles, Cal...734 South Olive Street
Minneapolis, Minn....627 First Avenue N.
New York, N. Y.....130 West 46th Street
New Orleans, La.....832 Common Street
Omaha, Neb.....315 South 16th Street
Philadelphia, Pa.....1333 Vine Street
Pittsburgh, Pa.....121 Fourth Avenue
Salt Lake City, Utah...McIntyre Building
San Francisco, Cal..243 Golden Gate Ave.
Seattle, Wash.....2006 Third Avenue
St. Louis, Mo.....3632 Olive Street
Syracuse, N. Y.....445 S. Warren Street
Washington, D. C....305 Ninth St., N. W.

CANADIAN OFFICES.

Montreal, Que....322 S. Catherine St. W.
Toronto, Ont.....15 Wilton Avenue
St. John, N. B.....19 Market Square
Vancouver, B. C.,
508-9-10 Orpheum Theater Building
Winnipeg, Man.....115 Phoenix Block

UNITED KINGDOM.

London, Eng....74-76 Old Compton Street
Liverpool, Eng.....15 Manchester Street
Manchester, Eng.,
28 Deansgate Arcade, Deansgate, E.
Newcastle-on-Tyne, Eng..20 Westgate Rd.
Leeds, Eng.....29 Albion Place
Birmingham, Eng.1-3 Temple St., New St.
Cardiff, Wales.....9 and 9-A Wharton St.
Glasgow, Scotland.....73 Dunlop Street
Dublin, Ireland,
Dame House, 24-26 Dame Street

AUSTRALIA.

Sydney, N. S. W.Symond Bldg., 194 Pitt St.
Melbourne, Victoria,
Elizabeth and Little Collins Streets
Adelaide .....Peel Street

SOUTH AMERICA.

Rio de Janeiro, Brazil....Rua Sao Jose 64
Sao Paulo, Brazil.Rua Santa Ephigenia 77
Buenos Aires, Argentine,
951 Calle Corrientes
Rosario, Argentine.....San Lorenzo 912
Montevideo, Uruguay,
Care London and River Plate Bank
Lima, Peru (for Chili, Peru, Bolivia).

SPAIN AND PORTUGAL.

Barcelona.....Ronda Universidad 14

SCANDINAVIA AND RUSSIA.

Stockholm, Sweden,
Metropolitan, 3 Hollandaregat
Christiania, Norway.....4 Startingsgade

NEW ZEALAND.

Wellington, N. Z.....65 Willis Street

GENERAL FILM CO., INC.

The General Film Company, Inc., releases the following brands: Broadway Star Features (the O. Henry Series), Essanay (Black Cat Feature, George Ade "Fables in Slang" and Chaplins), Falcon Features, Kalem (series and comedies), George Kleine (George Bickel comedies), Jaxon Comedies (Pokes and Jabs), Selig (short subjects) and Selig World Library, Ray Comedies, Sparkle and Commonwealth Comedies, American War News Weekly.

Executive Offices.

440 Fourth Avenue, New York City.

With branch offices as follows:

Albany, N. Y.....48 Howard Street
Atlanta, Ga.....111 Walton Street
Bangor, Me.....123 Franklin Street
Buffalo, N. Y.....122 Pearl Street
Chicago, Ill.....139 North Clark Street
Cincinnati, Ohio.....514 Elm Street
Cleveland, Ohio.....809 Prospect Avenue
Columbus O.....26 West Naughton Street
Dallas, Texas.....2017 Commerce Street
Denver, Colo.....1448 Champa Street
Detroit, Mich.....100 Griswold Street
Indianapolis, Ind.122 W. New York Street
Kansas City, Mo.....921 Walnut Street
Los Angeles, Cal....738 South Olive Street
Minneapolis, Minn.....909 Hennepin Ave.
Memphis, Tenn.....302 Mulberry Street
New Orleans, La.....343 Baronne Street
New York, N. Y.....71 West 23d Street
Omaha, Neb.....1508 Howard Street
Philadelphia, Pa.....1308 Vine Street
Pittsburgh, Pa.....1201 Liberty Avenue
Portland, Ore.....390 Burnside Avenue

. Louis, Mo.....3610 Olive Street
an Francisco, Cal..255 Golden Gate Ave.
eattle, Wash. .....819 Third Avenue
ashington, D. C...7th and E Sts., N. W.
ilkes-Barre, Pa.....50 E. Market Street

CANADIAN OFFICES.

GENERAL FILM COMPANY, LTD.

Executive Office:

243 Bleury Street, Montreal, Quebec.

With branch offices as follows:

t. John, N. B.....122 German Street
oronto, Ont.....172 King Street W.
ancouver, B. C.....440 Pender Street W.
Vinnipeg, Man.....220 Phoenix Block

OLDWYN DISTRIBUTING CORPORATION.

eleasing all Goldwyn Productions and Distributing Special Productions.

Executive Offices:

16 East Forty-second Street.

With branch offices as follows:

tlanta, Ga.....75 Walton Street
oston, Mass.....40-44 Piedmont Street
uffalo, N. Y.....200 Pearl Street
hicago, Ill.....110 South State Street
incinnati, O.....217 East Fifth Street
leveland, O..403 Standard Theater Bldg.
allas, Tex.....1922 Main Street
enver, Colo.....1440 Welton Street
etroit, Mich.Room 407, Peter Smith Bldg.
ansas City, Mo.....1120 Walnut Street
os Angeles, Cal....912 South Olive Street
innеapolis, Minn..16-18 N. Fourth Street
ew York, N. Y.....509 Fifth Avenue
hiladelphia, Pa...Cor. 13th and Vine Sts.
ittsburgh, Pa.....1201 Liberty Avenue
an Francisco, Cal.....985 Market Street
t. Louis, Mo.....3312 Lindell Blvd.
eattle, Wash.....1200 Fourth Avenue
ashington, D. C...10th and G Sts., N. W.

CANADIAN OFFICES.

OLDWYN PICTURES, LTD., OF CANADA

Executive Office:

21 Adelaide St., W., Toronto, Ont.

With branch offices as follows:

algary.....315 MacLean Street
ontreal, Quebec.....337 Bleury Street
t. John, N. B.....19 Market Square
oronto, Ont.....21 Adelaide St., W.
ancouver, B. C.....304 Orpheum Block
Vinnipeg, Manitoba.....48 Aiken Block

GREATER VITAGRAPH, INC.

Greater Vitagraph, Inc., releases the following: Big V Comedies, a Bobby Connelly series release, two Favorite Film Features, a two-reel episode of "The Fighting Trail" and a Multiple Reel Feature.

Executive Offices:

1600 Broadway, New York City.

With branch offices as follows:

Atlanta, Ga.....111 Walton Street
Boston, Mass.....67 Church Street
Chicago, Ill...Adams St. and Wabash Ave.
Cincinnati, O....N. W. Cor. 7th & Main St.
Cleveland, O.....2077 East Fourth Street
Dallas, Tex.....1900 Commerce Street
Denver, Colo.....1433 Champa Street
Detroit, Mich.....44 E. Larned Street
Kansas City, Mo.....12th and Walnut Sts.
Los Angeles, Cal....643 South Olive Street
Milwaukee.....Third and Grand Avenues
Minneapolis, Minn....608 North First Ave.
New Orleans, La....347 Carondelet Street
New York City.....1600 Broadway
Omaha, Neb.....1111 Farnum Street
Philadelphia, Pa.....229 North 12th Street
Pittsburgh, Pa.....117 Fourth Avenue
San Francisco, Cal.....985 Market Street
Salt Lake City, Utah....62 Exchange Pl.
St. Louis, Mo.....3630 Olive Street
Seattle, Wash.....415 Olive Street
Syracuse, N. Y.....117 Walton Street
Washington, D. C.....710 Ele enth Street

CANADIAN OFFICES.

Montreal, Canada.....401 Bleury Street
St. Johns, N. B...167 Prince William Street
Toronto, Ont.....21 Dundas Street, E.
Winnipeg.....114 Phoenix Block

M. H. HOFFMAN, INC.

Releasing all Hoffman-Foursquare Pictures.

Executive Offices:

729 Seventh Avenue, New York City.

With branch offices known as Hoffman-Foursquare exchanges as follows:

Boston, Mass.....16 Piedmont Street
Buffalo, N. Y.....47 West Swan Street
Chicago, Ill....207 South Wabash Avenue
Cincinnati, Ohio..301 Strand Theater Bldg.
Cleveland, Ohio.....Sloan Building
Detroit, Mich.....908 Peter Smith Bldg.
Philadelphia, Pa.....1325 Vine Street
Pittsburgh, Pa.....127 Fourth Avenue
St. Louis, Mo..301 Empress Theater Bldg.
Washington, D. C....903 E Street, N. W.

CANADIAN OFFICES.

Montreal, Quebec.8 McGill College Avenue
St. John, N. B.....87 Union Street
Toronto, Ont.....63 Yonge Street

GEORGE KLEINE SYSTEM.

George Kleine System release the following brands: Edison (Conquest Program and multiple Reel Features), Essanay (Multiple Reel Features and "Do Children Count?" Series), Selig (Multiple Reel Features and Hoyt Comedies).

Executive Offices:

63 East Adams Street, Chicago, Ill.

With branch offices as follows:

Atlanta, Ga. .....71 Walton Street
Boston, Mass.....14 Piedmont Street
Buffalo, N. Y.....Palace Theater Bldg.
Chicago, Ill. .....207 So. Wabash Avenue
Cincinnati, O.....111 E. Seventh Street
Cleveland, O. .....2077 E. 4th Street
Dallas, Tex. .....1812½ Commerce Street
Denver Colo.....729 18th Street
Detroit, Mich.....Film Exchange Building
Indianapolis, Ind. ....Lyric Theater Bldg.
Kansas City, Mo.....209 Ozark Bldg.
Los Angeles, Cal.....642 So. Olive Street
Minneapolis, Minn.....16 No. 4th Street
New Orleans, La.....714 Poydras Street
New York, N. Y.....729 7th Avenue
Philadelphia, Pa. .....1309 Vine Street
Pittsburgh, Pa. .....123 4th Avenue
St. Louis, Mo.....3315 Olive Street
Salt Lake City, Utah..127 E. 2nd South St.
San Francisco, Cal..183 Golden Gate Ave.
Seattle, Wash.....2012 Third Avenue
Washington, D. C.....6th & F Sts. N. W.

CANADIAN OFFICES.

Toronto, Ont., Canada..39 Adelaide St. W.
Montreal, Que., Canada,
6 McGill College Avenue

METRO PICTURES CORPORATION.

The Metro Pictures Corporation releases the following brands: Columbia, Drew Comedies, Metro, Popular Plays and Players, Quality, Rolfe, Yorke.

Executive offices:

1476 Broadway, New York City.

With branch offices as follows:

Metro Pictures Corp.,
Atlanta, Ga. .....146 Marietta Street
Metro Pictures Corporation of N. E.,
Boston, Mass.....60 Church Street
N. Y. Metro Film Service,
Albany, N. Y....Broadway and Clinton St.
N. Y. Metro Film Service,
Buffalo, N. Y.....Palace Theater
Metro Picture Service,
Chicago, Ill. .....5 S. Wabash Avenue
Metro Film Service, Inc.,
Cincinnati, O.....7th and Main Streets
Metro Pictures Corp.,
Dallas, Tex. .....1905½ Commerce Street
Metro Pictures Corp.,
Denver, Colo.....1721 California Street
Metro Pictures Service,
Des Moines, Ia.....920 Walnut Street
Metro Pictures Service,
Detroit, Mich.....75 Broadway
Metro Pictures Service,
Escanaba, Mich. ....517 Ludington Street
Metro Pictures Service,
Kansas City, Mo.....928 Main Street
Metro Pictures Corp.,
Los Angeles, Cal.....820 Olive Street
Metro Pictures Service,
Minneapolis, Minn. .....Produce Exch.
Metro Pictures Corp.,
Milwaukee, Wis. .....Toy Bldg.
Southern Metro Pictures Corp.,
New Orleans, La.....712 Paydros Street
N. Y. Metro Film Service,
New York, N. Y.....729 Seventh Avenue
N. J. Metro Film Service,
New York, N. Y.....11 West 23d Street
Metro Film Exchange,
Philadelphia, Pa. .....1321 Vine Street
Metro Pictures Service,
Pittsburgh, Pa.....938 Penn Avenue
Metro Pictures Service,
St. Louis, Mo.....3618 Olive Street
Metro Pictures Corp.,
San Francisco, Cal.....55 Jones Street
Metro Pictures Corporation,
Salt Lake City.....14 Post Office Place
Metro Pictures Corp.,
Seattle, Wash. .....2002 Third Avenue
Metro Pictures Service,
Washington, D. C....9th and D Sts., N. W.

CANADIAN OFFICES.

Metro Pictures Service,
Montreal, Canada..8 McGill College Avenue
Metro Pictures Service,
Toronto .....163 Yonge Street
Western Metro Service,
Vancouver, B. C.....Orpheum Theater

GREAT BRITAIN.

Ruffells Exclusive, Ltd.,
London, England .....9 Long Acre

MUTUAL FILM CORPORATION.

The Mutual Film Corporation releases the following brands: Chas. Frohman's Successes in Moving Pictures, Cub, Gaumont, La Salle, Monmouth ("Jimmie Dale alias the Grey Seal" serial), Monogram ("The Shorty Hamilton" series), Mutual Chaplin, Mutual Special ("The Great Stanley Secret" serial), Mutual Star Production, Mutual Weekly, Niagara ("The Perils of Our Girl Reporter" series), Signal Producing Company ("The Lost Express" serial), Strand Comedy and Vogue Comedy.

Executive offices:

220 South State street, Chicago, Ill.

With branch offices as follows:

Albany, N. Y.....733 Broadway
Atlanta, Ga.....146 Marietta Street
Baltimore, Md.....413 E. Baltimore
Boston, Mass.....39 Church Street
Buffalo, N. Y.....106 Pearl Street
Butte, Mont.....126 Granite Street
Chicago, Ill.....Consumers Building
Cincinnati, O.....224 E. 7th Street
Cleveland, O....750 Prospect Avenue, S. E.
Dallas, Tex.....1807 Main Street
Denver, Colo.....1724 Welton Street
Des Moines, Ia.....Cohen Building
Detroit, Mich.,
Film Exchange Building, Elizabeth & John R Streets
El Paso, Tex.,
Cor. W. San Antonio Ave. & S. Santa Fe St.
Escanaba, Mich.....1019 Ludington Street
Fargo, N. D.....119 Fifth Street
Houston, Tex.....805 Franklin Avenue
Indianapolis, Ind..150 North Illinois Street
Kansas City, Mo.....928 Main Street
Los Angeles, Cal....825 South Olive Street
Memphis, Tenn.....230 Union Avenue
Milwaukee, Wis...301 Enterprise Building
Minneapolis, Minn...22 North Sixth Street
New Orleans, La.....816 Perdido Street
New York City, Mutual Film Exchange,
71 W. 23rd Street
Oklahoma City...Box 978, 715 Walker St.
Omaha, Neb.....1413 Harney Street
Philadelphia, Pa.....1219 Vine Street
Pittsburgh, Pa.....420 Penn Avenue
Portland, Ore.....9th and Davis Street

Salt Lake City, Utah....123 E. 2d South St.
San Francisco, Cal.....181 Golden Gate
St. Louis, Mo.....1311 Pine Street
Seattle, Wash.....1933 Third Avenue
Washington, D. C.....419 Ninth St., N. W.

CANADIAN OFFICES.

Toronto, Canada.....21 Dundas Street
Calgary, Canada.....7th and 4th Sts., W.
Montreal, Canada.....345 Bleury Street
St. John, Canada.....39 Waterloo Street
Vancouver, Canada...963 Granville Street
Winnipeg, Canada,
26 Aiken Building, McDermott Avenue

PARAMOUNT PICTURES CORPORATION.

The Paramount Pictures Corporation releases the following brands: Arbuckle Comedies, Black Diamond Comedy, J. Stuart Blackton Photoplays, Burton Holmes Travelogue, Bray Pictographs, Famous Players, Thomas H. Ince Photoplays, Klever Comedy, Lasky, Morosco, Pallas, Mack-Sennett Comedies.

Executive Offices:

485 Fifth Avenue, New York City.

With branch offices as follows:

(For Exchanges handling all Paramount Productions see list of Offices under Artcraft Pictures Corporation.)

PATHE EXCHANGE, INC.

Pathe Exchange, Inc., releases the following brands: Astra, Hearst-Pathe News, Interantional, Lasalida, Rolin, Thanhouser.

Executive Offices
25 W. 45th St., New York City,

With branch offices as follows:

Albany, N. Y.....398 Broadway
Atlanta, Ga.....111 Walton Street
Boston, Mass.....7 Isabella Street
Buffalo, N. Y.....269 Main Street
Butte, Mont.....124 W. Granite Street
Charlotte, N. C.....2 S. Graham Street
Chicago, Ill.....220 South State Street
Cincinnati, O. ...124 East Seventh Street
Cleveland, O. ..750 Prospect Avenue, S. E.
Dallas, Texas ....2012½ Commerce Street
Denver, Colo.....1229 16th Street
Des Moines, Iowa..316 West Locust Street
Detroit, Mich.....40 Larned Street E.
Indianapolis, Ind. ....224 N. Medidian St.
Kansas City, Mo. .....928 Main Street
Los Angeles, Cal.....732 South Olive St.
Milwaukee, Wis.....174 Second Street
Minneapolis, Minn. ....608 First Ave. N.
Newark, N. J.....6 Mechanic Street
New Orleans, La.....836 Common Street
New York, N. Y.....1600 Broadway
Omaha, Neb. .....1417 Harney Street
Philadelphia, Pa. .....1235 Vine Street
Pittsburgh, Pa. .....938 Penn Avenue
Portland, Ore. .....392 Burnside Street
Salt Lake City, Utah....68 S. Main Street
San Francisco, Cal....985 Market Street
Seattle, Wash. .....810 Third Avenue
St. Louis, Mo.....3210 Locust Street
Washington, D. C.....601 F Street, N. W.
Spokane, Wash..12 S. Washington Street

CANADIAN OFFICES, PATHE BRANDS.
SPECIALTY FILM IMPORT, Ltd.

Executive Offices
313 Bleury Street, Montreal, Quebec.

Calgary, Alberta..Leeson & Lineham Blk.
St. John, N. B.....167 Prince William
Toronto, Ontario .....56 King Street W.
Winnipeg, Man.....382 Donald Street
Montreal.....313 Bleury Street
Vancouver, B. C.....553 Granville Street

TRIANGLE DISTRIBUTING CORP.

The Triangle Distributing Corporation releases the following brands: Triangle-Plays, Triangle Komedies, Keystone Comedies.

Executive Offices
1457 Broadway, New York City,

With branch offices as follows:

Atlanta, Ga.....51 Luckie Street
Boston, Mass.....48-50 Melrose Street
Chicago, Ill.....5 South Wabash Avenue
Cincinnati, Ohio.....215 East 5th Street
Cleveland, Ohio.....704 Sincere Bldg.
Dallas, Texas.....1814 Commerce Street
Denver, Colo.....1435 Champa Street
Detroit, Mich.....71-75 Broadway
Kansas City, Mo....19th and Main Streets
Los Angeles, Cal....643 South Olive Street
Milwaukee, Wis...172 Toy Bldg., 2d Street
Minneapolis, Minn.....16-18 N. 4th Street
New Orleans, La....340 Carondelet Street
New York, N. Y.....1457 Broadway
New Haven, Conn.....130 Meadow Street
Omaha, Neb.....13th and Harney Streets
Philadelphia, Pa.....1227 Vine Street
Pittsburgh, Pa.....414 Penn Avenue
St. Louis, Mo.....3320 Lindell Boulevard
Salt Lake City, Utah..58 Exchange Place
San Francisco, Cal..111 Golden Gate Ave.
Seattle, Wash.....1206 Fourth Avenue
Washington, D. C.....708 13th St., N. W.

UNIVERSAL FILM EXCHANGES.

The Universal Film Manufacturing Company releases the following brands: Animated Weekly, Big U, Bison, Butterfly Pictures, Gold Seal, Imp, Joker, L-Ko, Nestor, Powers, Rex, Star Featurette, Universal Current Events, Universal Screen Magazine, Victor.

Executive Offices,
1600 Broadway, New York City.

With branch offices as follows:

Consolidated Film & Supply Co.,
Atlanta, Ga. .....Rhodes Bldg.
Albany, N. Y.....Rex Film Exchange
New England Universal,
Boston, Mass.....13-19 Stanhope Street
Victor Film Service,
Buffalo, N. Y.....35 Church Street
Universal Film Exchange,
Butte, Mont. .....52 East Broadway
Universal Film Exchange,
Charlotte, N. C....307 West Trade Street
Laemmle Film Exchange,
Chicago, Ill.....17 So. Wabash Ave.
Universal Booking Office,
Chicago, Ill.....220 South State Street
Cincinnati-Buckeye Co.,
Cincinnati, Ohio .....531 Walnut Street
Universal Supply Company,
Cairo, Ill. .....8th & Washington Aves.
Cleveland, Ohio.....Victor Film Service
Consolidated Film Supply Co.,
Dallas, Texas.....1900 Commerce Street
Universal Film Exchange,
Denver, Col.....1422 Welton Street
Laemmle Film Exchange,
Des Moines, Ia. .....918 Locust Street
Universal Film Exchange,
Detroit, Mich. .....101 West Fort Street
Universal Film Exchange,
Escanaba, Mich.
Universal Film & Supply Co.,
Fort Smith, Ark.
Consolidated Film Supply Co.,
Jacksonville, Fla. ....330 Forsythe Street
Central Film Service,
Indianapolis, Ind....113 West Georgia St.
Universal Film & Supply,
Kansas City, Mo.....214 East 12th Street
Universal Film Exchange,
Harrisburg, Pa. .....5 So. 4th Street
Consolidated Film & Supply Co.,
Houston, Tex. .....801 Franklin Street
Universal Film Exchange,
Milwaukee, Wis. .....133 Second Street
Consolidated Film Supply Co.,
Memphis, Tenn. .....226 Union Avenue
Laemmle Film Service,
Minneapolis, Minn. ..717 Hennepin Avenue
Universal Film Exchange,
New Haven, Conn. ....229 Meadow Street
Consolidated Film & Supply Co.,
New Orleans, La.....914 Gravier Street
Universal Film Exchange,
Newark, N. J.....25 Branford Place
Universal Film Exchange,
New York City.....1600 Broadway
Universal Film Exchange,
New York City.....115 East 23d Street
Universal Film & Supply Co.,
Oklahoma City, Okla..116 West 2nd Street
Laemmle Film Service,
Omaha, Neb. .....1122 Farnum Street
Universal Film Exchange,
Grand Rapids, Mich..48 So. Division Ave.
California Film Exchange,
Los Angeles, Cal.....736 So. Olive Street
Interstate Film & Supply Co.,
Philadelphia, Pa. .....1304 Vine Street
Eagle Projection Co.,
Philadelphia, Pa. .....1304 Vine Street
Philadelphia Film Exchange,
Philadelphia, Pa.....223 West 13th Street
Universal Film Exchange,
Phoenix, Ariz.....117 No. 2nd Street
Independent Film Exchange,
Pittsburgh, Pa. .....938 Penn Avenue
Film Supply Co.,
Portland, Ore. .....401 Davis Street
Universal Film Exchange,
Saginaw, Mich. .....4 Mercer Bldg.
Universal Film Exchange,
Salt Lake City, Utah...56 Exchange Place
California Film Exchange,
San Francisco, Cal..121 Golden Gate Ave.
Film Supply Co.,
Seattle, Wash. .....217 Virginia Avenue
Universal Film Supply Co.,
Spokane, Wash...16 So. Washington Street
Universal Film Exchange,
Springfield, Mass.....326 Dwight Street
Universal Film & Supply Co.,
St. Louis, Mo.....2116 Locust Street
Toledo Film Exchange,
Toledo, Ohio.....439 Huron Street
Washington Film Supply Co.,
Washington, D. C....419 9th Street N. W.
Universal Film Exchange,
Wichita, Kan.....208 East 1st Street
Exhibitors Film Service,
Wilkes-Barre, Pa. .....61 So. Penn Street

CANADIAN OFFICES.

Canadian Film Exchange,
Winnipeg, Manitoba, Canada,
40 Aikens Bldg.
Canadian Film Exchange,
St. Johns, N. B., Canada...87 Union Street
Canadian Film Exchange,
Calgary, Alta., Canada..407 Eighth Avenue
Canadian Film Exchange,
Vancouver, B. C., Canada...711 Dunsmuir
Canadian Universal Film Co.,
Montreal, Canada..295 St. Catherine Street
Canadian Universal Film Co.,
Toronto, Canada.....106 Richmond Street

FOREIGN OFFICES.

Universal Film Mfg. Co.,
Tokio, Japan,
14 Sanchome, Minamidenmacho, Kiobashi
Universal Film Mfg. Co.,
Bombay, India,
Heera House, Sandhurst Rd., Girguam
Excelsior,
Buenos Aires, Argentina.....Lima 691
E. Martinez y Gunche,
Buenos Aires, Argentina.....Bogata 2879
Universal Film Mfg. Co.,
Manila, P. I.....206 Roxas Bldg
Universal Film Mfg. Co.,
Singapore, S. S.....62 Orchard Road
Agencia Cinematographica Universal,
Rio de Janeiro.....25 Rua Treze de Maio
Universal Film Mfg. Co.,
San Juan, P. R.....Tetuan Street
Universal Film Mfg. Co.,
Bandoeng, Java .....Z. W. 37 Pasirkliki
Universal Film Mfg. Co.,
Havana, Cuba .....Edificio Campoainor

WORLD FILM CORPORATION.

The World Film Corporation releases the following brands: Brady-International, World Pictures-Brady Made.

Executive Offices:
130 West 46th Street, New York City.

With branch offices as follows:

Atlanta, Ga.....148 Marietta Street
Boston, Mass.....147 Pleasant Street
Buffalo, N. Y.....269 Main Street
Chicago, Ill.....207 South Wabash Avenue
Cincinnati, O..N. W. Cor 7th and Main Sts.
Cleveland, Ohio.....Belmont Building
Dallas, Texas.....1905 Commerce Street
Denver, Colo.....1753 Welton Street
Detroit, Mich.Cor. John R & Elizabeth Sts.
Indianapolis, Ind.....234 N. Illinois Street
Kansas City, Mo.....411 Ozark Building
Los Angeles, Cal..822 South Grand Avenue
Minneapolis, Minn.Produce Exchange Bldg.
New Orleans, La.....815 Union Street
New York, N. Y.....130 W. 46th Street
Omaha, Neb.....1508 Harney Street
Philadelphia, Pa.....1314 Vine Street
Pittsburgh, Pa.....938 Penn Avenue
St. Louis, Mo.....3626 Olive Street
Salt Lake City, Utah..135 E. 2nd South St.
San Francisco, Cal...104 Golden Gate Ave.
Seattle, Wash.....1301 Fifth Avenue
Washington, D. C.....1004 E St., N. W.

CANADIAN OFFICES.

Regal Films, Ltd.,
87 Yonge Street, Toronto, Ont.

Stories of the Films

General Film Company, Inc.

SPARKLE COMEDY.

WEEK-END SHOPPING (One Reel), Featuring Billy Ruge and Kate Price.

Kate and Billy visit a department store, where, Billy, disregarding his wife's presence, pursues a pretty girl whom he sees at the entrance. Kate finds them deeply absorbed in conversation, and after chasing the girl lands Billy on his head. Kate then drags Billy into the dry goods department, where he starts another flirtation, ending in a mix-up in which Kate gets entangled in a bolt of flannel and is dragged around the store. Other departments are visited and the flirtations continue. In the hosiery deparment Billy becomes enrapt with a beautifully modeled pair of legs in a show case, behind which stands a saleslady in such a position that the legs seem to be hers. Kate enters and another sensation is created.

In the shoe department a dashing girl enters, removes her shoes and displays several holes in her stockings. Another flirtation ensues. The husband of the girl, who is of the Bowery type, tired of waiting outside, enters the store and discovers his wife in Billy's arms. He becomes enraged and starts a shooting affray. Billy, in his efforts to escape, catches hold of the parcel basket and goes flying around the store, finally dropping into Kate's lap. Just then the shoe salesman enters with the girl's old shoes, Billy having paid for the new ones, and hands the parcel to Billy, who turns it over to his wife, saying he has bought her a pair of new shoes. She opens the package, finds the girl's old shoes, and, taking Billy across her knees, gives him the spanking of his life.

JAXON COMEDY.

A DAY OFF (One Reel).—Pokes, man of all work, is obliged by his wife to do the housecleaning. Looking out the window he sees a couple of girls and proceeds to flirt with them. They invite him out, but his wife catches him and promptly brings him back.

Jabs, an intruder, climbs up a ladder and into the room where Pokes is at work. Pokes immediately knocks him out and escapes down the ladder, but just misses the girl, so decides to indulge in a revel in the park. This he proceeds to do, getting in wrong, however, and is obliged to beat a hasty retreat up the ladder leading to the bedroom.

Meantime Jabs has revived and is chasing Mrs. Pokes over the house when Pokes enters through the window, takes in the situation, knocks Jabs out, tossing him out the window and into the arms of a passing policeman, while Mrs. Pokes beams upon her husband and declares him to be a hero.

ESSANAY.

"THE GIRL WHO TOOK NOTES AND GOT WISE AND THEN FELL DOWN" George Ade Fable—Two Parts).—The cast: The Bachelor (Rod La Rocque); The Girl (Thelma Blossom); Her Father (Thomas Commerford); Her Mother (Margaret Wiggin).

Once upon a time there was a girl whose principal ambition in life was to stand ace high with all the nice men of her set. She was so foxy that at times she got in front of herself and blocked her own plays. She was informed, in taking notes of what man most desired in woman, that man wanted a dame that will play up to his loftiest ambitions and supply his home with an atmosphere of culture, which is the ozone of married life. So the girl put it down that it was her cue to chop out all the twaddle and be a sort of Lady Emerson. But when she had a chance to try out her new method of landing in the matrimonial game she found that the flashy young woman who deals out slang, moves up to the cocktails freely and does a Gertrude Hoffman on the table is the one the men lose sleep about. So the next time she went to a blow-out the wise girl added a dash of red to her costume, and cut loose and got along first rate, even though she did a lot of the things that none of the men approve, but somehow love to put up with.

Moral—He can always pick out the right kind for the other fellow.

FALCON FEATURES.

FEET OF CLAY (4 Parts).—The cast: Brandsby Mordant (Barney Fury); Jeremiah Pew (Tom Morgan); Herbert Grodney (Harry Farnsworth McPherson); James Crowley (William Marshall); Adolph Gassner (Frank Erlanger); Phineas Glenister (Charles Elder); Jefferson Armstrong (Harl McInroy); Marie Marat (Leona Lorraine); Dorothy Glenister (Margaret Landis); Richard Armstrong (Henry Grey); Alexander Greggson (Edward Jobson); Bedford (J. P. Wade); An Elderly English Detective (Bruce Smith). Directed by Harry Harvey.

Brandsby Mordant, a Scotland Yard detective with a brilliant future, in trying to extricate his nephew, Charles Eaton, from a band of crooks, of which he is a member, is caught in a net of circumstantial evidence during a robbery, and with other members of "The Four" is sent to Dartmoor prison. The nephew escapes. "The Four" are double-crossed by Phiney Glenn, Jeff Armstrong and Adolph Gassner, who have acted as a "fence" and now desire respectability. "The Four," in prison, never once forget their desire for revenge, and when opportunity for escape comes Mordant goes to America and begins his campaign of revenge, which includes mental tortures for Glenn, now Glenister, and Armstrong, now Strong, and death for Gassner. His crowning stroke comes when he steals Dorothy, Glenister's daughter, and tells her of her father's feet of clay, laying bare the crime and treachery on which his respectability is founded. It is Mordant's supreme moment, but he experiences the futility of revenge when he learns that Dorothy is not Glenister's own daughter, but is the daughter of Charles Eaton, whom Glenister has adopted "to make things right." In the meantime detectives are closing in on Mordant and it is only through the quick wit of Marie Marat, who has accompanied him from Europe, that he finds safety and an opportunity for a better life.

BROADWAY STAR FEATURE.

A NIGHT IN NEW ARABIA (One of the O. Henry Series—4 Parts).—The cast: Tom McLeod (J. Frank Glendon); Celia Spraggins (Patsy DeForest); Jacob Spraggins (Mr. Venton); Henrietta (Hattie Delaro); Annette McCorkle (Hazlan Dorouant). Directed by Thomas R. Mills.

Jacob Spraggins, veteran general of a breaker-boy-to-multi-millionaire campaign, is driven by a troublesome conscience into the ranks of the amateur Haroun al Raschids, who infest Bagdad-on-the-Subway. Donations to hospitals, charities and universities fail to bring him happiness. At last he traces his uneasiness to a piece of legitimate business whereby he swindled one McLeod out of property worth ten thousand dollars. Detectives find the grandson of McLeod, a delivery youth for a large provision store. To him old man Spraggins hands ten thousand dollars in bills.

Impressed by the young man's insouciant independence, the money monarch makes further advances, even hints at the possibility of matrimony between McLeod and his daughter, Celia. But Thomas McLeod is already engaged—to a parlor maid at a house on his round. Neither he nor Spraggins has any idea that the parlor maid is Celia, who has fallen in love with Thomas's whistling. She whistles, and the accomplishment has helped her from the social life of her father's financial class. Aided and abetted by Annette McCorkle, the romantic housemaid, Celia has donned cap and apron and set out to be loved for herself alone. She has succeeded.

So the ten thousand dollar benefaction, having brought peace to the soul of the Caliph, proceeds to bring happiness to McLeod and Celia as well, for their fiancial way to elopement is now clear, and they go. Mr. Spraggins gives chase, but, recognizing the prospective bridegroom, adds his blessing. It would seem so far that this one benefaction had failed to harm the Caliph-ridden populace of New Arabia. However, a year later old Jacob Spraggins orders all his donations to charities canceled. The working girls can continue to work for all he cares. The sun must shine on the Sunshine Fund without the aid of his money. Celia has a child. The child, Jakey, must have an unprecedented fortune by the time he attains twenty-one. So Mr. Spraggins raises the price of all vinegar three cents.

LAW AND ORDER (One of the O. Henry Series—2 Parts).—The cast: Bud Oakley (Chet Ryan); Luke Summers (W. L. Rodgers); Mrs. Summers (Claire Toner); Luke's Son (Roy Bender); Dutch Waitress (Frances Parks); Housekeeper (Georgia Waddell); Old-Timer (Dan Duffy); Business Man (Charles Wheelock); Guest (Jack Wetherby); Pedro (Jack Pierce). Directed by David Smith.

The Old-timer remarks to Bud Oakley, a fighting cowboy of the old days, upon the change which has been wrought in the wild and wooly west by law and order. Whereupon Bud sets out to tell a tale of the days when shooting irons and not courts were the final word in all disputes. He relates how, twenty years before, he rescued a young woman from a runaway coach and took her to the ranch house, where she fell in love with the boss, Luke Summers. They married and Luke started in business for himself with Bud as his chief aide. Three years later a sporty chap from the east made love to Luke's wife, and was shot by the latter. Luke visited Judge Simmons and got a decree of divorce and the custody of his small son, but on his return found that his wife had eloped with the stranger and taken the boy with her.

Luke finds no trace of his heir for twelve years, when an eastern party again visits Bildad. A youngster dressed in an eastern cowboy costume peppers Pedro with his gun and Luke sets out to avenge the insult to his dignity. He trails the party to the wilds of New York and finds the boy who peppered one of Bildad's leading citizens. Sheriff "Luke," with Bud as his deputy, takes the young fellow back west for trial. Bud notices a scar on the forehead of the boy and recalls to Luke that his own son suffered a similar injury early in life. Overjoyed, Luke reverses his determination to avenge the injury suffered by a Bildad citizen, and digs up the twelve-year-old order giving him the custody of his son. He cuts the Gordian knot by declaring Pedro to be "half Mexican anyhow," and introduces his long lost son to the citizenry of Mojada county, much to to their delight.

Universal Film Mfg. Co.

L-KO.

EVEN AS HIM AND HER (Two Parts—Rel. Week of Oct. 29).—The cast: Mr. Snookums (Bill Bevan); Mrs. Snookums (Lucille Hutton); Mr. Lampem (Fred Starr); Mrs. Lampem (Fay Holderness); Jeremiah Spifflegoofer (Phil Dunham); Mrs. Spifflegoofer (Peggy Prevost); Gluck McGlook (Porter Strong). Directed by Phil Dunham.

They eloped and the new Mrs. Snookums telephones her parents, Mr. and Mrs. Lampem, and Ma says: "Lucille has just married a man we have never seen. Isn't it scandalous?"

To which Pa answers: "Well, you did the same thing and you didn't pick such a lemon." That is the start of a quarrel, and Mrs. Lampem goes out in a huff. The bride soon finds evidences that her hubby had a lovely time before his marriage. She resolves to flirt, too, since that is his taste, and she tries it on the butler, and then goes to the park.

Out in the park, Mr. and Mrs. Spifflegoofer are also having a spat, during which Mr. S. absorbs the family roll. Mrs. Lampem strolls by, and Phil Spifflegoofer follows her, she appeals to the bridegroom, Bill, who also happens to be in the park, and Bill punches Phil. Pa Lampem also seeks the fresh air, and meets Mrs. Phil, with whom he starts a flirtation. Lucille joins the party, and starts flirting with a strange man, who turns out to be a detective. He threatens and she flees, scared of cops from that moment on.

In the meantime Pa Lampem has taken Mrs. Spifflegoofer to a cafe for some refreshment, and Bill has done the same with Miss Lampem. Phil and Lucille find themselves on the same bench in the park, and make eyes at each other. He invites her to the same cafe. When the three couples, all matched up wrong, meet in the same place, there is a general rush for cover. Ma gets under one table, Bill under another, Pa under a third, and Mrs. Spiffle-

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goofer under a fourth. The detective comes crawling in seeking evidence and Phil dives under a fifth table. They shift, and meet each other, and there are general introductions all round. The proper husbands sort out their proper wives, and poor Phil ends his adventure in the cafe fountain.

NESTOR.

A BAD LITTLE GOOD MAN (One Reel—Rel. Week of Oct. 29).—The cast: Idaho Ida (Mattie Commont); Texas Tommy (Henry Murdock); Montana Joe (Edwin Baker). Written by King Vidor. Produced by W. W. Beaudine.

Texas Tommy enters the dance hall of Peaceful Gulch. A rough-house is on, and Texas Tommy finds himself a living bone of contention. Things look bad for Tommy, when suddenly a large and loving lady clasps him in her arms saying that he belongs to her and that she will protect him.

Idaho Ida bore the reputation of being a woman of her word. Also her gun was mansized. Also she has a double cartridge belt that went all round her, and was crammed full of bullets. So all respected her wishes—all but Montana Joe, who decides to steal the fickle charmer, and engages two Mexican lariat throwers for the purpose. When they made known their sinister intention, Texas Tommy loses his faith in womankind, and escapes. Mounted on their horses the vilains rope Ida and attempt to drag her to them. But not in vain had she been called the terror of Peaceful Gulch. She dragged the villains from their horses, and might have succeeded with it if Joe had not attacked her from the rear.

Tommy took refuge in a deserted cabin, and to this remote spot Joe now bore his kicking prize. The Mexicans were sent headlong for a minister. But Tommy saw his chance, and felled Joe with a terrific blow. Ida fell into the arms of her rescuer just as the minister arrived.

BUTTERFLY PICTURES.

A MARKED MAN (Five Reels—Oct. 29).—The cast: "Cheyenne" Harry (Harry Carey); His Mother (Mrs. Townsend); Grant Young (Harry Rattenberry); Molly Young (Molly Malone); Ben Kent (Vester Pegg); The Sheriff (Wm. Gettinger). Written by George Hively. Produced by Jack Ford.

Cheyenne Harry is hiding from the posse who are seeking him for his latest train robbery. It is raining and he is reading a letter from his mother, congrtaulating him on the possession of his fine ranch and pretty wife. The contrast is a bitter one, for Harry has deceived his mother for years.

Hunger drives him out, and he enters the home of Grant Young, a ranch owner. Young holds him up and is about to telephone the sheriff, when his daughter stops him. She recognizes the man who held her up on the train, and allowed her to keep the brooch from her dead mother. She asks her father to give him a chance. Young agrees. He furnishes Cheyenne with money to enter the rodeo in order to win enough for a visit to his mother. Cheyenne is seen by Ben Kent, a bad character, who determines to get him, and so cuts the cinch on his saddle nearly through, so Cheyenne is thrown from his horse.

"Ready to talk business?" Ben says, as soon as he comes to him.

"Guess I've got to be," answers Cheyenne.

They pursue the stage. Ben fires at the messenger, who falls dead. Harry protests. The sheriff and posse take Harry and Ben into custody. Both are condemned to death. As they are on the gallows a telegram arrives from Cheyenne's mother, saying that she is worried by his silence and is coming to look for him. The cowboys allow him two weeks grace. Young believes in Cheyenne's innocence, and offers Harry his ranch and daughter for the time of his mother's visit so that she shall not be disappointed.

Cheyenne's mother has a wonderful time. When her visit is over, Cheyenne gives himself up. As he is about to be hanged, a passenger in the coach at the time of the shooting tells the sheriff it was Kent who shot the messenger. Harry is allowed to go, and it is not long before Cheyenne is returning hopefully to the ranch where Molly is waiting.

UNIVERSAL SPECIAL FEATURE.

THE RED ACE (No. 3—The Leap for Liberty—Two Parts—Oct. 29.)—The cast: Virginia Dixon (Marie Walcamp); Sergeant Winthrop (Larry Peyton); Doctor Hirtzman (Harry Archer); Patrick Kelly (Bobby Mack); Steele Heffern (Charles Brindley); Red Fawn (Yvette Mitchell); Little Bear (Noble Johnson); Pierre Fouchard (L. M. Wells); "Dutch" Kate (Miriam Shelby).

"The Phantom" carried Virginia through the forest and then dropped her. As she stands horror-stricken, two half-breeds seize her. They carry her to a canoe and paddle to the opposite shore, and force her along a trail, till they reach a hollow tree. A face appears in the opening of the tree. Virginia hears a voice telling her that before her brother died, he left directions for finding the hiding place of the platinum in a certain ring and demands to know where that ring is. "The Phantom" appears and Virginia dashes away. She comes to a rocky point, and, seeing the men close upon her, she throws herself into the lake, her hands still tied.

Winthrop at the Inn, watches Heffern talking with Fouchard. The men notice Winthrop and Steele tells Fouchard the stranger is getting on his nerves. When Winthrop is buying tobacco, Steele asks him to have a drink. While playing cards, "Dutch" Kate beckons Steele, who joins her, Winthrop rushes to get his horse, when Kelly tells him of Virginia's disappearance. The two men start out.

Meantime, Virginia has managed to untie her hands and climbed onto the rocks, while her pursuers start in the canoe. As the canoe with her pursuers draws Virginia pushes a rock toward it; the canoe is upset and the men bring it to shore. Virginia reaches the other side of the island and dives into the lake. Little Bear sees them. The men are rapidly overtaking Virginia and Little Bear begins to fire at the men, who, retreat. One bullet hits near Virginia and she throws up her hands and disappears under the water.

UNIVERSAL SCREEN MAGAZINE.

ISSUE NO. 3 (November 2).

"Safety First," applied to automobiles, is the first subject of the Screen Magazine, Issue No. 43. There are 400,000 cars in New York State alone, running all the way from the flivver to the most luxuriously appointed limousine. A third of these is in New York City, and the problem of preventing accidents is a great one. Many interesting views of the men who try to do so and the best methods employed are shown.

New inventions are represented by views of the new giant transformer, which develops enormous power from a small voltage. "Sports" appear in the form of riding lessons as they are conducted in Central Park, New York.

An interesting number shows carrier pigeons, which are still used as an important factor of the signal service of every army. We see 3,000 of them arrive, transported by rail from their native city, for a race homeward of fifty-seven miles to test the staying quality of each bird.

A vaudeville bit, presenting Wood's troop of trained dogs, concludes the reel.

GOLD SEAL.

THE MYSTERIOUS IRON RING (Three Parts.—An episode of the "Perils of the Secret Service."—Two Parts.—Release week of October 29.) The cast: Harrison Craig (Kingsley Benedict); H. I. J. (Harry Schumm); Countess Irma (Betty Schade); The Valet (Frank Toko-

naga). Scenario by Jeanette Benedict. Produced by Jack Wells.

Craig, the secret agent, has just time to knock the knife from the hands of his assailant. The stranger succeeds in rushing from the room, leaving a black mask.

The State Department is concerned over the disappearance of important defense plans and the information that the most dangerous diplomatic criminal in Europe has landed in this country. He is known as H. I. J. Craig is told that the plans were last seen in the possession of Senator Lake. H. I. J. receives a note from the Countess saying if he will register at the Marborourgh Hotel a package will be delivered to his room.

Craig registers as H. I. J. and goes to room 309. He learns that the Countess Irma Hardenbergh has the papers. The Countess is with Senator Lake and his wife. The Countess comes and gives Craig the plans. Then Craig orders the valet to detain a man who will soon come to the room, and joins Senator Lake before the Countess arrives. Showing the Senator his card, Craig tells the Senator that he will leave the plans under his napkin.

H. I. J. sends a note to the Countess telling her to come to room 318. The Countess soon learns her mistake. H. J. J. enters Craig's room. The valet holds H. I. J. up, but he stabs the valet and escapes as Craig enters the room.

Craig insists that the Countess accompany him on a short ride. They stop at Fort McPherson, where she is interned. Craig has extracted a card from the Countess' purse and now reads on it, "The Door With the Iron Ring." He finds his way to the cellar, where H. I. J. is waiting, pulls the iron ring and a bell resounds. Craig has ordered his men to come to the cellar in twenty minutes. H. I. J. pulls the door open and Craig falls into the cellar. H. I. J. covers him with his revolver and demands the plans; he is furious when he learns that Craig did not bring them. As H. I. J. leans on a table with the gun in his hand, Craig quickly pulls the table apart and H. I. J.'s hand and arm drop into the opening and are held there when Craig jams the sides together. Craig's men now arrive and take H. I. J. prisoner.

ANIMATED WEEKLY.

ISSUE NO. 94 (October 17).

Second Liberty Loan Drive is on in Earnest.—Notables in all parts of America aid Uncle Sam in new campaign for funds. Sub-titles: In Sioux Falls, S. D., Secretary McAdoo speeds up subscriptions. Governor Burback of South Dakota introduces Secretary McAdoo. In New York City Governor Whitman makes a stirring appeal to throngs at the Liberty Bank in Madison Square. "I ask you to do something for yourselves and for the world. Your duty is plainly before you—*buy Liberty Bonds!* Your Government asks that you lend it money to equip men who are fighting your battles across the sea." Pittsburgh, Pa.—60,000 march in great Liberty Loan Parade, in which Champ Clark walks. Left to right—A. W. Mellon, Myron T. Herrick, Champ Clark, James Francis Burke.

Help Wanted.—Stenographers and typists. $1,000 to $1,200 yearly to start. Advancement rapid. Address U. S. Civil Service Commission, Washington, D. C. (This notice published by the request of the United States Government.)

Passenger trains in Fatal Head-on Collision. Both engineers lose lives when steel monsters crash into each other.—Stockton, Wisconsin.

Uncle Sam's First Standardized Liberty Truck.—Built from plans approved by seventy auto manufacturers and first trip will be to National Capital, Lima, Ohio. Substitute new liberty motor car and is first of thirty thousand to be built at once. Subtitles: Messrs. Gramm and Biernstein, makers of the first liberty truck, and the testing officer.

Bad Roads Cut Out in Michigan.—Formal opening of Northville outer belt drive marked by unique ceremonies.—Detroit, Mich. Subtitles: A suggestion for other states.—Attorney General Groesbeck, with gold and silver shovel, "cleans up." Miss Frances Macauley makes a break. Mayor Filkins fixes up Mr. Grosbeck so he can get into town at nights.

Allies lose 800,000 Bushels of Wheat.—Mysterious blaze, following explosions, destroys $1,200,000 worth of grain, Brooklyn, N. Y. Subtitles: Four alarms brought every fireboat to the blaze. Thought to be the work of students of von Bernstorff.

At the Front With the Fighting French.—Unusual war views after recent drives, when thousands of Germans were taken.

Official French War Pictures.—Subtitles: Pound! Pound! Pound until the enemy is downed. Fruits of battle. A few of the thousands Germans captured in the Verdum sector.

Haig.—Britain's pride, who put the fear "Germ" in Germans, reviews France's fighting fusileers after recent battle. Guynemer, France's immortal flying hero.—Decorated shortly after his death. "The most recent proof of German perfidy was the action in the case of Captain Guynemer. So rapacious were the Germans who first reached the spot where the body fell that they left not even the identification disk of the dead pilot in their scramble for his personal effects."—New York Globe.

Cartoons by Hy Mayer.

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UNIVERSAL CURRENT EVENTS.

ISSUE NO. 23 (October 29).

United States Marines on Gridiron Down University of California. Boys from Mare Island Navy Yard, awaiting orders for France, pile up one sided score of 26 to 0—San Francisco, Cal. Subtitle: Perfect machinery in the "Old Steam Roller."

Women's Liberty Loan Bank Opened as Aid in Drive for Buyers. Miniature replica of Sub-Treasury graces Madison Square in heart of world's greatest city—New York City. Subtitles: Job E. Hedges, addressing the throng: "If you can't go across, you've got to come across—Buy Liberty Bonds!" Mayor Mitchel raises Liberty's emblem above Liberty's bank.

Famous Cavalry Unit Leaves for South on First Leg of "Big Trip." Squadron "A," pride of metropolis, in "get-away" parade to become 105th machine gun battalion, is cheered by throngs—New York City. Subtitle: Left to right: Mayor Mitchel, Maj. Gen. Roe, Charles E. Hughes.

Here They Are with Steel Helmets and Steel Hearts—at the Front—Eager and Ready! American fighters in France are reviewed by France's rulers and fighters, who with Pershing see the kind of men Americans are—American camp, somewhere in France. Subtitles: President Poincare, General Pershing, Marshal Joffre, War Minister Briand and other notables inspect our fighters. Humanity's Four Aces!—Petain, Pershing, Poincare and Briand give our boys the critical "once over" and find them *there!* "Old Glory!"—On the fields of France in sturdy hands you stand for the spirit of Sister Republics and Humanity at Large.

Two Ambassadors: Von Bernstorff, whose cunning, crafty plotting against a friendly nation makes it imperative that America and her Allies crush completely and forever the Prussian government, that the world will be safe for democracy! Subtitles: Gerard, who, while representing us in Berlin was an ambassador, observed honorably international usages and came back to us clean! Gerard—at the Presidio, San Francisco, Cal—"The one thing for you to do is to stamp out the 'traitor influence' in America." (Speaking of Germans in America) "We should do everything to assist them, if they refuse that assistance we should rope them up with knots and ship them back to Germany!" And we have room for more.—Enemy aliens from several states are placed where they will be unable to continue their dangerous activities against Uncle Sam—Atlanta, Ga. Ambassador Gerard welcomed to Los Angeles, Cal.

Giants Win Third and Fourth Games of Series. After yielding two-game lead to White Sox they come back fighting and effect a tie—Polo Grounds, New York City. Subtitles: National Baseball Commission. The Press Box—Here we have the greatest collection of sports writers in captivity. The eyes of the world. Song carpenters display their wares. McGraw, Rowland and the "Umps." Manager Rowland was supported by a huge crowd. Mayor Mitchel arrives for third game and tosses starting ball. Kauff gets two bases on Collins' error. Fletcher out at first. Robertson's three-sacker. "Rube" Benton, conqueror of Cicotte. And in the fourth game Schupp blanks the White Sox, 5 to 0. Benny Kauff, home run king. Kauff's first homer. Fletcher singles. Robertson's bunt advances Fletcher. Holke bunts. Bases full. Hariden hits into a double-play. Schupp's single scores Robertson. Holke nailed. Rariden out on first, Fletcher scoring. Kauff scores Herzog with his second home run in the game.

Cartoons from the world's greatest newspapers. Subtitles: "Arms and the Women," from the Petrograd Novy Satirikon; "Barrage Fire," by Brewerton in The Atlanta Journal; "Come Out of That," by Donahey in The Cleveland Plain Dealer.

Mutual Film Corp.

GAUMONT.

REEL LIFE No. 80 (November 8).

Safety Last.—Record kept at grade-crossings show that only 27 per cent of autoists either stop, look or listen! This foolhardiness is responsible for 15,000 deaths in the United States every year, as trains and street cars are dangerous things to tackle on their own right of way. One way to avoid danger is to make all crossings on different grades.

The Pipe Organ.—The building of a big pipe organ is a romance of industrial art. A few of the pipes are of wood, but most of them are made of costly, mottled alloy. The "voicing" of the pipes is indeed one of the fine arts. The electrical system of a big organ is very intricate. The pipes are made to emit musical tones by touching electrically actuated keys in the console, and there are many miles of wiring in every big organ.

A Cord Tire Machine.—A $40,000 machine which criss-crosses on tires. The cords used in their manufacture is one of the inventions which have made automobiling possible.

The Story of Water.—The lightning flashes amid the dark clouds, the raindrops fall, and the tiny stream is born high up on the mountain side. In the valley far below it becomes a broad and peaceful river, and the servant of man. The story of water is really the story of man's progress. We must have light and power, so water is converted into electricity. It irrigates the parched land and makes fertile the arid deserts. It also makes possible that great American institution—the Saturday night bath.

It Wasn't the Colic (Animated drawing from "Life").—"Every little movement has a meaning," but some movements have more meanings than one. We can't be too careful in pulling down the shade.

MUTUAL.

MUTUAL WEEKLY NO. 146 (October 17).

Camp Mills, L. I.—Fair Missionaries of the New York Bible Society Give Testaments to Troops. A copy of the Bible is presented to every soldier who will accept it. Sub-title: Food for body and food for soul.

San Francisco, Cal.—President Wilson Takes Up Mooney Case—Now of National Interest. Orders thorough inquiry into labor man's conviction. Sub-titles: The Hall of Justice, where the trials are held. A kodak picture of this clock proved the Mooneys to have been a mile and a half from the scene of the crime. Thomas J. Mooney, whose conviction was called "a shameful perversion of justice." Mrs. Rena Mooney, who was acquitted. Warren K. Billings, whose conviction is now being investigated by Government officials. Robert Minor, famous cartoonist who sacrificed $10,000 a year income to organize the defense. Fremont Older (managing editor of the San Francisco Bulletin), who led campaign against prosecutors that resulted in charges of alleged perjury and "frame-up." Frank Oxman, of Durkee, Oregon, who was arrested for alleged perjury. F. E. Rigall, who was induced by Oxman to testify against Mooney. Charles M. Fickert, district attorney, whose activities in the case will come under the Federal probe. Edward Nolan, who was indicted on ten charges of murder because a box of Epsom salts was found in the basement of his home. After spending nine months in jail Nolan was released on $250 bail. Some system.

New York City.—New styles in early fall coats. Courtesy of Garment Specialty Co., New York City. Subtitles: Velour street coat; muskrat collar and cuffs. Stitched belt; mole trim. Rose taupe; kid coney trim. Beet root velour; pleated skirt; seal trim. Plain tailored motor or travel coat; sliced effect pockets.

San Francisco, Cal.—Our New Ambassador to Japan. Mr. Roland S. Morris succeeds George W. Guthrie, deceased.

Camp Kearney, Cal.—Western Cantonment Completed. Forty thousand "Liberty Boys" will rehearse here for the World's Drama.

New York City.—Arranging for Soldiers to Vote at the Front. C. L. Grant, Captain Peaslee and Howard Osterhart, New York State Election Commissioners, leave for France.

Lexington, Mass.—Society Girls Hold Up Automobilists. Tag Day for the Red Cross nets over $5,000.

Washington, D. C.—Mr. Garabed T. K. Giragossian, Inventor of "Free Energy Generator." He claims his invention will revolutionize all power systems and is more powerful than any imagination can conceive. Congress is now investigating his claim.

New York City.—Final Good-byes to State's Guard. Squadron A off to camp.

Chicago, Ill.—White Sox and Giants Clash for World's Championship. Thirty-five thousand fans see opening game.

President Wilson says: "Autocratic control must vanish before permanent peace come." Will Prussianism dissolve like this. Subtitles: The Crown Prince, the Kaiser, Von Hindenburg, Ludendorf.

Calendar of Daily Program Releases

Releases for Weeks Ending November 3 and November 10

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Universal Film Mfg. Company

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GOLD SEAL—"The Mysterious Iron Ring" (an episode of "The Perils of the Secret Service"—Three Parts—Drama) 02759

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L-KO—Double Dukes (Two Parts—Comedy)..... 02769

UNIVERSAL ANIMATED WEEKLY—Weekly No. 97 (Topical) 02770

FRIDAY, NOVEMBER 9, 1917.

UNIVERSAL SCREEN MAGAZINE—Issue No. 44 (Educational) 02771

UNIVERSAL CURRENT EVENTS—Issue No. 26 (Topical) 02772

SATURDAY, NOVEMBER 10, 1917.

UNIVERSAL SPECIAL FEATURE—The Red Ace (Episode No. 4—"The Undercurrent"—Two Parts—Drama) 02773

SPECIAL FEATURE—Finley Nature Pictures (One Reel—Educational) 02774

Mutual Film Corporation

MONDAY, OCTOBER 29, 1917.

MUTUAL STAR PRODUCTION—A Daughter of Maryland (Goodrich—Five Parts—Drama).05855-56-57-58-59

MUTUAL STAR PRODUCTION—Peggy Leads the Way (American—Five Parts—Drama).....05860-61-62-63-64

TUESDAY, OCTOBER 30, 1917.

STRAND—A Two-Cylinder Courtship (Comedy)..... 05865

WEDNESDAY, OCTOBER 31, 1917.

MUTUAL—Mutual Weekly No. 148 (Topical)..... 05866

THURSDAY, NOVEMBER 1, 1917.

CUB—Jerry's Lucky Day (Comedy)..... 05867

GAUMONT—Reel Life No. 79 (Subjects on reel: Building Our Modern Fleet; Important Industries of Argentina; An Unusual Foster Mother; A Dry Land Periscope; Had Your Mining Stock Panned Out); (Animated Drawing from "Life") 05868

SIGNAL—The Lost Express (Episode No. 7—"The Race With the Limited") (Two Parts—Drama). 05869-70

MONDAY, NOVEMBER 5, 1917.

MUTUAL STAR PRODUCTION—A Game of Wits (American—Five Parts—Drama) 05871-72-73-74-75

MUTUAL—Mutual Weekly No. 149 (Topical)..... 05876

TUESDAY, NOVEMBER 6, 1917.

STRAND—Mary's Merry Mix-Up (Comedy)..... 05877

THURSDAY, NOVEMBER 7, 1917.

CUB—Jerry and the Vampire (Comedy)..... 05878

SIGNAL—The Lost Express (Episode No. 8, "The Mountain King"—Two Parts—Drama)..... 05879-80

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MUTUAL WEEKLY.

ISSUE NO. 147 (October 24).

Chicago, Ill.—Novel Side Launching. "The War Hound" takes the water.

New York City.—New Styles in Early Fall Coats. (Courtesy of Garment Specialty Company, New York City. Sub-titles: Broadcloth with fur collar and cuffs and bottom. Box pleated back; double-breasted effect; short waisted. Purple broadcloth—Alaska Seal trim. Taupem velour—Muskrat Roll collar.

San Francisco, Cal.—Tenement Blaze Kills Three Firemen. Many injured.

New York City.—City Has Big Water Jubilee. Mayor Mitchel turns on water from completed Catskill system.

Fresno, Cal.—This Little City Sets an Example for Many Others to Follow.

New York City.—United States Signal Corps Instructs Fair Guests of the Vanderbilt Hotel in the Mysteries of Flag Signals.

A Picture That Needs No Title.

New York City.—Governor Whitman Says: "Have You Done Your Duty? Buy a Liberty Bond To-Day!"

Puyallup, Wash.—Governor Lister Reviews Coast Artillery.

New York City.—Envoys of Allies Are Received at City Hall. They are the guests of the city and Southern Commercial Congress in session here.

Moscow, Russia.—French Soldiers Accompanying War Mission March Through City's Streets.

Brooklyn, N. Y.—Fire and Explosion Destroy 800,000 Bushels of Grain for Allies. Big elevator loss may total $2,000,000.

STRAND.

"A TWO-CYLINDER COURTSHIP" (One Reel—October 30).—Jay and Billie cannot overcome father's objections so they elope in Jay's two-cylinder car. Before they start Jay empties almost all the gasoline from father's car, so just as the chase becomes lively father's car is stalled.

A telephone call from father to lawyer Jones of Beaumont causes the lawyer to disguise himself as a minister. Arriving at Beaumont Jay and Billie are delighted to meet a minister, and invited upstairs for the ceremony they are trapped and locked in a room.

Making a rope of blankets and sheets the pair are just about to escape when father rushes in. They hide, and while he is trying to discover whether they escaped by means of the rope run out the open door. A real minister meets them on the street, and from the window upstairs father is a witness of their marriage.

Miscellaneous Subjects

PARAMOUNT PICTURES CORP.

ARMS AND THE GIRL (October 8—5 Parts). The cast: Ruth Sherwood (Billie Burke); Wilfred Ferrers (Thomas Meighan); Olga Karnovitch (Louise Bates); Eugene (Malcolm Dunn); The General (George S. Trimble); The Burgomaster (A. Bower); Martin (William David). Directed by Joseph Kaufman.

At the Hotel Tete d'Or in Beaupre, Belgium, Olga Karnovitch, a Russian spy, learns that the town will soon be taken by the Germans, but as she is to dine with Wilfred Ferrers, an American acquaintance, she decides to stay over. Before dinner Ruth Sherwood, an American, comes to the hotel, saying that she has been separated from her party and missed the train. Olga learns that in a nearby town Boris Ipanoff, the Russian consul, is sentenced to be shot. She borrows Ferrer's automobile and is whisked away to his aid.

When the two Americans are eating a German officer appears and interrupts their dinner with lengthy questionings. Ruth discovers that the Russian girl spy exchanged their passports and when she acquaints Ferrer of this fact he makes her destroy the Russian passport, for there is great danger of her being shot as a spy or even for having aided a spy if it is discovered.

Ferrer promises to get her another passport from the American Minister at Brussels, and they burst into gales of laughter over his attempts to write out a description of her for the Minister. In the midst of this fun the German officer reappears and orders Ferrer's arrest for having aided the Russian to escape by the loan of his car. Ruth comes to his assistance by stating that he is the fiance for whom she has been waiting. The officer, skeptical, orders them to be married, and Ruth consents in order to save one who has been kind to her.

The ceremony is performed, and the embarrassed young people are sent to the old garden of the inn, known as "the marriage garden." Ferrer thanks Ruth for saving his life—for he would have been shot at sunrise—and promises to obtain a divorce or nullification of the marriage as soon as possible, adding that he will find Jack, the absent fiance, and bring him to her immediately. A telegram from Jack arrives, and they are obliged to state that he is their chauffeur. They fear that when Jack comes he will "queer" their story, not being aware of the state of affairs.

That night Ferrer makes good his escape from the inn where they are virtually held as prisoners, disguised in the uniform of a German soldier. Ruth is relieved for his sake, for she also is rapidly falling in love with her strange "husband." Jack, who has by this time arrived, is cross-questioned by the Germans, but before he has had time to answer shots are heard outside and a terrific bombarding sets in. Jack displays cowardice and commences to reveal his real character—weak and a cad.

Ferrer, disguised as the German soldier, has been hurt—shot by a sentry—and brought back to the inn, where he is brought again to Ruth's room to be taken care of. Jack, learning that he is there, betrays his real nature and voices his base suspicions of Ruth. The girl realizes that Jack is impossible and that it is Ferrer whom she really cares for. She sends for him again and they learn that their love for each other, formed under the stress of the terrible ordeals they had undergone together, is mutual.

THE CALL OF THE EAST—(Five parts—October 15).—The cast: Arai Takada (Sessue Hayakawa); O'Mitsu (Tsuru Aoki); Alan Hepburn (Jack Holt); Sheila Hepburn (Margaret Loomis); Janzo (James Cruze); Col. Bassett (Ernest Joy); Cadger (Guy Oliver); Yuri (Jane Wolff). Directed by George H. Melford.

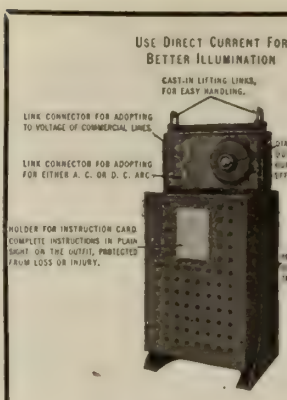
Alan Hepburn and his half sister, Sheila, are the children of Adam Hepburn, who made his fortune in Japan, leaving his children fairly prosperous upon his death. Alan has a position in a bank at Tokio. Sheila, in America, longs to be with him and clings to the few Japanese customs and possessions that she still has, including an image of Kwannon, Goddess of Mercy, which was her father's. The aunt with whom she makes her home disapproves of Sheila's fondness for things Japanese. The "call" at last proves too much for Sheila, and she starts out to her brother, arriving in time to take part in the Feast of the Lanterns, a Japanese holiday. During the feast her brother, who has been losing heavily at cards, is invited to the home of Takada, a wealthy young Japanese noble. Count Takada has a grudge against him, for the latter had captured the heart of his Japanese sweetheart.

Alan writes Sheila a note telling of his whereabouts, but Takada orders it destroyed and the distracted girl would never have known of her brother's fate had not the little Japanese girl, O'Mitsu come to Sheila saying that Takada had taken Alan to his country home. One evening Takada informs him that he must send for his sister—he has seen her at the Feast of the Lanterns and finds her very desirable. It is only then that Alan realizes why he has been brought there. He refuses to buy his liberty at such a price. Owing to O'Mitsu's advice, however, his sister is already on her way to the island and arrives shortly.

One evening while Sheila is walking in the garden, Takada has Alan imprisoned in a place where he has a full view of the garden. He tries to take Sheila in his arms while the brother struggles in vain to release himself from prison. Sheila runs to a large image of Kwannon, not knowing that it was the place of worship of Takada's mother, and therefore a hallowed spot to him. It seemed to Takada, on seeing this that the spirit of his mother had risen to protect the girl and he begs her not to be afraid, that he only meant to punish Alan by frightening her.

Already much attracted to Takada, Sheila begins pleading with him for Alan, who, having forced his way out of his prison now comes into the garden and seeing that Sheila appears to be in Takada's arms, fells the Japanese with a blow. Takada's servants are about to bind the young Americans when Takada rouses himself enough to bid them respect his guests and tell them they are free to go. Sheila does not want to leave the wounded man, but her brother makes her and they depart in Sheila's launch. On their way they have a quarrel in which Alan tells Sheila that it is the "black blood" in her, and that her own mother was a Japanese. Understanding at last her own fondness for things and customs Japanese, Sheila also understands that her love for Takada is now justifiable and she leaps from the boat and swims ashore.

The Count ill, and half delirious with fever, had got out of bed and was walking along the beach when he sees what he thinks is Sheila's ghost struggling towards him through the waves. He plunges into the water and brings her ashore only to fall on the sand. Sheila cares for him devotedly and when he comes to himself hours later, it is to find her at his side in the costume of her mother's land. Takada begs her to be his wife, and the last we see of the two, they are kneeling together before the shrine of Kwannon.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Entertainment Value, **Good.** Educational Value.....

Artistic Value: Dramatic interest of story, **Excellent.** Coherence of narrative, **Excellent.** Acting, **Excellent.** Photography, **Good.** Technical handling, **Good.** Costuming (if period production) .....Atmospheric quality of scenic setting, **Excellent.** Historical value (if period production) .....

Moral Effect, **Excellent.**

General Comment: **This picture tells a story terrible but true, but it shows that even in the depths of human suffering love and loyalty are all-powerful and bring self-respect out of ruin and happiness out of misery. The picture is appealing and sincere.**

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ENTERTAINMENT VALUE.—This term applies to all that which is entertaining or interest-holding.

EDUCATIONAL VALUE.—This term applies to pictures that are instructive in science, industry, travel, and the presentation and interpretation of great classics, or that are illustrative of customs of people and ways of living of different classes of society past and present.

MORAL EFFECT.—This applies to the moral effect of the picture either consciously or unconsciously produced.

ARTISTIC VALUE.—This term is interpreted broadly to include the acting, the drama itself, the stage settings, artistic out-door scenes and scenery, the appropriateness of the production to the story treated, the costuming, and the absence of incongruous elements.

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GREATER VITAGRAPH.

THE BOTTOM OF THE WELL (Five Parts—Oct. 22).—The cast: Stanley Deane (Evart Overton); Alice Buckingham (Agnes Ayres); Dorothy Farnsworth (Adele de Garde); Capt. Jake Stark (Ned Finley); "Long Bill" Parker (Herbert Pryor); David Thomas (Robert Gaillard); Anita Thomas (Alice Terry); Amos Buckingham (Bigelow Cooke). Written by Frederick Upham Adams. Directed by John Robertson.

The story opens in West Indian waters with the capture by a Britisher of an American smuggler. On board the smuggler is "Mascot," a youth, presumed to be the son of Captain Stark. All escape but the boy, who is adopted by the military governor of Kingston, and later taken by him to London. Here, several years later, he meets Alice, the daughter of Amos Buckingham, a wealty mill-owner of New York City, who is told the boy is the son of a smuggler.

Buckingham is having trouble with his workmen, when the story is taken up after a number of years. Violence is demanded by certain leaders of "The Well," a secret meeting place of the workmen. They are controlled, however, by a young lawyer, who sympathizes and works for them. He is "Mascot," now Stanley Deane. Buckingham hates him for his aid to the workmen and turns his daughter against him by telling of his mysterious parentage.

The workmen plan to blow up the Buckingham mansion and kill its master, who, unknown to anyone, has disguised himself and gained admittance to "The Well" to study the real condition of the men. Just before the explosion Stanley rushes to the mansion and saves Alice but is himself caught in the ruins.

A body supposed to be that of Buckingham is found, and Stanley and all in "The Well" are arrested for murder. A strong scene is the trial, where Buckingham still in his disguise is tried for his own murder. Captain Stark, who has become rich, has learned that Stanley is really the son of a Boston banker, and he and the father reach New York just as the trial is drawing to a close.

After Buckingham is convicted he throws off his disguise and is recognized by the judge. He takes blame for the bitterness of his workmen. Everybody is freed, and Stanley, no longer a man of mysterious origin, is welcomed by Buckingham as his son-in-law.

FOX FILM CORPORATION.

THIS IS THE LIFE (Five Parts—October 21).—The cast: Billy Drake (George Walsh); John T. Drake (James A. Marcus); The Girl (Wanda Petit); Von Nuttenburg (Ralph Lewis); The Butler (Jack McDonald); Drake's Secretary (W. H. Ryno); A Spy (Victor Sarno). Directed by R. A. Walsh.

Billy Drake's father finds difficulty in bringing him down to everyday work. After many efforts by Drake, Sr., to influence his son to take a more serious view of life, he finally decides to send Billy to South America as special representative accompanying a munitions shipment. He declares that if Billy doesn't go, his income will. Young Drake loves his ukelele and motion pictures, but he is also fond of his weekly allowance. So Billy agrees to make the trip.

Before he starts, however, he sees a girl who is particularly beautiful. She stands in front of a photoplay house. He becomes possessed with the idea that she is a motion picture "queen." When he is aboard ship, he discovers that a fellow passenger is this idol of his heart. Count Von Nuttenburg, bent upon sowing trouble in the South American States, is also on the vessel. A film company about to leave at the same time misses the boat, but Von Nuttenburg steals the company's camera, thinking it a new style of machine gun. The Count wins Billy's confidence and when Drake, Jr., sees the camera he is convinced that everybody aboard is connected with the motion picture outfit.

Soon after the vessel reaches a South American port a revolution starts, but Billy is so sure that the whole affair is part of a screen play that even when the government forces capture him and order his execution, he takes it as a fine piece of screen melodrama. At the last moment he is impressed with the reality of the event. By a clever ruse he escapes and rescues the girl, also held a prisoner. Federal troops overcome Von Nuttenburg's objections and Billy's smile overcomes the girls.

GOLDWYN PICTURES.

SUNSHINE ALLEY (Six Parts—November 4).—The cast: Nell (Mae Marsh); Ned Morris (Robert Harron); Carlo (Dion Titheradge); Harbost (J. A. Furey); Cobbler (Ed See); Ben Davis (John Charles); Mr. Morris (W. T. Carleton); Mrs. Morris (Isabel Berwin); Detective (Jack Grey).

Harbost, who runs an animal and bird store in a poor quarter of a great city, while trying to recall Carlo, his wayward grandson, is injured by an automobile belonging to a millionaire, Morris by name. Mrs. Morris, by way of forestalling his possible claim of damages, offers to buy a beautiful bullfinch; but Harbost refuses to sell it because it is so dearly loved by his granddaughter, Nell.

Ned Morris, son of the millionaire and also a member of the automobile party, is much taken with Nell's quaint charm, and given her his card, bidding her call on him whenever he may be of assistance.

As the days pass, Harbost's injuries prove serious, and Nell, being without funds for a physician and drugs, 'phones to Ned that she will sell his mother the bullfinch. Ned responds promptly, buys the bird and takes it home, where his mother plans to use it as the big surprise of her fancy dress ball that evening. When the time comes, however, the bird will not sing; so Mrs. Morris sends for the bird doctor.

Nell goes in her grandfather's stead, attired in her best clothes, her grandmother's wedding dress. When she arrives, Ned, who has fallen in love with her, introduces her as his guest, and she becomes the belle of the evening. The bird requires her attention longer than was expected, and Nell remains for the night.

In the meanwhile, Carlo, influenced by an evil companion who persuades him that the millionaire was unjust to the grandfather in not paying him any damages, comes to rob the Morris home. He gets the jewels of Mrs. Morris, but starts a burglar alarm. Nell hides him, and presently he escapes with the jewels. Nell follows to recover them, only to be promptly suspected of the theft. How she is cleared of the subsequent charge and united to her lover constitutes what is by no means the least interesting part of the action.

CRYSTAL PHOTOPLAYS CORP.

MOTHER LOVE AND THE LAW (October).—The cast: Marion Leyden (Dollie Ledgerwood Matters); Jimmy Harwood (O. A. C. Lund); William Bernard (George A. Siegmund); Sylvia Marshall (Mabel Bardine); Gerald Worms (Patrick Calhoun); George Straight (Thomas Flynn); John Marshall (F. D. Wood). Written by O. A. C. Lund. Directed by George A. Siegmann.

Afar from the city lived Marion Leyden. George Leyden, her father, struggled in vain to raise more than promisory notes on his barren farm. The girl comes to the attention of the wife of John Marshall, a wealthy banker, and her father consents to the woman taking the child. Gaining an excellent education amid luxurious surroundings, the girl attains a glorious womanhood. She provides excellent comfort for her benefactor, now an invalid. Jimmy Harwood, a likeable and ambitious young man of wealth, awards her his affections and finds them reciprocated.

Denied children, Marshall turns his attentions to his ward when death claims his invalid wife. Feeling an indebtedness to him, Marion marries him. Jimmy in his disappointment goes abroad, and meeting John Straight, formerly a brilliant criminal lawyer, inaugurates a life of dissipation.

Meanwhile John Marshall dies suddenly. Accused of his murder by scheming relatives, Marion goes away to another city where her baby is born. At the time of its birth another baby is born in an adjoining hospital room to an unfortunate woman, only to die of suffocation.

Fearing the birth of the child robs them of their chance at the banker's fortune, the relatives send a marshal after Marion and, bringing her back, force her into court. They maintain that it was her baby that died and that she has obtained possession of the other child to assure her of the fortune. However, the court rules she is right.

Jimmy learns of the situation and returns to America with Straight. Meanwhile the relatives have bribed the hospital nurse and physician and instituted a new trial. Jimmy gets absolute proof of the death of the other woman's baby, but is imprisoned by gangsters employed by the prosecution. Without his evidence Marion loses her baby.

Straight gets the case to the highest court and Jimmy goes to his hiding place for the hidden evidence. He is attacked by the gangsters who traced his movements, and after a terrific battle in which he vanquishes them, he falls unconscious. Straight is frantic at his non-appearance, as his train is about to leave for another city where the higher court offers his last chance for a hearing. Recovering, Jimmy finds he is half an hour late. Overtaking the train is his only chance! Sore and bleeding he leaps into his high power roadster and after a nerve racking race catches the train, tumbling aboard exhausted, but happy in the possession of his proofs.

The court sustains their claim and with the baby restored, Jimmy and Marion meet again to begin all things anew.

GEORGE KLEINE SYSTEM.

"YOUNG MOTHER HUBBARD" (Essanay—4 Parts—October 29).—Forced by the death of her mother to care for her three brothers and sisters, little Mona Fairfax is known to farmers of her district as Young Mother Hubbard. The children's step-father, heavily in debt and tired of the burden imposed by the little family, abandons his farm, leaving the children, penniless, to shift for themselves.

The following day Daniel Banning, a wealthy "country gentleman" and owner of the Fairfax farm, calls to collect back rent. He finds Mona and her children panic-stricken over a note left by their step-father, telling of his decision to leave. Banning turns a deaf ear to Mona's pleas that she be allowed to remain on the farm with her wards. He notifies the Children's Welfare Society. Directors of the society go to the farm, load them into an automobile, and take them to the society's headquarters.

At headquarters the chairman calls for volunteers to take the children into their homes. A square-jawed woman, a miserly old man, a brutal fellow, with bull-dog features, and a ponderous, harsh, mannish looking women, each agree to take a child. When it dawns upon Mona and her brothers and sisters that they are to be separated they break into tears and beg piteously to be allowed to remain together. Their pleas are ignored. Finally Mona begs that they be allowed to spend a last night together on the Fairfax farm. The request finally is granted. That night Mona hitches the family horse to a rickety old wagon and the children set out to escape. They fall asleep and the horse stops near Banning's house. The housekeeper takes them in during the master's absence.

When Banning returns he is furious. Mona offers him a wisp of flowers, which he scorns. Finally, however, the child's smile wins his heart and he cuddles her. Later when agents of the welfare society try to take the children, Banning drives them from his place, declaring he will adopt Young Mother Hubbard and her entire family.

BLUEBIRD PHOTOPLAYS, INC.

BONDAGE (5 Parts—October 17).—The cast: Elinor Crawford (Dorothy Phillips); Francesca Taft (Gretchen Lederer); Eugenia Darth (Gertrude Astor); Evan Kilvert (William Stowell); Bertie Vawtry (J. B. McLaughlin). Scenario and direction by Ida May Park.

Elinor Crawford came to New York to attain a career as a writer. Evan Kilvert, an attorney in her home town, had courted her and failed to win her love. Her nearest approach to fame was an assignment as special writer upon scandalous topics for a newspaper of sensational bent. Her life in New York centered around Washington Square, where she established an apartment with Francesca Taft, an artist who had gained some renown in the "Bohemian" colony. When Elinor is assigned by her editor to get a story from Evan Kilvert, now established in New York, on the topic of a famous murder case in which he figured as the defendant's attorney she fulfills her duty and meets Kilvert for the first time in some years.

An old acquaintance renewed gradually ripens into a revival of Kilvert's affection for Elinor, and, to some degree, an awakening of the girl's love for her old admirer. Kilvert's unbending hatred for New York's "fast life" and the denizens of "Bohemia" is something that Elinor finds hard to countenance, and when she introduces him to "her set" he remonstrates with her for living a life of such unmaidenly freedom.

Upon Kilvert's views of life Elinor bases a satirical story and takes it to the editor of a

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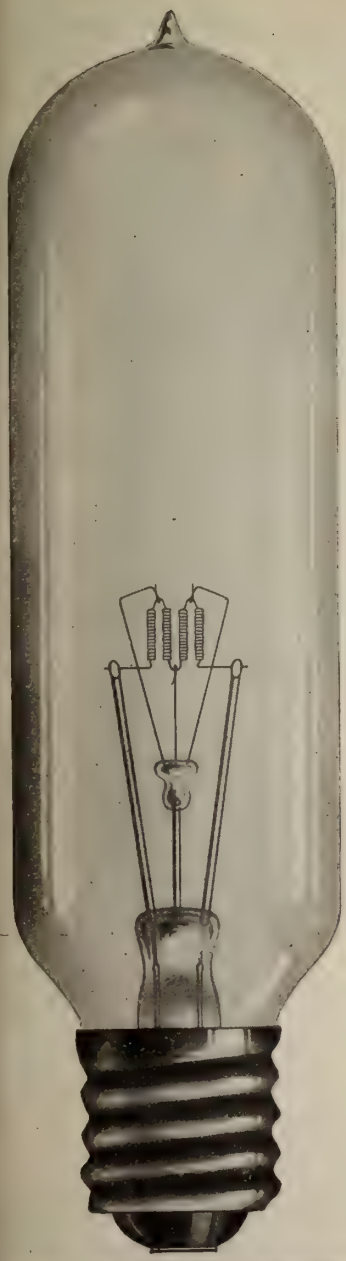

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THE WAY TO BETTER LIGHT

sensational magazine in the hope of selling it. Not alone does the editor, Bertie Vawtry, buy the manuscript, but professes a sudden regard for the authoress. The acquaintance thus formed brings Vawtry frequently into Elinor's "Bohemia" and the engagement of Vawtry and Elinor to be married is eventually understood. Elinor's happiness is later wrecked by Vawtry's perfidy. He sends her a note that he has married, for her money, a rich widow to whom he is obligated for the funds that started his magazine. Keeping her secret, Elinor leaves her "Bohemia" and her disappearance is coupled by Francesca Taft and her other friends with the coincident absence of Vawtry.

Elinor comes upon privation and falls exhausted before the window of a cafe where Kilvert is at luncheon. The lawyer goes to her, insists that she eat at his table and in the long run they marry. For a while Elinor delights in her newer and better life, but when she learns that Vawtry's wife is divorcing him she longs for her old association and decides to have just one more evening of freedom.

Kilvert has guessed her lapse of principle, knows of her tryst with Vawtry, and surprises Elinor at late dinner with her old admirer in the cafe before which she had previously been stricken by privation. Elinor, upon realizing that her husband has discovered her perfidy, flees from the cafe and is lost to Kilvert for months.

Francesca Taft learns from Vawtry that Elinor is not with him; that she has been lost to all of her acquaintances. Hastening to tell Kilvert that Elinor is not, at least, openly unfaithful, Francesca then bides her time until Elinor shall at last seek her old haunts, and then hopes to arrange a reconciliation. Kilvert has meantime determined to silence Vawtry's slanderous tongue and lashes the journalist into submission with blows from an avenging horsewhip. And then when Elinor, driven to desperation by poverty, seeks him out, through the medium of Francesca, he takes his wife into his home and folds her once more to his heart.

CHRISTIE FILM CO.

LOCAL COLOR (One Reel—October 1).—When Margaret finishes her theatrical season she goes to the country to visit her friends, the Shillingfords. They outfit her in a "rubey" costume, and she is seen thus by Jimmy, an author, who has gone to the country to get local color for his forthcoming book, "Heart Throbs of a Country Girl." Jimmy's jealousy has been aroused by seeing his sweetheart in conversation with a young bachelor, and to get material for his book he decides to make love to the supposed country lass.

Divining his intentions, Margaret continues to play the part, but when he is about to desert her after having won a promise of marriage she decides that it is time to teach him a lesson. Mr. Shillingford, dressed as a country yokel, poses as her brother, and at the point of a shotgun forces Jimmy to stand while an obliging friend performs a fake marriage. Jimmy's chagrin is increased when he discovers that his sweetheart has arrived at the country town, and he refrains from breaking the disturbing news to her for fear of breaking her heart. But he soon discovers that she has married his bachelor friend, and is on her honeymoon.

After Jimmy goes to the hotel Margaret dresses in her usual clothes, and when he sees the transformation he is glad that he married her. He is informed, however, that he was not really married to her, and they decide that the next ceremony will be a real one.

LOVE AND LOCKSMITHS (One Reel—October 8).—Betty loves Jay and Jay loves Betty, but Betty's papa does not approve. Unable to keep the lovers apart, he sends Betty to a girls' boarding school, but the resourceful Jay is equal to the occasion. Waylaying a new teacher bound for the school he takes his clothes and leaves him clad in nothing but a barrel, while Jay, disguised with a moustache and side whiskers, proceeds to the school and is assigned to teach Betty's class.

She is provoked when he orders her to stay after the class is dismissed, but her anger turns to joy when Jay removes his disguise and reveals his identity. As they are embracing the janitor opens the class-room door and runs to report the affair to the principal, who is later a witness to a repetition of the act. An Italian count, with the approval of Betty's father, has called at the school to press his suit, but is unally grabbed by an affectionate old maid.

The professor notifies Betty's father of her conduct, and he goes to the school to investigate, while the real teacher, who has been arrested by the town constable for parading around in a barrel, escapes from the jail and also proceeds to the school. Jay, minus his make-up, is discovered in the garden with Betty, and her father finally decides that there is no course but to give his approval to their engagement.

KING-BEE FILM CORP.

THE HOBO (2 Parts—November 1).—Billy's alarm clock wakes him in the morning and he rolls out of his comfortable berth on the rods of a freight car and makes his morning toilet. A brakeman comes to investigate the sound of the clock, and runs Billy out of the yards. Near the dinky station of Hicksville he is attracted by Dolly, the station agent's daughter, and follows her into the station. The assistant agent has just quit, and after getting acquainted Dad offers Billy the job. He goes to work at once and has many amusing difficulties.

Harold, Dolly's sweetheart, buys a new auto, and when it is delivered he rushes up to put on his best clothes preparatory to taking Dolly for a ride. Mr. Fox, a professional automobile thief, arrives in town driving a "flivver." It finaly goes to pieces near the station and Fox abandons it. He enters the station and tells Billy he will trade him his auto for a ticket to New York. Billy at once gives him the ticket and goes to take possession of his new car, which Fox tells him is just around the corner.

Billy turns the wrong corner, and, seeing Harold's new car standing there, thinks it is the one he has bought and drives off in it. Harold sees him as he leaves with the car and gives chase, finally appealing to the police. Billy finds Dolly and takes her for a ride in his new car. He takes her to a road-house, where they leave the car outside and go in for a bite to eat. Harold and the police find the car at the road-house and go in to capture the supposed thief.

Fox, meanwhile, has missed his train, and is strolling about when he sees Harold's new car near the road-house. It looks like a good chance to steal a new car, and he is about to get in when Billy and Dolly, who have unknowingly eluded the police, come out to the car. Billy thanks Fox for selling him such a good car, and Fox tumbles to Billy's mistake. He is about to get away with the car when Harold and the police dash out of the road-house and grab Billy for the thief. Billy points out Fox and tells them Fox sold him the car. The police identify Fox as a well-known auto thief, for whose capture there is a liberal reward, so they take him away and give Billy the reward for his capture.

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DENIZENS OF THE DEEP (Two Parts).—Showing the surface of the storm-tossed sea, over which flutter the stormy petrels; then down to the depths, where marvelous fantastic forms of marine algae grow, through whose branches and folds flit the festive fishes. We also see close-up views of some of the oddest and most beautiful and interesting fishes and other odd creatures inhabiting the coastal waters of the Western Atlantic and adjacent Caribbean Sea. Respective approximate lengths of No. 1 and No. 2, 616 and 532 feet.

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CASSIDY (5 Parts—October 21).—The cast: Cassidy (Dick Rosson); District Attorney (Frank Currier); Grant's Daughter (Pauline Curley); Garvis (Mac Alexander); The Bull (Eddie Sturgis); The Bartender (John O'Connor). Directed by Arthur Rosson.

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that his days are numbered and wanting to get back home to New York, he attempts to rob the home of District Attorney Grant.

Grant catches him, and after playing with the boy for a time realizes Cassidy is sick and dying. He gives him money to get back to New York. As Cassidy leaves he sees a picture of Grant's daughter on the table and remarks the likeness to his girl "back home."

Going to the Palace Cafe for a warming drink he finds the bar-room closed, and looking through a crack in the door he sees the bartender, the proprietor and The Bull surrounding the District Attorney's daughter.

He rescues the girl after a fight, and takes her home. As dawn breaks and he is about to board a train for home he has a vision of "his girl" and the New York of his dreams just as he collapses.

THE FIREFLY OF TOUGH LUCK (5 Parts—October 21).—The cast: The Firefly (Alma Ruebens); Danny Ward (Charles Gunn); "Tough Luck" Baxter (Walt Whitman); Bert Wilcox (Darrel Foss); Happy Jack Clarke (Jack Curtis); Silent Dan (Aaron Edwards). Directed by E. Mason Hopper.

"Tough Luck" Baxter, returning from a prospecting trip, meets "Happy Jack" Clarke, a former citizen of Baxter City, which "Tough Luck" discovered and which bears his name. A game of cards decides Clarke to go back to "Tough Luck" with Baxter in search of ore.

The Firefly, a New York music hall entertainer out of a job, is ordered by her parasite husband to go to the dance hall in Baxter City. Upon her arrival she finds the town deserted and strikes out on the open trail. Overcome by the desert, she is rescued and brought back to Baxter City by Danny Ward, a former Yale athlete. "Tough Luck," Clarke, Ward and The Firefly organize a family. Ward becomes infatuated with the girl and asks her to be his wife on the same night that her husband, Wilcox, arrives upon the scene.

Wilcox, up to his old tricks, loots the assayer's office and is caught, convicted and turned out of town. Firefly shows her real make-up by accompanying her guilty husband. They are followed by the three men, who come upon Firefly in the desert, stripped of her canteens and money, Wilcox having left her to die from thirst.

Wilcox is killed by rattlesnakes in the desert, and the girl, with Danny and his companions, returns to Baxter City, now "Good Luck" instead of "Tough Luck"

PATHE EXCHANGE, INC.

HEARST-PATHE NEWS NO. 83 (October 13).

Omaha, Nebraska.—America's message to the Allies is strikingly depicted by a pageant of gorgeous floats at the Ak-Sar-Ben Carnival. Sub-titles: Our army of the air. Vive La France, and her immortal doctrines of Liberty, Equality and Fraternity.

New York City.—Back on their home grounds and cheered by thousands of loyal fans, the Giants regain their stride and capture the third game of the World Series. Sub-titles: Mayor Mitchell throws out the first ball and the battle is on. Pitching the greatest ball of his career Rube Benton has the White Sox at his mercy, not a man getting beyond second base. The Giants take the lead in the fourth. Robertson scores on Holke's double. Burns singles, sending Holke home. Score, 2-0. Heroes of the day and the idols of New York fans, Robertson and Benton. The Giants win the fourth game, too. Benny Kauff "comes back" with two brilliant home runs.

Woodgreen, England.—Lord French, Commander of Britain's home forces, bids farewell to a regiment of volunteers leaving for the front. Sub-titles: The troops join in a popular tribute to the Stars and Stripes.

In the North Sea.—French trawlers patroling the ocean highways carefully inspect all vessels, large or small, bound for neutral ports. Sub-titles: The trawlers are armed and the crews ever ready for attack. A patrol cruiser's guns in action.

New York City.—Another star is added to the Pathe Play constellation when Bryant Washburn signs a long-term contract with Mr. J. A. Berst, General Manager of Pathe Exchange, Inc.

An Atlantic Port.—After three years of internment a big German ship now in United States service is taken to sea for compass adjustment. Sub-titles: The instruments are very delicate and the Government expert makes the corrections with care. The vessel is thoroughly overhauled, and the life boats and life belts made ready for use. It is also armed with a powerful gun.

San Francisco, Cal.—Nearer, ever nearer beams the ray of victory as contingent after contingent of Liberty's forces marches off to camp. Sub-titles: The drafted men are cheered by crowds of relatives, friends and sweethearts. Former Ambassador Gerard bids the boys Godspeed on their noble mission to save Democracy.

Cartoon.—Buy a Liberty Bond and straighten the path to victory.

HEARST-PATHE NEWS NO 84 (October 17)

West Point, N. Y.—With two classes recently graduated, the training of the other cadets at the Military Academy is being expedited. Subtitles: Their guns are always ready for use. Soon they will join the great army—to lead the way to Freedom.

New York City.—One million bushels of wheat intended for the Allies, are destroyed when fire sweeps several big grain elevators. Subtitles: Fire-boats and fire-towers help to fight the blaze. The buildings are totally wrecked.

On the Western Front.—After years of tireless effort the Allies have now won the artillery dual. Their hidden guns sweep the German lines. Subtitles: Infantry advancing under cover of their barrage fire. What remains of a captured German trench. The entrance to the "Kronprinz" tunnel. With every advance hundreds of prisoners are taken. The enemy's ranks grow thinner and thinner.

Linda Vista, Cal.—Thousands of horses and mules are being collected at Camp Kearney, now the largest remount station in the country. Subtitles: The animals will be used for the field artillery and pack trains. The camp ground is very hard and a large area has to be blasted. During the process Linda Vista resembles a battlefield under fire.

Philadelphia, Pa.—All Pennsylvania joins in a song of patriotism and cheer to her soldier sons now enlisted in the Nation's service. Subtitle: Henri Scott, the opera star, singing of the "Boys Over There."

In the North Sea (New York City Only).—French trawlers patrolling the ocean highways, carefully inspect all vessels, large or small, bound for neutral ports. Sub-titles: The trawlers are armed and the crews ever ready for attack. A patrol cruiser's guns in action.

With the Stars and Stripes Abroad (Except New York). Subtitles: First picture of the American Training Camp in France. President Poincare visits the U. S. Training Camp where America's Expeditionary Forces are preparing for battle. With General Pershing he reviews Uncle Sam's soldier boys. They are seasoned by strenuous training under fire, and will carry Old Glory forward to victory.

London, England (Except Exchanges Where Camp Pictures are Added).—His Majesty, King George V, holds a public investiture at Buckingham Palace to honor Great Britain's hero fighters. Subtitles: He bestows the Victoria Cross upon them as a mark of their bravery. England also honors the silent heroes of the war, the families of those who fall in battle.

Norfolk, Va. (Except Exchanges Where Camp Pictures are Added)—Uncle Sam takes possession of the Jamestown Exposition site, to be used as a training station for apprentice seamen. Subtitles: The raising of Old Glory marks the opening of the naval station. The first review of the new drill grounds.

THE FATAL RING (Episode No. 18—"The Subterfuge"—Two Parts—November 4).—Pearl's amazement at the action of Bessie Blake in demanding the Violet Diamond gives way to anger and quick determination, and, seizing the gun from Bessie's hand, she throws her to one side and regains the street. After trying in vain to escape Carslake she is forced to take refuge in a Chinese curio shop. Realizing she is about to be captured, Pearl drops the Violet Diamond in an uncorked bottle of perfume.

By this time the police arrive and try to capture Carslake, but he evades them. The owner of the shop insists that Pearl be arrested, and the policeman takes her into custody. Tom also has been arrested, and when they are released on bail next morning they ask "The Spider" to aid them in securing the bottle of perfume in which Pearl placed the Violet Diamond. The perfume is traced from the Chinese shop to Van Rosen's department store, but the bottle was bought to fill mail orders, and they cannot obtain the names of the purchasers. Carslake sends one of his men to trace the perfume. He learns that some one else is tracing them.

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Pearl impersonates a cash girl at the store and secures duplicates of the mail order shipments for the morning from the shipping clerk, and Tom copies the names of those customers who secured the perfume. Pearl returns the duplicates of the shipping orders to the shipping clerk, and Carslake's henchmen takes them from him. Carslake crosses Pearl's trail on the search for the perfume. At the Richardson estate, where one of the bottles has been delivered, Carslake and his men bind and gag the night watchman. Carslake impersonates this man, and when Pearl, Tom and the Spider drive up to the estate he pretends to be asleep.

Tom is left as a lookout while Pearl enters the French windows. Pearl and the Spider secure the perfume bottle, and Pearl breaks it on the sidewalk. While the Spider and Pearl are searching among the broken fragments of glass for the Violet Diamond Carslake and his men cover them with their guns. When Carslake does not find the diamond in the broken bottle he orders one of his men to hold Pearl, Tom and the Spider prisoners, while he and the others visit the purchaser of the last bottle. Pearl manages to overcome the guards, and with Tom and the Spider starts after Carslake. Pearl comes upon Carslake demanding the perfume from the girl who purchased it. She sees him empty the bottles and find the Violet Diamond. As he picks it up and looks at it Pearl covers him with a gun and demands the diamond. Carslake laughs at her as one of his henchmen steps from behind portieres near Pearl and makes her a prisoner.

THE SEVEN PEARLS (Episode No. 8—"The Man Trap"—Two Parts—November 4).—This episode opens with a fight between a sailing vessel and a fast naval launch, in which Mason and Stayne were pursuing Harry and Ilma. The naval officers rescue Harry and Ilma from the river and take them to the shore. One of the seven pearls Ilma is seeking is sold to the leader of a pagan cult, who fits the pearl into one eye of a bronze god, which his followers worship. He seeks the mate of the pearl for the other eye of the god, and the member of Grady's gang who sold him the pearl gives him Ilma's address, telling him she has some pearls. The priest calls on Ilma and tries to buy her pearl, but she in turn offers to purchase the one he has from the priest. The priest lures her to the temple by telling her he will put the matter up to his followers. When she reaches the temple he makes her an offer of marriage, and when Ilma refuses he drugs her tea, steals her pearl and is just taking her in his arms when one of his ardent followers enters. She is jealous, and while the priest is fitting Ilma's pearl into the second eye of the bronze god the jealous woman drugs the priest's tea. He is about to kill her when the drug takes effect.

Harry, being informed by Kismet of Ilma's danger, hastens to the temple. He revives her and she discovers her pearl is lost. He forced the jealous follower to tell where the pearl is, and Harry goes alone into the temple room to get the pearl from the eye of the bronze god when Perry Mason, also on the trail of the pearls, enters and holds him up. Harry steps aside while Mason takes a pearl from the eye of the god. As he does so the outstretched arms of the statue come together, holding Mason in their deadly embrace. His screams bring Ilma and the followers to the room, and when the woman relaxes the arms Mason falls to the floor. Harry and Ilma snatch the pearls and flee from the room. They start to open the door of the house, and Harry looks out to see if the coast is clear. He beckons for Ilma to follow him, but just as she starts to do so an unseen figure emerges from his hiding place near the door, grabs her and, taking her pearls, shoves her through the open door. Harry saves Ilma from falling. She is telling him of the loss of the pearls as the episode ends.

THE MARK OF CAIN (5 Parts—November 4—Astra).—The cast: Alice's Niece (Mrs. Vernon Castle); Kane Langdon (Antonio Moreno); Rowland Trowbridge (J. H. Gilmour); Trowbridge's Housekeeper (Elinore Black). Directed by George Fitzmaurice.

"Mark of Cain. Cain did it." These were the last words spoken by Rolan Trowbridge, a broker, who was murdered in Van Courtland Park. Kane, Trowbridge's nephew, is accused of the murder. The afternoon of the murder Kane paid his uncle a visit. As he wished to marry Alice, Trowbridge's adopted daughter, Kane asks his consent, but is refused, as his uncle wishes him to make good first. Knowing that his uncle was going to leave him $50,000, Kane asks if it is possible for him to secure the money now, as he wishes to gain control of the Burrow Stock mines. Again he is refused. Becoming angry Kane speaks: "I'll get this money, and somehow you will be sorry."

That afternoon Elinore, the former housekeeper for Trowbridge, and who was to marry him, meets Kane in Van Courtland Park. A few minutes later Stryker, the faithful servant of Trowbridge, calls his master up, warning him that a trap has been set for him and to come to the park immediately. Late that afternoon Alice learns that her father has been murdered, and is comforted by Judge Hoyt. Hoyt is in love with Alice, and wishes to marry her, knowing that she is to inherit a large part of the money. He pleads with her to marry him, and as her father wished it she should do so. Alice begs him to wait a while.

The next morning Kane calls to see Alice, and in the presence of Hoyt is arrested. Hoyt being a judge he questions Kane. Kane admits that he was in Van Courtland Park yesterday afternoon, at the time of the murder, and was alone. At this Elinore sinks back relieved. Hoyt orders Kane taken away. He manages to escape. The next day Alice receives a note from Kane, telling her to come and see him at once. Believing him innocent, she goes. Hoyt overhears Alice speaking to the girl who delivers the note and also follows. Kane, believing Van Courtland Park the best place, he has Alice meet him there. At the park they look for some clue. Kane notices that the ground is marked with the imprints of a cane, and comes to the conclusion that his uncle was killed by a sword cane, and that is what he meant by the Mark of Cain. They find a handkerchief. Alice immediately recognizes it as being Stryker's.

To avoid suspicion Hoyt comes to Alice and begs her to let him assist her. Believing him to be sincere, Alice arranges to have Kane meet him that night at a restaurant. Hoyt tries to dope Kane through the form of sugar, but Kane becomes suspicious and throws pepper into the eyes of Hoyt and rushes out.

Kane, followed by a detective, rushes to Alice's home. Explaining that Hoyt tried to dope him and that he is followed, Alice conceals him. Phoning the jewelers in Philadelphia, where Hoyt said he bought the necklace he gave her, Alice learns that Hoyt was not there on the day of the murder. Stryker enters. Kane grabs him and demands to know what he knows. He learns that Hoyt saved him from prison four years ago and forced him to aid him the day of the murder. Kane learns that Hoyt killed his uncle with a sword cane. Alice goes to Hoyt's home, followed by Kane and an officer. Alice arrives first, and is about to be killed by Hoyt when Kane arrives. Seeing Kane and the officer Hoyt rushes up the stairs to the roof. At the edge of the roof Hoyt leaps off, and a few moments later is found dead. Alice rushes into Kane's arms.

METRO PICTURES CORP.

LIFE'S WHIRLPOOL (Five Parts—Oct. 8).—The cast: Esther Carey (Ethel Barrymore); B. J. Hendrix (Paul Everton); Dr. Henry Gray (Alan Hale); John Martin (Reginald Carrington); Ruth Martin (Ricca Allen); Dirk Kanset (Frank Leigh). Written and directed by Lionel Barrymore.

Esther Carey, who has spent all her girlhood caring for her invalid father, is left alone at his death. She becomes acquainted with John Martin, severe, strict and wealthy. After a brief courtship, they are married. John's household has been ruled by his sister, Ruth, a spinster. A child is born and between John's neglect and his sister's vindictiveness, Esther is miserable.

Doctor Gray brings the one spot of brightness into Esther's life. Finally, realizing the gravity of the situation, he leaves for France. After several months he writes to Esther. His letter is intercepted by Ruth, who shows it to her brother. In a rage, John drives her from his home. She goes for refuge to the home of a friend, but returns for her child.

Meanwhile, Dirk, one of the farmers, whom John Martin has ruined, insane with rage, enters the library, and strangles John to death. Ruth turns the suspicions of the police toward Esther, and a posse sets out. Hendrix finds a battered hat near the library window, finds its owner in the village saloon and gets a confession of the crime.

Esther has been running along a steep road. Two farmhands come along in a wagon and she begs them to give her a lift. They drive to a lonely shack, and one forces his attentions on her, the other man interferes. A fight takes place in which Esther's defender is knocked down, still holding his pistol. Esther snatches the weapon from him and, in self-defense, shoots her tormentor. The posse enters the shack and take Esther to jail. Hendrix drags in Dirk, who confesses the crime and dies of his injuries.

Having been wounded in action, Dr. Gray is sent home. He and Esther meet again. Hendrix reunites the young couple.

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Classified Advertisements

NOTE TERMS CAREFULLY

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation.

SITUATIONS WANTED.

AT LIBERTY—Pipe organist and musical director, experienced, reliable and sober. N. Herman, 686 Myrtle Ave., Bridgeport, Conn.

LADY ORGANIST, Oberlin graduate, desires position. Best of references. Miss D., 9 Elm St., Geneseo, N. Y.

CAMERAMAN thoroughly experienced all classes of work. Go any place. At leisure after this month. B., care M. P. World, N. Y. City.

AT LIBERTY—Orchestral conductor who has been conducting large orchestra for one of the largest firms in New York City desires position in high class motion picture theater. Experienced from pictures to grand opera. Arrange own cue music. Fine library. Can furnish orchestra. Address Conductor, care M. P. World, N. Y. City.

WIRE or write if you want a first class operator and sign writer combined. J. W. Mathews, Box No. 354, Nicholasville, Ky.

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CAMERAMAN wanted to photograph titles, understand trick work, steady employment for the right man. State experience and salary. V., care M. P. World, N. Y. City.

BUSINESS OPPORTUNITIES

WANTED person with few hundred dollars and his time to invest in sure-fire motion picture theater in Miami, Florida. Everything complete except machines and redecorating. Party to be manager and part owner. Live party. Quick profits. Write or wire C. T. Barton, The Parkway, Atlantic City, N. J.

THEATERS FOR SALE OR RENT.

TWO paying photoplay houses for sale. Capacity, 800 and 500; population, 50,000; 25 miles from New York. Partner considered. Must have $5,000 cash. S. D., care M. P. World, N. Y. City.

FOR SALE a big fine motion picture and combination theater at a big bargain. Town of 12,000 people, only two shows, three enormous pay rolls a month. Show making money every day. Best of reasons for selling. Investigate. Address Bargain, care M. P. World, N. Y. City.

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CHANCE of a life time—motion picture theater fully equipped, now running. City of 10,000, situated on main corner. Owners in other business. If interested communicate or call in person to M. & H. Robinson Dept. Store, Bridge and Ferrey, Trenton, N. J. (Ask for Harry Robinson.)

EQUIPMENT WANTED.

WANTED portable booth, cloth screen, stereopticon and movie lenses, portable rheostat. Give sizes, condition, price. 3d Floor, 116 S. Karlov Ave., Chicago, Ill.

EQUIPMENT FOR SALE.

GUARANTEED MACHINES—Slightly used, type S-1917 model. Simplex motor drive, factory guarantee, at reasonable prices. Room 206, 1482 Broadway, N. Y. City.

ELIMINATE sight-destroying eye strain. $3.50 for Amberlux Lens and advertising slide does it. W. D. Warner, 8 East Broad St., Columbus, Ohio.

FOR SALE—Motion picture outfit, complete. Apply by letter to Jas. McLean, 157 Crystal Ave., New London, Conn.

POWER'S 6B mechanism, like new, $100 (cost $210). Advertising clock, new, $75 (cost $125), also ticket chopper. Leland, Montpelier, Vt.

FOR SALE—Two Power's 6A machines. Two Power's inductors. Two hundred and forty-five theater chairs. Four Emerson twelve inch oscillating fans. Asbestos booth eight by nine feet, with pipes and wire. The lot for six hundred dollars if sold by November 1. All open for inspection. Address M. W. Sheaffer, Hanover, Pa.

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MISCELLANEOUS.

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MARYLAND EXHIBITORS' CONVENTION

OCTOBER 28 and 29

GARDEN THEATRE, BALTIMORE

L. A. DeHoff, Secretary, Baltimore, Md.

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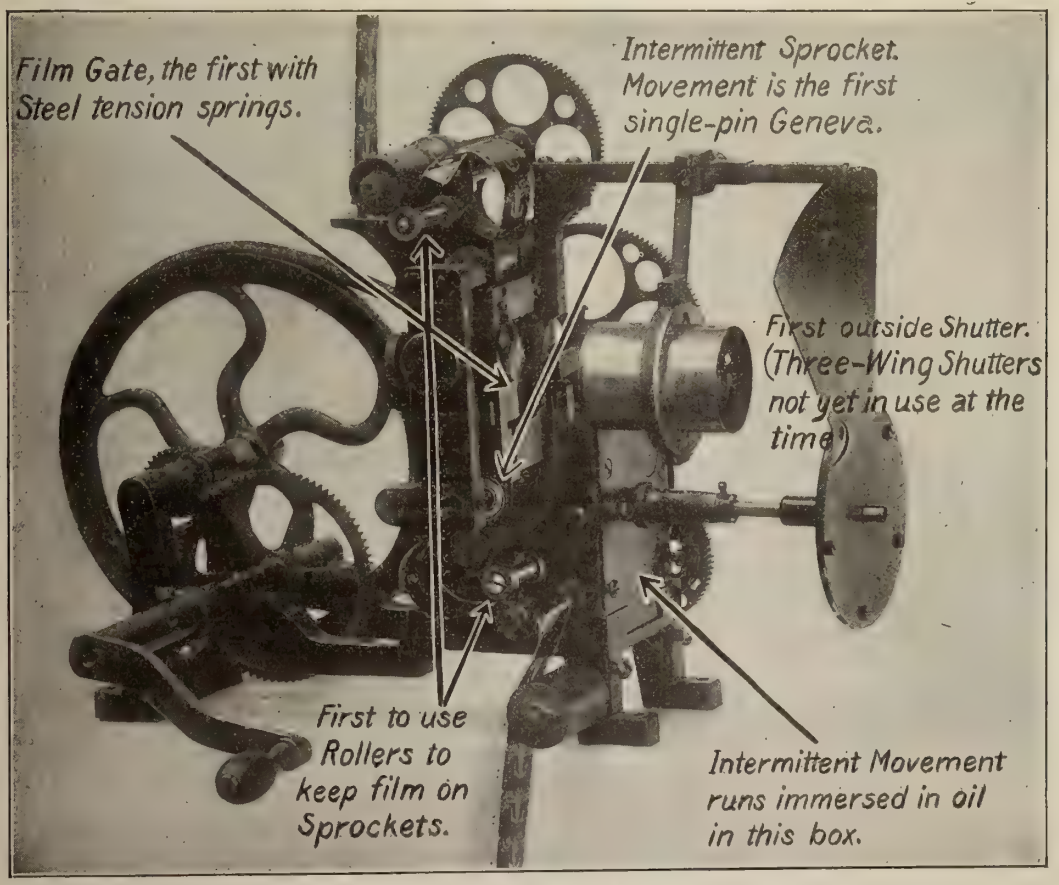
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THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

(For Daily Calendar of Program Releases See Page 754.)

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

Blind Man's Holiday (One of the O. Henry Series—Four parts—Drama).
The Last of the Troubadours (One of the O. Henry Series—two parts—Drama).
The Duplicity of the Hargraves (One of the O. Henry Series—Four parts—Drama).
The Lonesome Road (One of the O. Henry Series—Two parts—Drama).
Dry Valley Johnson (One of the O. Henry Series—Four Parts—Drama).
Law and Order (One of the O. Henry Series—Two Parts—Drama).
A Night in Arabia (One of the O. Henry Series—Four parts—Drama).
Hygeia at the Solita (One of the O. Henry Series—Two parts—Drama).

CHAPLIN COMEDIES.

The Champion (Two Parts—Comedy).
A Jitney Elopement (Two Parts—Comedy).

CINEMA NEWS SYNDICATE.

American War News Weekly.

ESSANAY.

What the Best People Are Not Doing (George Ade Fable—Two parts—Comedy).
The Fable of the Speedy Sprite (eGorge Ade Fable—Two Parts—Comedy).
Prince Fortunatus Who Moved Away from Easy Street and Silas, the Saver, Who Moved in (George Ade Fable—Two Parts—Comedy).
The Fable of All that Triangle Stuff as Sized Up by the Meal Ticket (George Ade Fable—Two Parts—Comedy).
The Fable of the Film Fed Family (George Ade Fable—Two Parts—Comedy).
The Fable of the Uplifter and His Dandy Little Opus (One of the George Ade Fables—Two parts—Comedy).
The Girl Who Took Notes and Got Wise and Then Fell Down (George Ade Fable—Two Parts—Comedy).

FALCON FEATURES.

The Secret of Black Mountain (Four parts—Drama).
The Climber (Four Parts—Drama).
The Understudy (Four Parts—Drama).
The Best Man (Four Parts—Drama).
The Lady in the Library (Four Parts—Drama).
The Clean Gun (Four Parts —Drama).
Feet of Clay (Four Parts—Drama).
Brand's Daughter (Four parts—Drama).
His Old-Fashioned Dad (Four Parts—Drama).

HANOVER FILM COMPANY.

Camille (Helen Hesperia—Six Parts—Drama).
The Marvelous Maciste (Six parts—Drama).

KALEM.

A Champion of the Law (Episode of "The Further Adventures of Stingaree"—Two parts—Drama).
Politics in Pumpkin Center (Ham Comedy).
A Boot and the Loot (Ham Comedy).
A Whirlwind of Whiskers (Ham Comedy).
The Onion Magnate's Revenge (Ham Comedy).
The Bath Tub Bandit (Ham Comedy).
The Mystery of Room 422 (Grant, Police Reporter Series—One Part—Drama).
A Deal in Bonds (Grant, Police Reporter, Series—One Part—Drama).
The Sign of the Scarf (Grant, Police Reporter Series—One Part—Drama).
The Man With the Limp (Grant, Police Reporter Series—One Part—Drama).

JAXON COMEDIES.

(Third Series.)

Jolly Tars.
Wild Injuns.
Deviled Crabs.
The Triple Cross.

(Fourth Series.)

From Bad to Worse.
A Day Off.
How It Happened.
Too Much Alike.
Barnyard Frolics.
Breaking In.

SELIG.

Vengeance vs. Mercy (One Part—Drama).
Training Our Khaki-Clad Heroes (Two Parts—Military).
Selig-World Library No. 19 (Edu.).
The Angel of Poverty Row (One Part—Drama).
Selig World Library No. 20 (Educational).
The Rustler's Vindication (Two Parts—Drama).
The Witness for the State (One Part—Drama).
Selig-World Library No. 21 (Educational).
Selig World Library No. 22 (Educational).
Selig-World Library No. 23 (Educational).

RAY COMEDIES.

A Peaceful Flat.
Cheating His Wife.
A Bathtub Marriage.

SPARKLE COMEDIES.

(Third Series.)

Hearts and Harpoons.
Toodles.
Bangs Renigs.
Triple Entente.
Whose Hosiery.
Wrong Wrights.

(Fourth Series.)

Week-End Shopping (Kate Price & Billy Ruge).
Pals.
Ambition.
In High Speed.
A Bargain, $37.50.
Monkey—Maid—Man.

THREE C COMEDIES.

His Watery Waterloo.
Fat and Foolish.
A Harem Romance.
His Winning Way.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF OCTOBER 7.

The Heart of Ezra Greer (Thanhouser—Five Parts—Drama).
That Fatal Ring (Episode No. 14, "The Painted Safe"—Astra—Two Parts—Drama).
The Seven Pearls (Episode No. 4, "Amid the Clouds—Astra—Two Parts—Drama).
St. Mary's Lake—Glacier Park (Scenic), and Big Bear Lake (Educational) (Split Reel).
Lonesome Luke in Birds of a Feather (Two Parts—Comedy—Rolin).
Happy Hooligan—"In Soft" (Cartoon Comedy), and From Tree to Mill (Educational) (International Split Reel).
Hearst-Pathe News No. 82 (Topical).
Hearst-Pathe News No. 83 (Topical).

RELEASES FOR WEEK OF OCTOBER 14.

Stranded in Arcady (Pathe Plays—Five Parts—Drama).
The Torture of Silence (Five Parts—Drama—Gold Rooster).
The Fatal Ring (Episode No. 15—"The Dagger Duel"—Two Parts—Astra).
The Seven Pearls (Episode No. 5—"Between Fire and Water"—Two Parts—Astra).
Baritz, France—(The Fashionable Pathe Colored Travel Picture—Half Reel), and
Warblers of France (Educational—Colored—Half Reel).
Bliss (Comedy—One Part—Rolin).
Katzenjammer Kids—"Der End of der Limit" (Carton) and Making Steel Plates for Our New Merchant Marine (Educational—International Split Reel).
Hearst-Pathe News No. 84 (Topical).
Hearst-Pathe News No. 85 (Topical).

RELEASES FOR WEEK OF OCT. 21.

The Painted Doll (Five parts—Drama—Russian Art Films—Special).
The Fatal Ring (Episode No. 16—"The Double Disguise"—Two parts—Drama—Astra).
The Seven Pearls (Episode No. 6—"The Abandoned Mine"—Two parts—Drama—Astra).
Lonesome Luke from London to Laramie (Two parts—Comedy—Rolin).
A Corner of the Moravan, L'Yonne, France (Half Reel—Travel—Pathe Colored) and Our Game Birds—The Wild Duck (Half Reel—Educational—Pathe Colored).
The Children's House (Half Reel—Educational—International) and Boarder Busters (Half Reel—Comedy—Rolin).
Hearst-Pathe News No. 86 (Topical).
Hearst-Pathe News No. 87 (Topical).

RELEASES FOR WEEK OF OCTOBER 28.

The Seven Pearls (Episode No. 7—"The False Pearl"—Two Parts—Drama—Astra).
The Fatal Ring (Episode No. 17—"The Death Weight"—Two Parts—Drama—Astra).
Rainbow Island (Comedy—Rolin).
The Mole Cricket (Colored—Half Reel) and Springtime in the Rivieria (Colored—Half Reel—Pathe Educational).
Happy Hooligan Cartoon—At the Picnic (Cartoon Comedy) and Doing Their Bit (Educational—International Split Reel).
Hearst-Pathe No. 88 (Topical).
Hearst-Pathe No. 89 (Topical).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Aug. 6—Susie, the Sleepwalker.
Sept. 17—Susie's Scheme.
Oct. 7—Susie Slips One Over.
Oct. 15—Nearly a Baker.

KLEVER KOMEDY.

Sept. 10—Camping.
Sept. 24—In Bed—In Bad.
Oct. 14—The Cow Jumped Over the Moon.
Oct. 22—Home Defense.

PARAMOUNT-MACK SENNETT COMEDIES.

Oct. 7—A Bedroom Blunder.
Oct. 21—Roping Her Romeo.
Nov. 4—Pullman Bride.
Nov. 18—Are Waitresses Safe.

PARAMOUNT-ARBUCKLE COMEDY.

Aug. 20—His Wedding Night (Two parts).
Sept. 30—Oh, Doctor! (Two parts).
Oct. 29—Fatty at Coney Island.

PARAMOUNT FEATURES.

Sept. 24—Bab's Diary (Five parts)—Drama.
Oct. 1—The Ghost House (Five Parts—Drama).
Oct. 8—Arms and the Girl (Five Parts—Drama).
Oct. 8—The Trouble Buster (Five Parts—Drama).
Oct. 15—The Call of the East (Five Parts—Drama).
Oct. 22—The Son of His Father (Five Parts—Drama).
Oct. 29—Bab's Burglar (Five Parts—Drama).
Oct. 29—The World for Sale (Five Parts—Drama).
Nov. 5—The Antics of Ann (Five parts—Dr.).
Nov. 5—The Hungry Heart (Five parts—Dr.).
Nov. 12—The Clever Mrs. Carfax (Five Parts—Drama).
Nov. 12—Jack and Jill (5 Parts—Drama).

PARAMOUNT-BURTON HOLMES.

Oct. 1—Across Manchuria to Korea (Scenic).
Oct. 8—The Singular City of Seoul (Scenic).
Oct. 15—Queer Korean Customs (Scenic).
Oct. 22—Tokyo, the Metropolis (Scenic).
Oct. 29—Nikko in Snow Time (Scenic).
Nov. 5—The Land of Mme. Butterfly (Scenic).
Nov. 12—Around Fujiyama (Scenic).

PARAMOUNT-BRAY PICTOGRAPHS.

Oct. 4—Subjects on Reel: Higher Education for Army Cooks; A Denishawn Entertainment; Goodrich Dirt, Lunch Detective.
Oct. 8—Subjects on Reel: A Southern Deer Hunt, with R. F. Warner of Field and Stream; Uncle Sam's Hints to Housewives, No. 1, Soap Making at at Home; A Wood-Chopping Contest in N. Zealand; Cartoon—Bobby Bumps "World Series."
Oct. 15—Subjects on Reel—Woodcraft and Camping; Uncle Sam's Hints to Housewives, No. 2, The Ice-Refrigerator; Denizens of a Metropolitan Jungle; Cartoon—Quacky Doodles the Cheater.
Oct. 22—Subject on Reel—Humpback Whaling in the Pacific; Uncle Sam's Hints to Housewives, No. 3, The Meatless Meat Loaf; Leventhal's Aeroplane Machine Gun.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

The Burden of Proof
and the New Ticket Tax

To serve exhibitors broad-mindedly and promptly with authentic information, we are having developments followed up closely by our personal investigator at Washington.

In addition we have made a personal canvass of leading exhibitors to determine upon the best method for handling ticket receipts and tax returns, INCLUDING THE CORRECT READING MATTER ON TICKETS UNDER THE TAX LAW.

This is highly important because the BURDEN OF PROOF of correct returns rests upon each exhibitor. In case of doubt, he is likely to be assessed higher according to the amount determined by the Government officials.

We are now preparing a pamphlet explaining all about the tax in the briefest, simplest, most authentic form, free from the mass of technical language employed in the Government publications and regulations.

It will also show how to follow the regulations with the least inconvenience to yourself and the least interference by the Government.

A free copy will be sent on request to those who write for it on appended coupon.

If you send for it today, you will have it in time before the law goes into effect.

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See MOVING PICTURE WORLD, Issue Oct. 20, Pages 438-39.

List of Current Film Release Dates

ON UNIVERSAL, METRO AND TRIANGLE PROGRAMS

(For Daily Calendar of Program Releases See Page 754.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Oct. 4—Number 92—(Topical).
Oct. 11—Number 93 (Topical).
Oct. 18—Number 94 (Topical).
Oct. 25—Number 95 (Topical).
Nov. 1—Number 96 (Topical).
Nov. 8—Number 97 (Topical).

BISON.

Sept. 24—The Dynamite Special (Two parts—Drama).
Oct. 1—The Lion's Lair (Two parts—Drama).
Oct. 8—Saving the Fast Mail (Two Parts—Drama).
Oct. 15—The Temple of Terror (Two Parts—Drama).
Oct. 22—The Getaway (Two Parts—Drama).

BUTTERFLY PICTURES.

Oct. 1—The Secret Man (Five parts—Drama).
Oct. 8—The Girl Who Won Out (Five Parts—Drama).
Oct 15—'49-'17 (Five Parts—Drama).
Oct. 22—Society's Driftwood (Five Parts—Drama).
Oct. 29—A Marked Man (Five parts—Drama).
Nov. 5—John Ermine of Yellowstone (Five parts—Drama).

GOLD SEAL.

Sept. 17—The Pullman Mystery (Three parts—Drama).
Sept. 24—The Master Spy (An episode of "The Perils of the Secret Service"—Three parts—Drama).
Oct. 1—The Storm Woman (Three parts—Drama).
Oct. 8—The Ninth Day (Three Parts—Drama).
Oct. 15—The Taming of Lucy (Three Parts—Drama).
Oct. 22—The End of the Run (Three Parts—Drama).
Oct. 29—The Mysterious Iron Ring (An episode of "The Perils of the Secret Service"—Three parts—Drama).

JOKER.

Sept. 10.—Nearly a Queen (Comedy).
Sept. 17—Hawaiian Nuts (Comedy).
Sept. 17—Circus Sarah (Comedy).
Sept. 24—Marble Heads (Comedy).
Sept. 24—The Fountain of Trouble (Comedy).
Oct. 1—Her Naughty Choice (Comedy).
Oct. 1—The Masked Marvels (Comedy).
Oct. 8—The Wart on the Wire (Comedy).
Oct. 8—Rainstorms and Brainstorms (Comedy).
Oct. 15—The Magic Jazz-Bo (Comedy).
Oct. 15—Who Done It? (Comedy).
Oct. 22—The Tight Wad (Comedy).
Oct. 22—A Wise Dummy (Comedy).
Oct. 29—I Quit (Comedy).

L-KO.

Aug. 27—Props, Drops and Flops (Two parts—Comedy).
Sept. 3—Backward Sons and Forward Daughters (Two parts—Comedy).
Sept. 10.—From Castus to Kale (Two parts—Comedy).
Sept. 17—A Prairie Chicken (Two parts—Com.).
Sept. 24—Soapsuds and Sirens.
Oct. 1—Counting Out the Count (Two parts—Comedy).
Oct. 8—The Nurse of An Aching Heart (Two Parts—Comedy).
Oct. 15—Vamping Reuben's Millions (Two Parts—Comedy).
Oct. 22—Fat and Furious (Two Parts—Comedy).
Oct. 29—Even As Him and Her (Two parts—Comedy).
Nov 7—Double Dukes (Two parts—Com.)

NESTOR.

Sept. 3—Looking 'Em Over (Comedy).
Sept. 10.—The Boulevard Speed Hounds (Comedy).
Sept. 17—Welcome Home (Comedy).
Sept. 24—Taking Their Medicine (Comedy).
Oct. 1—Pete the Prowler (Comedy).
Oct. 1—A Prairie Romeo (Two parts—Drama).
Oct. 8—Hot Applications (Comedy).
Oct. 15—Wild and Wooly Women (Comedy).
Oct. 22—A Fire Escape Finish (Comedy).
Oct. 29—A Bad Little Good Man (Comedy).

POWERS.

Aug. 13—Doing His Bit (Cartoon Comedy), and Algieria, Old and New) (Scenic) (Split reel).
Aug. 20—Colonel Pepper's Mobilized Farm (Cartoon Comedy), and "The Home Life of the Spider (Ditmar's Edu.) (Split Reel).

STAR FEATURETTE.

Sept. 3—A Dream of Egypt (Two parts—Dr.).
Sept. 10.—To the Highest Bidder (Two parts—Society Drama).
Sept. 17—The Right Man (Two parts—Drama).
Sept. 24—A Romany Rose (Two parts—Drama).
Oct. 8—A Prince for a Day (Two Parts—Drama).
Oct. 15—The Cross-Eyed Submarine (Two Parts—Comedy).
Oct. 22—Little Mariana's Triumph (Two Parts—Drama).

VICTOR.

Aug. 13—The Brass Girl (Two parts—Comedy-Drama).
Aug. 20—A Five Foot Ruler (Two parts—Comedy-Drama).
Aug. 27—Scandal Everywhere (Comedy).
Sept. 3—The Curse of a Flirting Heart (Com.).
Sept. 10.—In the Clutches of Milk (Comedy).
Sept. 17—Marathon Maniacs (Comedy).
Sept. 24—Your Boy and Mine (Comedy).
Oct. 1—Kicked in the Kitchen (Comedy).
Oct. 8—A Walloping Time (Comedy).
Oct. 15—When Liz Lets Loose (Comedy).
Oct. 22—What'll We Do With Uncle? (Comedy).

UNIVERSAL SCREEN MAGAZINE.

Sept. 3—Issue No. 35 (Educational).
Sept. 10.—Issue No. 36 (Educational).
Sept. 17—Issue No. 37 (Educational).
Sept. 24—Issue No. 38 (Educational).
Oct. 1—Issued No. 39 (Educational).
Oct. 8—Issue No. 40 (Educational).
Oct. 15—Issue No. 41 (Educational).
Oct. 22—Issue No. 42 (Educational).
Oct. 29—Issue No. 43 (Educational).
Nov. 9—Issue No. 44 (Educational).

UNIVERSAL SPECIAL FEATURE.

Sept. 17—The Gray Ghost (Episode No. 12—The Poisoned Ring—Two parts—Drama).
Sept. 24—The Gray Ghost (Episode No. 13—"The Tightening Snare."—Two parts—Dr.).
Oct. 1—The Gray Ghost (Episode No. 14, "At Bay"—Two parts—Drama).
Oct. 8—The Gray Ghost (Episode No. 15, "The Duel"—Two Parts—Drama).
Oct. 15—The Gray Ghost (Episode No. 16, "From Out of the Past"—Two Parts—Drama).
Oct. 22—The Red Ace Episode No. 1, "The Silent Terror" — Two Parts—Drama).
Oct. 22—Seeing New York With Hy Mayer (One-Reel Travelaugh).
Oct. 29—The Red Ace (Episode No. 2—"The Lure of the Unattainable"—Two Parts—Drama).
Nov. 5—The Red Ace (Episode No. 3—"The Leap for Liberty"—Two parts—Drama).
Nov. 9—The Red Ace (Episode No. 4, "The Undercurent"—Two parts—Dr.).
Nov. 9—Finley Nature Pictures (One Reel Educational).

UNIVERSAL CURRENT EVENTS.

Aug. 31—Issue No. 16 (Topical).
Sept. 7.—Issue No. 17 (Topical).
Sept. 14—Issue No. 18 (Topical).
Sept. 21—Issue No. 19 (Topical).
Sept. 28—Issue No. 20 (Topical).
Oct. 5—Issue No. 21 (Topical).
Oct. 12—Issue No. 22 (Topical).
Oct. 19—Issue No. 23 (Topical).
Oct. 26—Issue No. 24 (Topical).
Nov. 2—Issue No. 25 (Topical).
Nov. 9—Issue No. 26 Topical.

Metro Pictures Corporation.

METRO PICTURES CORP.

Aug. 13—The Girl Without a Soul (Five parts—Drama).
Aug. 27.—To the Death (Five parts—Drama).
Sept. 10—The Lifted Veil (Five parts—Drama).
Sept. 17—Their Compact (Seven parts—Drama).
Sept. 24—The Silence Sellers (Five parts—Dr.).
Oct. 8—Life's Whirlpool (Five Parts—Drama).
Oct. 15—A Sleeping Memory (Seven parts—Drama).
Oct. 22—More Truth Than Poetry (Five parts—Drama).
Oct. 29—The Adopted Son (Six parts—Drama).

YORKE FILM CORP.

July 16—The Hidden Spring (Five parts—Dr.).
Sept. 3.—Under Handicap (Seven parts—Drama).
Oct. 1—Paradise Garden (Five Parts—Drama).

METRO COMEDIES.

Sept. 17—Henry's Ancestors (Drew).
Sept. 24—His Curiosity (Drew).
Oct. 1—The Joy of Freedom (Drew).
Oct. 8—His Double Life (Drew).
Oct. 15—The Dentist—(Drew).
Oct. 22—Hist! Spies (Drew).
Oct. 29—Twelve Good Hens and True (Drew).

Triangle Film Corporation.

TRIANGLE PRODUCTIONS.

Sept. 9—The Haunted House (Five Parts—Drama).
Sept. 9—Polly Ann (Five Parts—Drama).
Sept. 16—Mountain Dew (Five Parts—Drama).
Sept. 16—Flying Colors (Five Parts—Drama).
Sept. 23—The Bond of Fear (Five Parts—Drama).
Sept. 23—Devil Dodger (Five Parts—Drama).
Sept. 30—Broadway, Arizona (Five Parts—Drama).
Sept. 30—The Tar Heel Warrior (Five Parts—Drama).
Oct. 7—Ashes of Hope (Five Parts—Drama).
Oct. 7—A Phantom Husband (Five Parts—Drama).
Oct. 14—One Shot Ross (Five parts—Drama).
Oct. 14—Wild Sumac (Five parts—Drama).
Oct. 21—The Firefly of Tough Luck (Five parts—Drama).
Oct. 21—Cassidy (Five parts—Drama).

TRIANGLE KOMEDY.

Sept. 16—His Baby Doll.
Sept. 16—His Unconscious Conscience.
Sept. 23—His Taking Ways.
Sept. 23—Her Fickle Fortune.
Sept. 30—His Saving Grace.
Sept. 30—Caught In the End.
Oct. 7—Half and Half.
Oct. 7—All at Sea.
Oct. 14—Their Love Lesson.
Oct. 14—A Prairie Heiress.
Oct. 21—His Busy Day.
Oct. 21—A Modern Sherlock.

KEYSTONE COMEDY.

Aug. 12—Lost—A Cook (Two parts).
Aug. 19—The Pawnbroker's Heart (Two parts).
Aug. 26—Two Crooks (Two parts).
Sept. 2—A Shanghaied Jonah (Two parts).
Sept. 9—His Precious Life (Two parts—Com.).
Sept. 16—Hula Hula Land (Two parts—Com.).
Sept. 23—The Late Lamented (Two parts).
Sept. 30—The Sultan's Wife (Two parts).
Oct. 7—His Crooked Career (Two Parts).
Oct. 14—Pearls and Perils (Two parts).
Oct. 21—A Hindu Hoodoo (Two parts).

TRIANGLE REISSUES.

Sept. 2—The Lamb (Five Parts—Drama).
Sept. 16—Hell's Hinges (Five Parts—Drama).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

GOOD ACTING

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List of Current Film Release Dates

MUTUAL PROGRAM AND MISCELLANEOUS FEATURES

(For Daily Calendar of Program Releases See Page 754.)

Mutual Film Corp.

CUB.

Sept. 20—Officer Jerry (Comedy).
Sept. 27—Jerry's Big Deal (Comedy).
Oct. 4—Jerry in Yodel Land (Comedy).
Oct. 11—Jerry and the Bully (Comedy).
Oct. 18—Jerry's Jam (Comedy).
Oct. 24—Jerry's Soft Snap (Comedy).
Nov. 1—Jerry's Lucky Day (Comedy).

GAUMONT.

Oct. 11—Reel Life No. 76 (Subjects on Reel: A Dam Across the Mississippi; The Development of the Watch; Acrobatic Cyclists; Cantaloupes of the Imperial Valley; Animated Drawings from "Life"—Coming Home from the Club in 1950.

Oct. 18—Reel Life No. 77 (Subjects on Reel: A Colonial Church of South Carolina; When Dishwashing is a Pleasure; The Banana Industry; A Primitive Jeweler; An Optical Illusion—Animated Drawings from "Life").

Oct. 24—Reel Life No. 78 (Subjects on Reel: Rocky Mountain Jay; Then and Now, or High Living Cost Wins the Race; Queer Trees of Trinidad; Dining on Wheels—How the American Traveler Is Fed; Animated Drawings from "Life"—The Apparel and the man: Not Guilty.

Nov. 1—Reel Life No. 79—Subjects on Reel—Building Our Modern Fleet; Important Industries of Argentina; An Unusual Foster Mother; A Dry Land Periscope; Had Your Mining Stock Panned Out; Animated Drawing from "Life."

MUTUAL WEEKLY.

Oct. 21—Number 147 (Topical).
Oct. 28—Number 148 (Topical).
Nov. 4—Number 149 (Topical).
Nov. 11—Number 150 (Topical).

STRAND COMEDY.

Oct. 2—Some Nurse (One Reel).
Oct. 9—Firing Father.
Oct. 16—For Sweet Charity (Comedy).
Oct. 23—And Along Came Mary.
Oct. 30—A Two-Cylinder Courtship.

MUTUAL SPECIALS.

Oct. 22—The Adventurer (Charlie Chaplin Picture No. 12—Two parts—Comedy).

MUTUAL STAR PRODUCTION.

Oct. 8—Southern Pride (American—Five Parts—Drama).
Oct. 8—The Girl Angle (Horkheimer—Five Parts—Drama).
Oct. 15—The Calendar Girl (American—Five Parts—Drama).
Oct. 15—The Beautiful Adventure (Frohman—Five Parts—Drama).
Oct. 22—The Unforeseen (Frohman—Six parts—Drama).
Oct. 22—The Sea Master (American—Five parts—Drama).
Oct. 29—A Daughter of Maryland (Goodrich—Five parts—Drama).
Oct. 29—Peggy Leads the Way (American—Five parts—Drama).

SIGNAL.

Oct. 1—The Lost Express (Episode No. 3, "The Wreck at the Crossing"—Two parts—Drama).
Oct. 11—The Lost Express (Episode No .4, "The Oil-Well Conspiracy"—Two Parts—Drama).
Oct. 18—The Lost Express (Episode No. 5—"In Deep Waters"—Two Parts—Drama).
Oct. 25—The Lost Express (Episode No. 6—"High Voltage"—Two Parts—Dr.).
Nov. 1—The Lost Express (Episode No. 7—"The Race With the Limited"—Two parts—Drama).

Feature Releases

ARTCRAFT PICTURES CORPORATION.

Sept. 10—Barbary Sheep (Five parts—Drama).
Oct. 1—The Man from Painted Post (Five Parts—Comedy-Drama).
Oct. 15—The Narrow Trail (Five Parts—Drama).
Oct. 22—The Woman God Forgot (Five Parts—Drama).
Nov. 5—The Little Princess (Five parts—Dr.).
Nov. 19—The Rise of Jennie Cushing (Five parts—Drama).
Nov. 26—Desert Dust (Five parts—Drama).

ART DRAMAS, INC.

Sept. 10—Blood of His Fathers (Horsley—Five parts—Drama).
Sept. 17—Peg o' the Sea (Van Dyke—Five parts—Drama).

BLUEBIRD PHOTOPLAYS, INC.

Oct. 1—The Spotted Lily (Five Parts—Drama).
Oct. 8—Anything Once (Five Parts—Drama).
Oct. 15—Bondage (Five Parts—Drama).
Oct. 22—The Desire of the Moth (Five parts—Drama).
Oct. 29—The Man Trap (Five parts—Drama).
Nov. 5—The Lash of Power (Five Parts—Drama).
Nov. 12—Princess Virtue (Five parts—Drama).

BRIND EDUCATIONAL MOVING PICTURES.

All About Bees (Approx. 725 feet).
Beautiful Goldfish (Approx. 467 feet).
My Friend the Ant (Approx. 671 feet).
The Freshwater Aquarium (Approx. 522 feet).
The Infinitely Small (Approx. 732 feet).
Denizens of the Deep, No. 1 (Approx. 616 feet).
Denizens of the Deep, No. 2 (Approx. 532 feet).

EDUCATIONAL FILMS CORP.

Oct. 1—Our Vanishing Game (Ditmar's "Living Book of Nature").
Oct. 8—Life of the Spider (Ditmar's "Living Book of Nature").
Oct. 15—Nature's Songsters (Ditmar's "Living Book of Nature").
Oct. 22—The Animals in Mid-Summer (Ditmar's "Living Book of Nature").
Oct. 1—A Flying Trip Through Hawaii (Scenic and Educational).
Oct. 15—Seals and Pelicans in Their Native Haunts (Scenic and Educational).

FOX SPECIAL FEATURES.

Oct. 7—Conscience (Five Parts—Drama).
Oct. 14—Thou Shalt Not Steal (Five Parts—Drama).
Oct. 21—This is the Life (Five Parts—Drama).
Oct. 28—The Scarlet Pimpernel (Five parts—Drama).
Nov. 4—Miss U. S. A. (Five parts—Drama).

FOX STANDARD PICTURES.

Sept. 2—Jack and the Beanstalk (Ten parts).
Sept. 16—The Conqueror (Ten parts).
Sept. 30—Camille.
Oct. 7—When a Man Sees Red.
Oct. 14—Aladdin and the Wonderful Lamp.
Nov. 18—The Babes in the Woods (Eight parts).

FOXFILM COMEDIES.

Sept. 3—Tom and Jerry Mix (Two parts).
Nov. 11—Wedding Bells and Roaring Lions (Two parts).
Nov. 18—A Milk-Fed Vamp (Two parts).
Dec. 9—His Smashing Career (Two parts).

GOLDWYN PICTURES CORP.

Sept. 23—Baby Mine (Six parts—Drama).
Oct. 7—Fighting Odds (Six Parts—Comedy).
Oct. 21—The Spreading Dawn (Six parts—Drama).
Nov. 4—Sunshine Alley (Six parts—Drama).
The Manx Man (Special).
For the Freedom of The World (Special).
Nov. 18—Joan of Plattsburg (Six parts—Drama).

GREATER VITAGRAPH (V-L-S-E).

Oct. 1—Plagues and Puppy Love (Big V Comedy).
Oct. 1—The Princess of Park Row (Five Parts—Drama).
Oct. 1—Favorite Film Features: David Garrick (Two parts—Drama) and The Politician's Dream (One Reel—Comedy).
Oct. 8—Favorite Film Features: Auld Lang Syne (Two parts—Drama) and The Troublesome Secretaries (One Reel—Comedy).
Oct. 8—Bobby, Mayor of Kid City (Bobby Connelly Series).
Oct. 8—The Fighting Trail (Episode No. 5—"Torrent Rush"—Two Parts—Dr.).
Oct. 8—The Love Doctor (Five Parts—Drama).
Oct. 15—Favorite Film Features—Dr. Lafleur's Theory (One reel—Drama) and Jerry's Uncle's Namesake—(Two parts—Comedy).
Oct. 15—Dead Shot Baker (Five parts—Drama).
Oct. 22—Favorite Film Features—"The Still Voice" (Two parts—Drama) and Chumps (One reel—Comedy).
Oct. 22—The Bottom of the Well (Five parts—Drama).

JEWEL PRODUCTIONS, INC.

Pay Me (Drama).
Sirens of the Sea.
The Man Without a Country (Drama).
"K" (Drama).

GEORGE KLEINE SYSTEM.

Sept. 24—Men of the Desert (Five parts—Drama—Essanay-Perfection Pictures).
Sept. 29—Conquest Program No. 12 (Edison-Perfection Pictures). Subjects: Paul Revere's Ride (Historical Drama), 1,000 feet; One Kind of Wireless (Drama), 1,000 feet; Putting the Bee in Herbert (Comedy-Drama), 4,000 feet; The Healthiest Spot in India (Scenic), Cashmere, the Summer Resort, 550 feet; The Champion Baby (Comedy), 431 feet).
Oct. 1—The Apple-Tree Girl (Edison-Perfection Picture—Five Parts—Drama).
Oct. 1—A Bear Fact (Selig—Two Parts—Comedy).
Oct. 8—A Fool for Luck (Essanay-Perfection Picture—Five Parts—Drama).
Oct. 15—The Fibbers (Essanay-Perfection Picture—Five Parts—Drama).

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A Man's Man.

SELECT PICTURES CORP.

The Silent Master (Seven Parts).
Scandal.
The Moth.
Lest We Forget.
Magda.
The Wild Girl.

WHOLESOME FILMS CORPORATION.

Sept. 3—The Penny Philanthropist (Five parts—Drama).
Sept. 3—Cinderella and the Magic Slipper (Four parts—Drama).

WORLD PICTURES.

Sept. 24—The Woman Beneath (Five parts—Drama).
Oct. 1—The Corner Grocer (Five parts—Drama).
Oct. 8—Rasputin, the Black Monk (Eight Parts—Drama).
Oct. 15—Shall We Forgive Her? (Five Parts—Drama).
Oct. 22—The Dormant Power (Five parts—Drama).
Oct. 29—The Burglar (Five parts—Drama).

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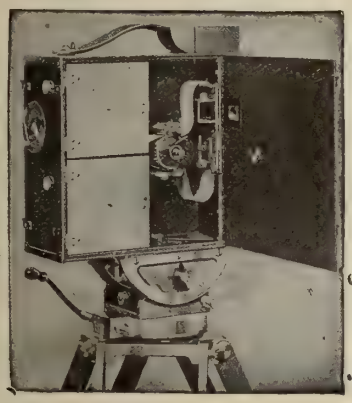

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List of State Rights Pictures

(For Daily Calendar of Program Releases See Page 754.)

Note—For further information regarding pictures listed on this page, address State Rights Department, Moving Picture World, and same will be gladly furnished.

BERNSTEIN FILM PRODUCTION.
Humility (First of "Seven Cardinal Virtues"—Drama).
June—Who Knows? (Six parts—Drama).
Loyalty (Drama).

J. FRANK BROCKLISS, INC.
U. S. Navy (Five parts).
Terry Human Interest Reels (900 Feet Every Other Week).
Russian Revolution (Three parts).
Land of the Rising Sun (10,000 feet—Issued complete or in series of 2,000 feet or 5,000 feet).

BRENON PRODUCTIONS.
Lone Wolf (Seven Parts).
Fall of the Romanoffs (Eight Parts).
Empty Pockets (Seven Parts).
Kismet.

CAMERAGRAPH FILM MFG. CO.
June.—What of Your Boy? (Three parts—Patriotic).
June.—The Automobile Owner Gets Acquainted With His Automobile (Educational).

CORONA CINEMA CO.
May—The Curse of Eve (Seven parts—Dr.).

CENTURY COMEDIES.
Sept. 1—Balloonatics (Two parts—Comedy).
Oct. 1—Automaniacs (Two parts—Comedy).
Nov. 1—Neptune's Naughty Daughter (Two parts—Comedy).
Dec. 1—Her Bareback Career (Two parts—Comedy).

BENJAMIN CHAPIN PRODUCTIONS.
(*The Lincoln Cycle Pictures.*)
My Mother (Two parts).
My Father (Two parts).
Myself (Two parts).
The Call to Arms (Two parts).

CHRISTIE FILM CO.
July 23—Skirts (Comedy).
July 30—Won in a Cabaret (Comedy).
Aug. 7—His Merry Mix-Up (Comedy).
Aug. 14—A Smokey Love Affair (Comedy).
Oct. 1—Local Color (Comedy).
Oct. 8—Love and Locksmiths (Comedy).

CINEMA DISTRIBUTING CORP.
June—The 13th Labor of Hercules (Twelve single parts).

CORONET FILM CORP.
Living Studies in Natural History.
Animal World—Issue No. 1.
Animal World—Issue No. 2.
Birdland Studies.
Horticultural Phenomena.

COSMOFOTOFILM, INC.
I Believe (Seven parts—Drama).

CRYSTAL PHOTOPLAYS CORP.
Mother Love and The Law (Drama).

E. I. S. MOTION PICTURES CORP.
Trooper 44 (Five parts—Drama).

M. S. EPSTEIN.
Kerensky in the Russian Revolution of 1917.

EXPORT AND IMPORT FILM CO.
June—Robespierre.

FAIRMOUNT FILM CORP.
June—Hate (Seven parts—Drama).

FLORA FINCH FILM CO.
"War Prides" (Two parts—Comedy).

FORT PITT CORPORATION.
The Italian Battlefront.

FRATERNITY FILMS, INC.
Oct.—Devil's Playground (Nine parts—Drama).

FRIEDMAN ENTERPRISES.
A Mormon Maid (Six parts—Drama).

FRIEDER FILM CORP.
June—A Bit o' Heaven (Five parts—Drama).

FROHMAN AMUSEMENT CORP.
April—God's Man (Nine parts—Drama).

BUD FISHER FILMS CORP.
Mutt and Jeff Animated Cartoons.

JOSEPH M. GAITES.
August—The Italian Battlefront.

GENERAL ENTERPRISES, INC.
The Warrior (Seven parts—Comedy-Drama).

GOLDIN FEATURES.
A Bit of Life (One Reel Comedy-Drama).

HILLER & WILK, INC.
Alma, Where Do You Live (6 Parts—Drama).

HISTORIC FEATURES.
June—Christus (Eight parts—Drama).

HOFFMAN-FOURSQUARE PICTURES.
The Sin Woman (Seven Parts—Drama).
The Bar Sinister.
The Silent Witness (Seven Parts—Drama).
Her Fighting Chance.
Should She Obey.
The Great White Trail.
Madame Sherry.
One Hour (Six Parts—Drama).

INTER-ALLIED FILMS.
Aerial Photograph (Box Kites and Captive Balloons with Cameras).
Falcons of the Sea (Hydroplanes for Coast Patrol).
Eyes of the Artillery (Use of Observation Balloons).

IVAN FILM PRODUCTIONS.
August—Babbling Tongues (Six parts—Dr.).
Married in Name Only (Six Parts—Drama).

KING BEE FILMS CORP.
July 1—Cupid's Rival (Two parts—Comedy).
July 15—The Villain (Two parts—Comedy).
Aug. 1—The Millionaire (Two parts—Com.).
Aug. 15—The Goat (Two parts—Comedy).
Sept. 1—The Fly Cop (Two parts—Comedy).
Sept. 15—The Chief Cook (Two parts—Com.).
Oct. 1—The Chief Cook (Two parts—Com.).
Oct. 15—The Candy Kid (Two Parts—Comedy).
Nov. 1—The Hobo (Two parts—Comedy).

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Some Barrier (Terry Cartoon Burlesque).
His Trial (Terry Cartoon Burlesque).
Terry Human Interest Reel No. 1 (Character As Revealed in the Face).
Terry Human Interest Reel No. 2 (Character As Revealed in the Eyes).

KLOTZ & STREIMER.
June.—Whither Thou Goest (Five parts—Drama).
June—The Secret Trap (Five parts—Drama).

MARINE FILM CORP.
August—Lorelei of the Sea (Drama).

MAYFAIR FILM CORP.
Persuasive Peggy (Drama).

MOE STREIMER.
June—A Daughter of the Don (Ten parts—Drama).

NEVADA MOTION PICTURE CORP.
June—The Planter (Drama).

OGDEN FICTURES CORP.
August—The Lust of the Ages (Drama).

OVERLAND FILM CO.
The Russian Revolution.

PARAGON FILMS, INC.
The Whip (Eight parts—Drama).

PATHE EXCHANGE, INC.
To-Day (Seven parts—Drama).
Mad Lover (Six parts—Drama).

PETER PAN FILM CORP.
Mo-Toy Troupe (Release No. 9, "Golden Locks and the Three Bears").
Mo-Toy Troupe (Release No 10, "Dolly Doings").
Mo-Toy Troupe (Release No. 11 "School Days").
Moy-toy Troupe (Release No. 12, "Little Red Riding Hood").
Moy-toy Troupe (Release No. 13, "Puss in Boots").
Mo-Toy Troupe (Release No. 14—"Jimmie the Soldier Boy").
Mo-Toy Troupe (Release No. 15—"Jimmie and Jam").
Mo-Toy Troupe (Release No. 16—"In Japoland").

PURKALL FILM CO.
July—The Liar (Six parts—Drama).

HARRY RAVER.
The Public Defender (Drama).

RENOWNED PICTURES CORP.
June—In Treason's Grasp (Five parts—Drama).

ROBARD PLAYERS.
Mothers of Men (Five parts—Drama).

WILLIAM N. SELIG.
April—The Garden of Allah.
May—Beware of Strangers (Eight parts—Dr.)

FRANK J. SENG.
May—Parentage (Drama).

SHERMAN PICTURE CORP.
July—Corruption (Six parts—Drama).

JULIUS STEGER.
May—Redemption (Six parts—Drama).

SUPREME FEATURE FILMS, INC.
May—Trip Through China (Ten parts).

TRIUMPH FILM CORP.
Just a Woman.

ULTRA FILMS, INC.
A Day at West Point (Educational).
West Is West.
Rustlers' Frame-Up at Big Horn.

UNIVERSAL (STATE RIGHTS).
May—The Hand that Rocks the Cradle (Six parts—Drama).
June—The Cross-Eyed Submarine (Three parts—Comedy).
June—Come Through (Seven parts—Drama).

VICTORIA FEATURE FILMS.
Sept.—The Fated Hour (Six Parts—Drama).
Sept.—The Slave Mart (Six Parts—Drama).

E. WARREN PRODUCTION.
April—The Warfare of the Flesh (Drama).
The Weaver of Life (Drama).

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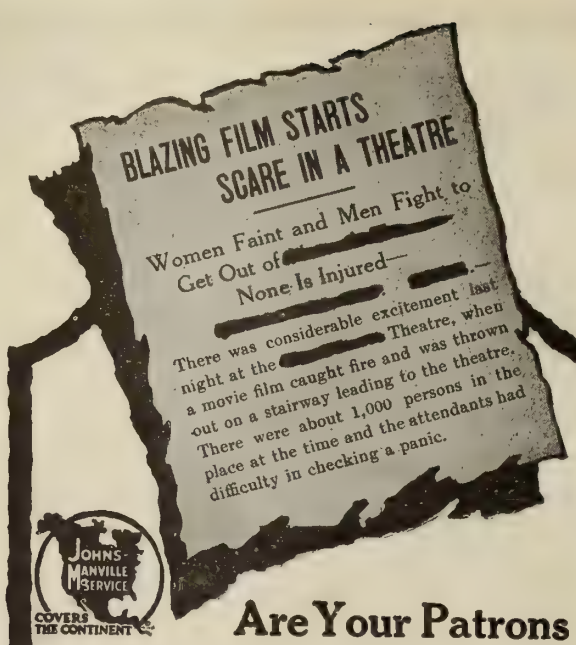
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Women Faint and Men Fight to Get Out of [redacted]
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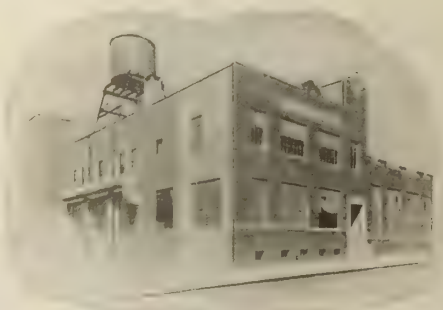

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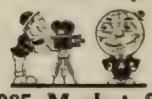

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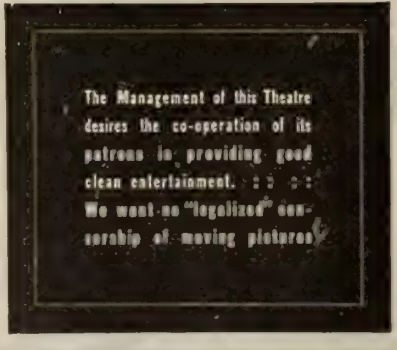
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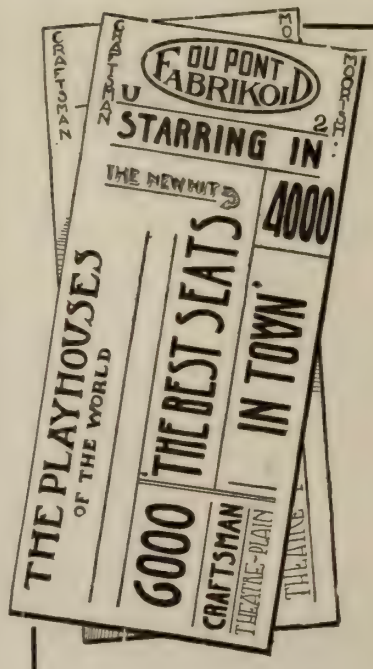

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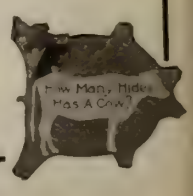

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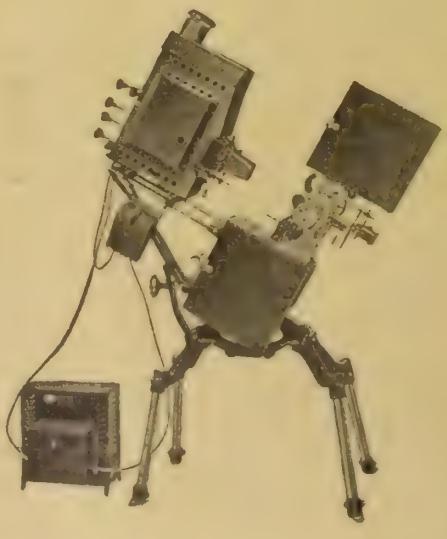

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"Bill" Horsley Studio	1	
Essanay Studio	1	
Rollin Film Co.	1	
Consolidated Film Co. (Exch.)	1	
V. L. S. E. (Exchange)	1	
General Film Co. (Exchange)		1
Mutual Film Corp. (Exchange)		1
Amer. Film Co., Santa Barbara	2	
Balboa Film Co.		1
Bernstein Film Co.		1
Vitagraph Studio	1	
Christie Film Co.	1	
L-KO Film Co.	1	
Vogue Film Co.	1	
Jesse L. Lasky Feature Play Co.	2	
Clune Film Producing Co.	2	
Lone Star (Charlie Chaplin)		1
N. Y. Motion Pic. Co., Culver City	2	
N. Y. Motion Pic. Co., Inceville	1	
Bosworth Inc. (Morosco)		1
David Horsley	2	
Keystone Film Co.		1
Norbig Film Co.		1
Wm. Fox Studio	3	1
Pacific Film Laboratories	1	
Film Music Co.	2	
Total	40	10

NICHOLAS POWER COMPANY

PIONEERS OF PROJECTION

90 Gold Street, NEW YORK, N. Y.

ol. 34, No. 6 November 10, 1917 Price 15 Cents

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

Goldwyn pictures

Exhibitors already have found that the line "It's a Goldwyn Picture" used in their newspaper advertising draws the public to their box-offices

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Chalmers Publishing Company 516 Fifth Ave. New York

Exhibitors in Small Cities Take Notice

THE expenditure by Jewel Productions, Inc., of the great sum of $50,000 in sending people into your theatre to see "The Co-Respondent," has been so arranged as to work precisely the same beneficial result for *you*, in the small town, as for the big cities.

Read the list of giant newspapers in our circular on your desk. "The Co-Respondent's" dominating half-pages and quarter-pages will reach out hundreds of miles into the country from every newspaper center. They will cover your section exactly as the great New York dailies do in New York territory.

In Addition—

Having played to capacity at The Broadway Theatre, New York and being fully reviewed by the Dramatic Critic they depend on and advertised in the journal they trust your patrons will mark down "The Co-Respondent" as one photo-play they cannot afford to miss.

On this firm conviction we have closed arrangements to spend $50,000.

Book "The Co-Respondent" *today* and reap where we have sown.

Rare Jewel Pictures You Can Now Obtain

"Come Through"
George Bronson Howard's greatest melodrama.

"Pay Me"
Dorothy Phillips in a Western drama with a Grizzly's grip.

"K" Produced by Lois Weber
From Mary Roberts Rinehart's 2,000,000-readers novel.

"Sirens of the Sea"
A Dream of Fair Women.

"The Man Without a Country"
The Great Patriotic Classic.

"The Co-Respondent"
Featuring Elaine Hammerstein. Produced by Ralph Ince. By Alice Leal Pollock and Rita Weiman.

Book through JEWEL Offices in Principal Cities or from Home Office 1600 Broadway, New York

JEWEL
PRODUCTIONS
INC

You can throw
worry to the winds
when playing an
Essanay Perfection
Picture. It insures
you of a profit-
able week and your
patrons of clean,
wholesome and
enjoyable entertainment.

Geo K. Spoor.

"The MYSTERY SHIP"

$35,000

—spent in the first episode of "The Mystery Ship" for a few feet of film. A fortune laid out for a few scenes to give the people something they have never seen in their lives in serial pictures. Nothing ever attempted in serials even compares to this daring coup of spending this huge sum for these scenes in the first episode alone. Thus the exhibition of the first episode of "The Mystery Ship" guarantees capacity at the remaining fifteen.

BEN WILSON

NEVA GERBER

—opens with the most amazing scenes ever shown in the history of serials. Description can't cover it. You MUST see this opening installment to realize to what extent the Universal has gone to give thousands of Exhibitors a real winner. With such well known stars as

Ben Wilson, Neva Gerber, Kingsley Benedict

Supported by a brilliant cast, "THE MYSTERY SHIP" towers head and shoulders above any serial on the market. The blowing up of huge stone walls, the volcanic eruption, the devastating of an entire village, are but a few of the thrillers in the first episode. Go to your nearest Universal Exchange. Ask to review this first instalment—then make your own decision.

BOOK THRU ANY UNIVERSAL EXCHANGE

NEAL HART
in
"The MAN from MONTANA"

A Butterfly Picture
Current Release

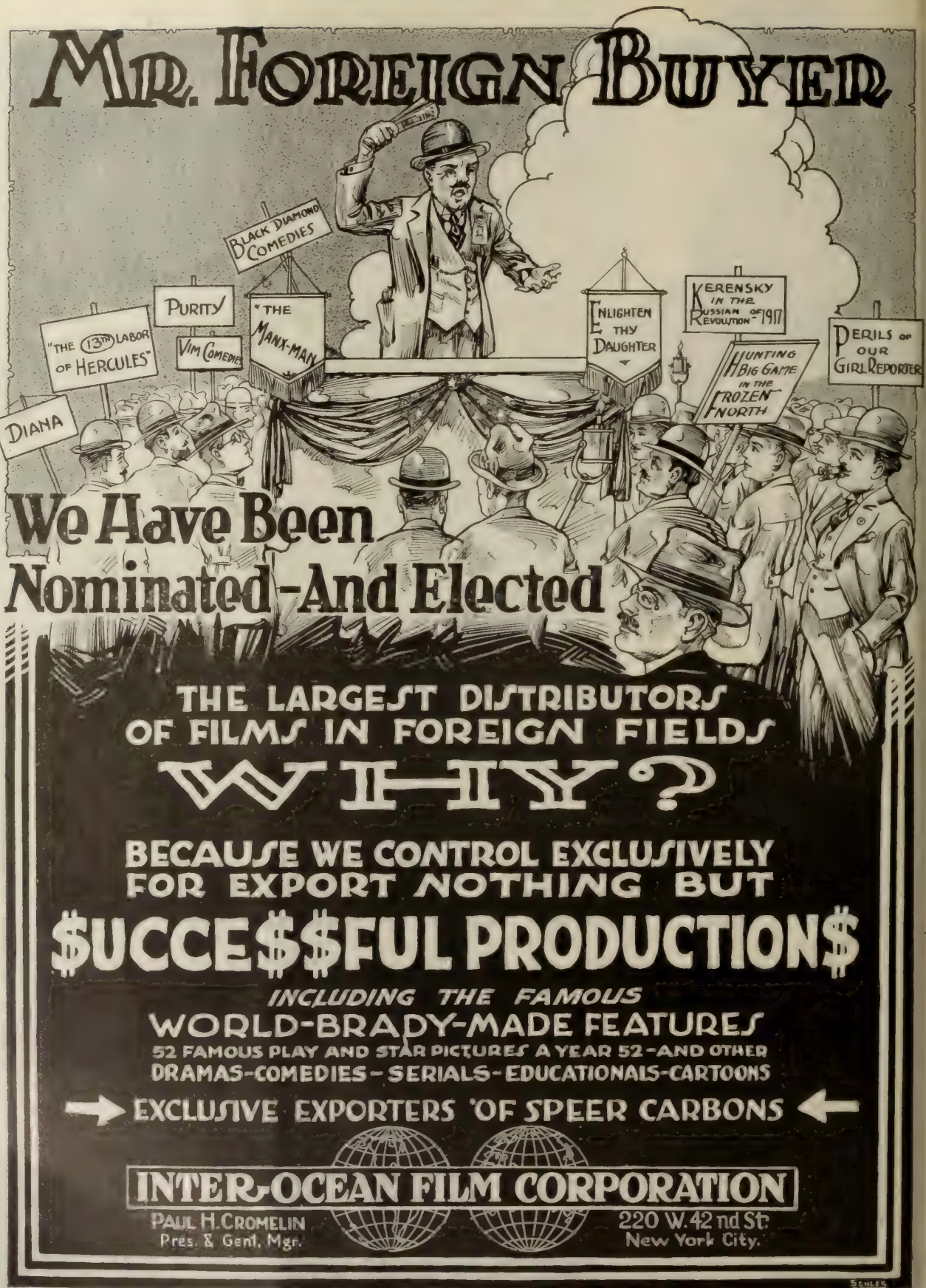
Neal Hart is one of the really Western men who put the real West into Western pictures, thereby making them popular at a time when they were being killed by fakers. In this big BUTTERFLY Picture Neal is partner in a mine. He goes East and his partner sells out to a band of sharpers. Neal rounds up the crooks and wins wealth and a regular girl in a climax that will delight your audiences. Don't let this get by you.

Book thru your Butterfly Exchange, or Universal Film Mfg. Co., Carl Laemmle, Pres., 1600 Bway, New York

BROWNIE VERNON
IN
"FEAR NOT"
A BUTTERFLY PICTURE

The most popular form of play in the world is the melodrama when it is as wonderfully well done as is "Fear Not." To a strong story and a brilliant supporting cast, charming Brownie Vernon brings a personality that always gets over big. A false accusation, a strange experiment and a startling climax make marvelous entertainment.

Book thru your Butterfly Exchange, or Universal Film Mfg. Co., Carl Laemmle, Pres., 1600 Bway, New York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BLACK DIAMOND COMEDIES
PURITY
VIM COMEDIES
"THE 13TH LABOR OF HERCULES"
"THE MANX-MAN"
DIANA
ENLIGHTEN THY DAUGHTER
KERENSKY IN THE RUSSIAN REVOLUTION 1917
HUNTING BIG GAME IN THE FROZEN NORTH
PERILS OF OUR GIRL REPORTER
We Have Been Nominated-And Elected
THE LARGEST DISTRIBUTORS OF FILMS IN FOREIGN FIELDS
WHY?
BECAUSE WE CONTROL EXCLUSIVELY FOR EXPORT NOTHING BUT
$UCCE$$FUL PRODUCTION$
INCLUDING THE FAMOUS
WORLD-BRADY-MADE FEATURES
52 FAMOUS PLAY AND STAR PICTURES A YEAR 52-AND OTHER
DRAMAS-COMEDIES-SERIALS-EDUCATIONALS-CARTOONS
EXCLUSIVE EXPORTERS OF SPEER CARBONS
INTER-OCEAN FILM CORPORATION
PAUL H. CROMELIN
Pres. & Genl. Mgr.
220 W. 42 nd St.
New York City.
SEMLES

An Advertisement
by
William W. Hodkinson

A motion picture distributing organization to be known as the

W. W. HODKINSON CORPORATION

is now being organized.

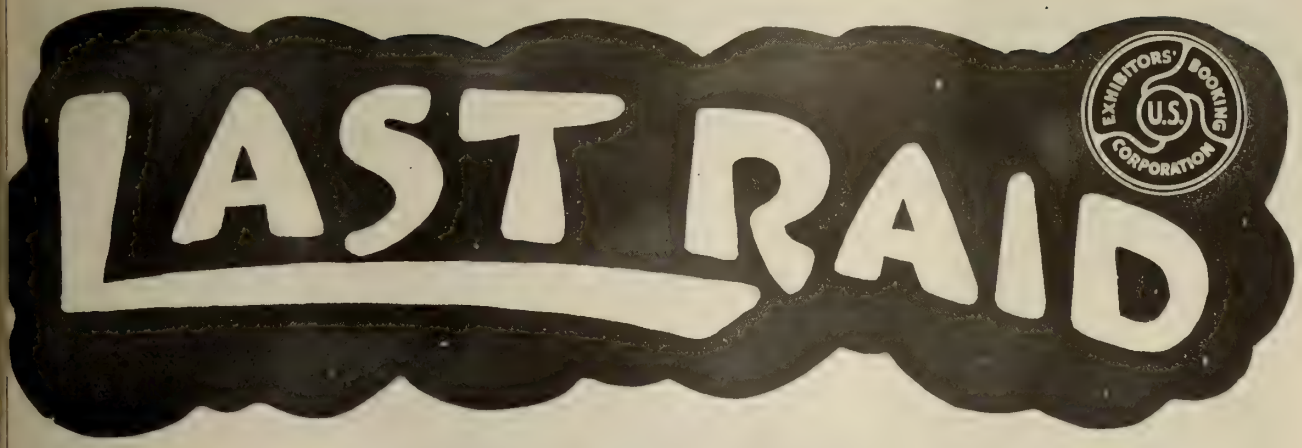
My own name is being used because the new company will stand for only those principles in the motion picture business to which I am willing to give my name.

Important connections have been made with quality producers. The first of these will be announced in next week's trade papers.

Wm. W. Hodkinson

1527 5th Ave., New York.

THOS. H. INCE
THE ZEPPELIN'S
THOMAS H. INCE'S
Newest and Greatest Spectacle
A powerful drama by C. Gardner Sullivan, containing an overwhelming procession of smashing episodes including:
The Zeppelin in action.
The inner workings of the mighty air monster.
The bombing and burning of towns and villages.
Mutiny in the gondolas of a dirigible.
A huge "terror-of-the-skies" destroyed by fire in mid air.
Multitudes of enslaved people sounding the battle cry of freedom.
The triumph of democracy over Kaiserism.



Coming

Another new THOS. H. INCE Production

The great BESSIE BARRISCALE Sensation

"Those Who Pay"

By C. GARDNER SULLIVAN

HOW TO BOOK THE BIG SPECIAL PRODUCTIONS OF THE U. S. EXHIBITORS' BOOKING CORPORATION

"THE ZEPPELIN'S LAST RAID" and "THOSE WHO PAY" are the first of the very exceptional pictures bought outright for cash and booked direct to exhibitors by the **U. S. Exhibitors' Booking Corporation.**

Beginning with the great INCE spectacle, the pick of the studios' most important offerings will be released each month.

EVERY EXHIBITOR can book them immediately—open booking. And if there are no U. S. EXHIBITORS' BOOKING CORPORATION FRANCHISE HOLDERS in your neighborhood YOU can get these "box-office winners" first run——

BUT if you hold a franchise, you have first call on every U. S. Exhibitors' Booking Corporation production. You also get each picture at a franchise-fixed price. You can't pay **More** for it even if you want to. You must pay **Less** for it when the purchase price of the negative allows for a reduction. And your franchise guarantees you the greatest record-breaking sensations that the most famous directors can produce.

FRANCHISES AWARDED IN ORDER OF APPLICATION

Wire Today

U. S. EXHIBITORS' BOOKING CORPORATION

Times Building **New York**

Executives—FRANK G. HALL and WILLIAM OLDKNOW

ARRANGE BOOKINGS IMMEDIATELY THROUGH THE FOLLOWING EXCHANGES:

HOFFMAN-FOURSQUARE:—New York (729 7th Ave.); Buffalo (47 W. Swan St.); Philadelphia (1325 Vine St.); Pittsburgh (127 4th Ave.); Cleveland (Sloane Bldg., Prospect St.); Cincinnati (301 Strand Theatre Bldg.); Detroit (Peter Smith Bldg.); Chicago (207 So. Wabash Ave.); St. Louis (301 Empress Theatre Bldg.); FRANK GERSTEN, INC:—New Jersey (220 W. 42d St., New York).

SALES AGENTS —
WORLD FILM CORPORATION
Sole & Exclusive Distributors

Paramount-Mack Sennett Comedies

"Roping Her Romeo"

Dear dainty Polly Moran, piquant as a champaign glass, light as a gazelle, oh, yes — light fingered with a "48."

—and piquant—why Polly and truck six tip the beam together.

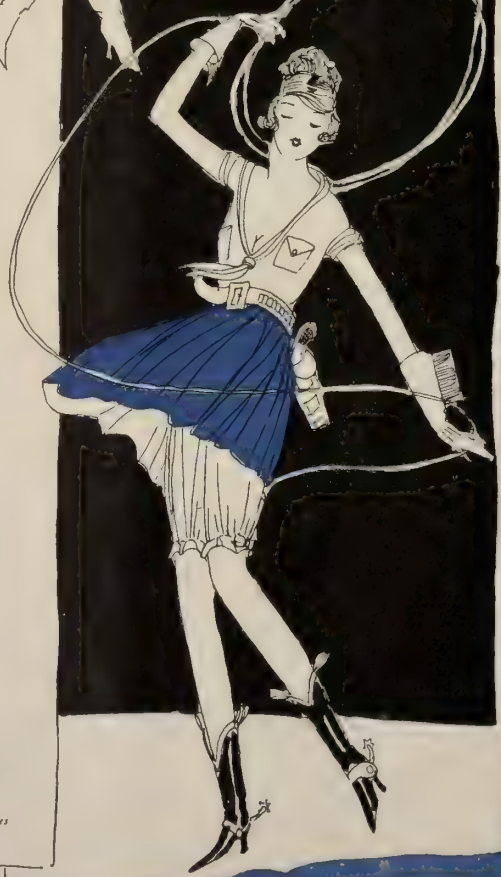
—but ***she got her man,***—
—and ***she got him good.***

Also, there is BEN TURPIN and SLIM SUMMERVILLE who always bring home the bacon.

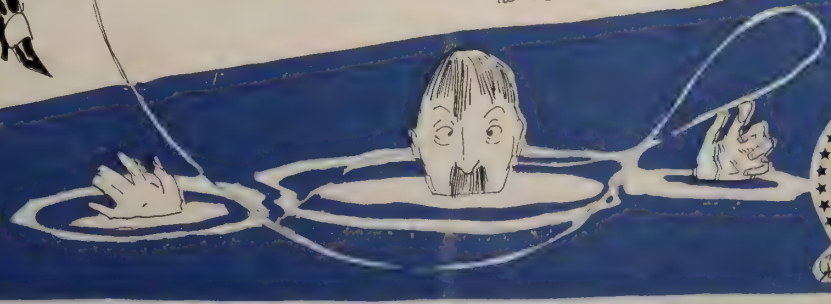
Remember, you're not Columbus—*you can't find America by looking for India.*

Just book the Paramount-Mack Sennett Comedies.

Not to fill out your program **—to fill up your house.**



Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *Pres.* JESSE L. LASKY, *Vice-Pres*
CECIL B. DEMILLE, *Director General*



Paramount Pictures

Paramount-Mack Sennett Comedies

HERE'S MACK SENNETT'S RECIPE FOR A PARAMOUNT-MACK SENNETT COMEDY—

Combine Grandma's, Grandpa's, Mother's and Dad's private laugh recipes with a little spice from brother's fertile imagination, and some ideas from sister's pet modiste—

Stir the ingredients in the Sennett joy tank with a few slapsticks, a custard pie or two, and other articles of disturbance, and you'll have it.

A bright, brand new sparkling, kicking, gurgling, Paramount-Mack Sennett Comedy.

Send 'em out laughing—then they'll come back for more.

KATHLEEN CLIFFORD
starring in
WHO IS "NUMBER ONE"?

"YES, it IS a *PARAMOUNT PRODUCTION*"

What this one exhibitor said about the first Paramount Serial is echoed by hundreds of others who have seen the first episodes of

WHO IS "NUMBER ONE"?

That is why the bookings already are climbing up to record heights.

The exhibitor who *knows* is getting in on the money because a Paramount Serial backed by Paramount promotion must be sure fire.

The story of the serial featuring lovely Kathleen Clifford was written by Anna Katharine Green—greatest of writers.

IT CAN'T GO WRONG!

Paramount Pictures

Adolph Zukor presents

ANN PENNINGTON

in

"The Antics of Ann"

By Frederick Chapin

Directed by
Edward Dillon

A world-famous Ziegfeld beauty, in a whirlwind farce, surrounded by a bevy of the most beautiful girls in the world—— Does that sound good to you?

There's real attraction value there that deserves all the publicity you can give it.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK.

Artcraft Pictures

A Paramount Picture

Paramount Pictures

Thomas H. Ince presents
Dorothy Dalton
in
"The Price Mark"

Form the story by John B. Ritchie

Predictions Fulfilled

In the Morning Telegraph of Sunday, October 21, we said: "Watch for the reviews in tomorrow's papers. We predict that they will tell the old, old story of another Paramount winner."

The reviews below justify our prediction.

Herald (New York)

Thos. H. Ince presented Miss Dorothy Dalton in a photographic version of "The Price Mark" by John B. Ritchie, in the Rialto theatre yesterday. Miss Dalton was picturized with William Conlin and Thurston Hall in a series of emotional scenes, which were played with stirring realism. One of these was a struggle with Mr. Conklin, which was reminiscent of Baron Scarpia's last moments with La Tosca. This climax took place in a large studio apartment, and many of the ornaments and much of the bric-a-brac were destroyed in the struggle.

Tribune (New York)

Anyone who likes to speculate on the two-men-and-a-woman problem will enjoy "The Price Mark," and it is interestingly presented. Dorothy Dalton has some excellent moments as Paula Lee, the heroine who was more sinned against than sinning, and she looks handsomer than we have ever seen her look before. The picture is beautifully staged and the Eastern scenes are particularly attractive.

Thos. H. Ince Production

It requires no gift of prophesy to predict a Paramount winner. Success for Paramount and Paramount Exhibitors is foreordained because all the elements of success are combined in every Paramount production.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice-Pres. CECIL B. DE MILLE, Director General
NEW YORK

ARTCRAFT PICTURES

A Paramount Picture

Paramount Pictures

JOS. M. SCHENCK presents
ROSCOE
"FATTY" ARBUCKLE
in "FATTY in CONEY ISLAND"
Released October 29th
Can't you imagine it yourself? "Fatty" in the home of "hot dogs," string molasses candy, and custard pie comedy.
"The Butcher Boy," great as it was, never even approached this.
Putting across one of "Fatty" Arbuckle's rollicking riots of joy is simply a matter of letting them know you have it.
Don't let your voice sink, though.
Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK
ARTCRAFT PICTURES
Paramount Pictures
Paramount Pictures

ARTCRAFT PICTURES

An ARTCRAFT Pictur

PICKFORD
THE LITTLE PRINCESS
BY FRANCES HODGSON BURNETT
SCENARIO BY FRANCES MARION
DIRECTED BY MARSHALL NEILAN
MARY PICKFORD always makes good—in any kind of a story. When fitted with a vehicle of the calibre of "The Little Princess" we feel that we are giving you the ultimate in attraction value.
Unlimited Exploitation Possibilities
The same advertising possibilities underlie this picture that underlie "Rebecca of Sunnybrook Farm"—and you know what handsome returns that paid.
It is only logical to assume that the success of that great play will be duplicated—if not transcended.
Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres JESSE L LASKY Vice Pres CECIL B DE MILLE Director General
NEW YORK
ARTCRAFT PICTURES
An ARTCRAFT Picture
ARTCRAFT PICTURES

'SUSIE SLIPS ONE OVER'

Black Diamond Comedy

YOU needn't be afraid to show Black Diamond Comedies to your most fastidious folks.

They are just clean, rapid-fire fun, full of some of the best stunts in trick photography you ever saw—the kind of stunts that bring 'em back looking for more.

U. S. Motion Picture Corp.
WILKES-BARRE, PENNSYLVANIA

J. O. Walsh, Pres. J. W. Hammons, Vice-Pres. O. T. Bean, Sec.

Paramount Pictures

TRADE MARK
Wholesome Film Corporation

BOOK TODAY

The Screen's Dramatic Triumph

THE PENNY PHILANTHROPIST

CLARA E. LAUGHLIN'S FAMOUS STORY

with PEGGY O'NEILL and RALPH MORGAN

SEVEN PARTS

Now Booking!

WHOLESOME'S Direct Mail Order Booking Plan
Wins Exhibitors from Coast to Coast

We Book Direct
and
PAY EXPRESS
BOTH WAYS

WHOLESOME FILM CORPORATION

MILTON DAILY, Pres.
A. M. ALLEN, Vice-Pres.-Secy. P. W. STANHOPE, Treas.
M. J. WEISFELDT, Gen. Mgr.

CHICAGO

WILLIAM A. BRADY,
Director-General,
WORLD-PICTURES
present
ETHEL CLAYTON
in
"Easy Money"
Directed by TRAVERS VALE

No Serial Can be good without a good story

The SEVEN PEARLS

with MOLLIE KING
and CREIGHTON HALE

has one

it was written by Charles w. Goddard who is celebrated as a novelist and playwright

It is the Pathé policy to have writers of note as the authors of Pathé serials. Among them have been Mabel Herbert Urner, Gilson Willets, Wm. Hamilton Osborne and Arthur B. Reeve.

Charles W. Goddard's plays are famous. Among them have been, "The Ghost Breaker," "The Last Laugh," "The Man from the Sea," "Miss Information," and "The Misleading Lady," which ran for seven ... months at the Fulton Theater in New York and for over a year at the Playhouse in London.

"The SEVEN PEARLS" is crammed full of romance and adventure. It will hold your audiences.

Produced by ASTRA

PATHÉ

BESSIE LOVE

FANNIE WARD

PEARL WHITE

PATHÉ PLAYS

Stars and stories have been selected for their real box office value. Pathé Plays are being produced after true super-feature standards by directors who are the leaders in their profession and who have been instructed to spare no legitimate and necessary expense. As a result you may well be proud to have .... Pathé Plays on your screen.

FIVE QUALITY REELS TO EACH-BOOKING NOW

BRYANT WASHBURN

FRANK KEENAN

PLAYS

Mrs. VERNON CASTLE

the favorite of fortune, ... the idol of the American public, is announced with .....

ANTONIO MORENO ..

in the five part Pathé Play

The MARK of CAIN ..

"Mrs. Vernon Castle's *second Pathé picture is a mystery story, swift of movement like 'Stranded in Arcady,' and rich in thrilling, dramatic situations. The unraveling of the mystery is done after a clever fashion to the tune of rattling fast action. The staging given the picture is highly commendable.*" *Motion Picture News*

Adapted *from the story by* Carolyn Wells.
Directed by George Fitzmaurice .....
..... *Produced by* ASTRA .....

Released Nov. 4th

Mrs. VERNON CASTLE

ANTONIO MORENO ..

Pathé
DORIS KENYON
is announced in the new Pathé Serial .....
The HIDDEN HAND
with SHELDON LEWIS, ARLENE PRETTY, and ...
MAHLON HAMILTON making what is distinctly a superior cast. Miss Kenyon is without doubt .. one of screen's greatest beauties. Mr. Lewis won a large following by his excellent work in "The Exploits of Elaine" and "The Iron Claw," two tremendously successful Pathé serials. The HIDDEN HAND was written by Arthur B. Reeve, whose stories in the "Cosmopolitan" magazine are extremely popular, and by Charles A. Logue
Released Nov. 25th

Pathé
DORIS KENYON

Pathé

"ONE of the FINEST"
and reviewers, exhibitors, and public agree that~
HAROLD LLOYD
star of the two reel
LONESOME LUKE COMEDIES
and the one reel ~
ROLIN COMEDIES
is one of the finest in every sense of the word.

"'From London to Laramie' is a highly comical 'Lonesome Luke' number. It is the sort of comedy that should get over anywhere."
— *Motion Picture News*

"'From London to Laramie' is the kind of comedy audiences like. In all of the 'Luke' comedies there has been an abundance of new material situations that have been uproariously funny. If an exhibitor will stand by the exit of his theatre just after he has shown this film he will see a smile on the face of every patron."
— *Dramatic Mirror*

Perfection Pictures

"The Highest Standard In Motion Pictures"

Theatre patrons everywhere have hailed Perfection Pictures with a shout of welcome. They have found them light, pleasing comedy-dramas—breezy—wholesome—entertaining. Stories by America's foremost authors. A welcome relief from melodramas and problem plays.

Note These Features:

Taylor Holmes
in "Two Bit Seats"
Produced by Essanay

Little Mary McAlister
in "Young Mother Hubbard"
Produced by Essanay

Shirley Mason
in "The Awakening of Ruth"
Produced by Thomas A. Edison, Inc.

Little Mary McAlister
in "Pants"
Produced by Essanay

Taylor Holmes
in "Efficiency Edgar's Courtship"
Produced by Essanay

Shirley Mason
in "The Apple Tree Girl"
Produced by Thomas A. Edison, Inc.

Mildred Havens and Leslie Austin
in "The Courage of the Commonplace"
Produced by Thomas A. Edison, Inc.

Shirley Mason
in "Cy Whittaker's Ward"
Produced by Thomas A. Edison, Inc.

Bryant Washburn and Virginia Valli
in "The Fibbers"
Produced by Essanay

Taylor Holmes
in "Fools for Luck"
Produced by Essanay

Jack Gardner
in "Men of the Desert"
Produced by Essanay

Patron Acceptance is back of every one of these Perfection Pictures as a result of a nation-wide campaign of advertising. People are looking for the theatres showing Perfection Pictures. Bring them to YOUR theatre by arranging today to show the productions which are known to represent "The Highest Standard in Motion Pictures."

Perfection Pictures

GEORGE KLEINE SYSTEM

Distributors

Executive Offices: 63 East Adams Street, Chicago, Ill. *Branches in all Principal Cities*

Perfection Pictures
"The Highest Standard In Motion Pictures"

Thomas A. Edison, Inc., Offers

MILDRED HAVENS and LESLIE AUSTIN in "The COURAGE of the COMMONPLACE"

A picture of the sort that will please any audience. It has an appeal for the business man—the society matron—the college boy—the debutante, and the dyed-in-the-wool motion picture fan. In five acts. Released November 12th.

PRODUCED BY Thomas A. Edison, INC

GEORGE KLEINE SYSTEM DISTRIBUTORS

Perfection Pictures

Perfection Pictures
"The Highest Standard In Motion Pictures"

GEORGE K. SPOOR *Presents*

TAYLOR HOLMES

The Personality Star

in "TWO BIT SEATS"

A film version of Gladys E. Johnson's whirlwind story. Thousands have laughed over the story. All of them will be eager to see the film. It is a triumph for Taylor Holmes, conceded today to be without a peer as a comedian. Screen time: 65 minutes. Released November 5th.

PRODUCED BY
EVERYMAN

GEORGE KLEINE SYSTEM
DISTRIBUTORS

Perfection Pictures

Massive! Appealing!
A Never-To-Be-Forgotten Spectacle!

George Kleine
Presents

Revised and Elaborated!

Soon To Be Released. In Eight Acts, through Kleine Exchanges Everywhere. Wire or Write for Details.

GEORGE KLEINE SYSTEM

Sole distributors of Perfection Pictures Throughout America

EXECUTIVE OFFICES: 63 EAST ADAMS ST., CHICAGO, ILL.

PARALTA PLAYS

PICK OF THE PICTURES

We are making pictures that are truly great.

We will distribute these pictures
through a great organization.

We have complete arrangements
with such an organization
headed by a man
whose name stands for
Progress—Integrity—Permanence;

whose working principle is
The Fair Deal.

This, all exhibitors will gladly acknowledge
at the publication
of the name of the man
and his organization.

The announcement of the organization distributing
Paralta Plays
and the method of their distribution
will be published in this space next week.

PARALTA PLAYS, Inc.

729 SEVENTH AVENUE
NEW YORK CITY

CARL ANDERSON, President
JOHN E. DeWOLF, Chairman Directors
ROBERT T. KANE, Vice.-Pres.
HERMAN KATZ, Treas.
NAT. I. BROWN, Secretary and Gen'l Manager

PARALTA PLAYS, INC.

PARALTA PLAYS

PICK OF THE PICTURES

J. Warren Kerrigan

IN

Screen version by THOMAS G. GERAGHTY

"A Man's Man"

Written by PETER B. KYNE

DIRECTED BY OSCAR APFEL

The Rousing—Ebullient--Vibrant—Seething Story of an American Superman.

Bessie Barriscale

IN

Screen Version by Monte M. Katterjohn

"Madam Who?"

Written by Harold MacGrath

DIRECTED BY REGINALD BARKER

The Secret Service Classic

Mystery Compelling—and the Speed and Splendor of a shooting Star.

Henry B. Walthall

IN

"His Robe of Honor"

Screen Version by Julian L. Lamothe

Written by Ethel & James Dorrance

DIRECTED BY REX INGRAM

A Leopard-Lawyer sheds his Spots and chooses between Loot and Love

---

ROBERT BRUNTON, Manager of Productions.

PARALTA PLAYS, INC.

FOR THE FREEDOM OF THE WORLD

A spectacular and powerful patriotic drama of the world's battle for humanity.

An attraction that will make money for any theatre on earth in which it is presented.

A vivid, challenging production from Capt. Edwin Bower Hesser's great story that will thrill the heart and brain of every loyal American.

Apply at once to any Goldwyn exchange for information about contracts and open dates.

GOLDWYN DISTRIBUTING CORPORATION

16 East 42nd St. New York City

Goldwyn Pictures

MARY GARDEN'S TREMENDOUS POWER IN HER GREATEST ROLE

"THAIS," from Anatole France's wonderful story, is Mary Garden's biggest operatic achievement. It increased her fame throughout the world. *It gave her rank as one of the world's greatest actresses.*

On the production of "Thais" Goldwyn is spending *in excess of a quarter of a million dollars* and lavishing the attention of its courageous and original producers, who have attained the new and distinctive note in motion pictures. The art and power of "Thais" are immeasurable.

The organization that has produced such a remarkable picture as "The Spreading Dawn," playing now throughout America and universally praised by the critics of the entire nation, *gains new strength and power in each new release.*

Think what it means to the exhibitors of America—our patrons—some of them paying *as low as $15 a day* to get, without advance in prices, one of the greatest of all stars in one of the most magnificent and lavish productions—"THAIS." And think what it means to small exhibitors to get "Thais" *more quickly than they have ever before obtained a big production.*

Goldwyn Pictures Corporation

16 East 42d Street New York City

Goldwyn Pictures

MARY GARDEN IN "THAIS" AT REGULAR RENTAL PRICES

GOLDWYN PICTURES' powerful organization takes the most important step of its career by announcing that all contract customers of Goldwyn will receive our most brilliant and costly production at no advance in prices.

Having won exhibitor confidence by a policy of honor and squareness in our relations with the theatre-owners of the nation we intend to hold and increase your confidence by giving you our biggest and best efforts as well as our average of high achievement.

We could make a fortune with Mary Garden in "Thais" by presenting her at advanced prices; by exacting higher rentals for the first production of one of the world's greatest artists.

But we prefer to have you, our patrons, receive this record-breaking attraction and play it to big profits. By doing this we hope to bind you closer to us and succeed in making you feel that you are *our actual partners* in this great enterprise; that by making *you* successful we are attaining the highest success for ourselves.

Mary Garden in "Thais" will be released throughout North America Dec. 30, 1917.

Advisory Board:

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IN SEATTLE, in Atlanta, in a score of big cities this remarkable production has drawn record-breaking attendances and justified all predictions as to its success.

Exhibitors have found that Hall Caine's name, as its author, has box-office magnetism; that this great story is already known to all intelligent people who therefore wish to see it on the screen and that the name of its director is a guarantee of photodramatic achievement.

Here is a production that means assured profits everywhere it is presented.

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GEORGE LOANE TUCKER'S
picturization of
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Elisabeth Risdon Henry Ainley
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SHE played the game as thousands of big city girls play it. Her reputation—the least said about that the better. Her name was always on the tongues of men.

And beneath this cynical exterior—there was the *real* girl. The girl who could cook and sew; the girl who wanted a home and "kiddies;" the girl who hungered for love and affection. She is but one of the hundred human characters in

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which tells the life story of a million girls in the big cities and small towns. This and all future Rex Beach productions are released exclusively through the offices of

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A STEP FORWARD

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Formed To Market Direct To The Motion
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Personally Directed By Herbert Brenon

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OTIS SKINNER
IN
KISMET
BY
EDWARD KNOBLACK

THE WOMAN
THOU
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BY
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SELECT SP PICTURES

na Q. Nilsson, ding woman h Charles hman in "Over ere!"

Episode in Over There!" arles Richman Monte.

For Immediate Distribution—the Patriotic Photodrama

"OVER THERE"

with

Charles Richman and Anna Q. Nilss

Holding in one hand the white feather which his sweetheart had given hi the brand of his cowardice, Monte switched on the light—and his eyes focu on the framed portrait of his heroic ancestor! It is one of the telling mom in this screen drama of the regeneration of a fearful soul, the story of a who overcame the spurious cowardice which enthralled him, and fought thr "No Man's Land" to the peace and happiness beyond. "Over Th brings lumps to your throat, tears to your eyes, and a patriotic thrill to breast.

Produced by Charles Richman Pictures Corporation

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Clara Kimball Young

AND HER OWN COMPANY

present

"M A G D A"

"You shall do as I say, or neither one of us will leave this room alive!" Thus spoke the Father of Magda. It is the climax of a great play—a screen drama in which Clara Kimball Young, rising to new heights of emotional acting, sweeps you along with her by the sheer brilliance of her portrayal of one of the truly great roles of drama. "It is Clara Kimball Young's highest achievement!" declares The New York Tribune.

Scenario by Margaret Turnbull — From the famous play.

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The la portrait distingu star of "Magd

The in "M Edwa Kimb as th Fathe Miss of M

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ALICE BRADY

in

"HER SILENT SACRIFICE"

She raised her glass for the toast that celebrated her own doom! For she had made the sacrifice—wide-eyed and knowingly—her all against the welfare of the man she loved! And now she faced the future; this girl of Brittany who had become the idol of smart Paris; she did not flinch. And then—the end came, swiftly, sudden as a thunder-clap, and as startling. The screen has it, and you will rise to it, and be glad!

Directed by Edward José. Scenario by Eve Unsell from the play "The Red Mouse" by Henry J. W. Dam.

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Alice Brady in a scene in her first Select Picture, "Her Silent Sacrifice," now ready.

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JOSEPH M. SCHENCK presents

NORMA TALMADGE

in

"THE MOTH"

This woman and this man made a loveless marriage. Seeking happiness selfishly each raised the cup of life to his lips, and found bitter dregs. Fate held their hands and raced with them; and finally Fate was kind to one of them. It is the story of "The Moth," in which Norma Talmadge has achieved success that overshadows her triumphs in "Panthea" and in "Poppy."

Directed by Edward Jose . From the Novel of William Dana Orcutt

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SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City

A scene from "The Moth," a Select Picture. Norma Talmadge as Lucy Gillam and Hassard Short as A. Valentine Spencer.

the Planter

Available November 12

OVER FIVE MILLION persons have read Herman Whitaker's fascinating novel of the life of tropical America—adventure, love, and hate fill the story with the fire of vital action—big, strong characters, a brute of a "heavy"—a hero with typical American luck and pluck—a native heroine of charm— a slave girl with the soul of an orchid—seven parts—sure fire at the box-office.

Starring
TYRONE POWER, presented by F. M. Manson. A celebrated star with big box-office values in his record.

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One thousand dollars a wee

the Ranger

Available November 12

A SUPER-FEATURE of action, action, action!! Made on the spot in Southern Mexico—scores of big scenes, a plantation burned—a battle with hundreds of slaves in mutiny—a man-hunt in the jungle—beautiful women in tense dramatic situations—sure fire at the box office.

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big supporting cast including:

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"THE DESIRE OF THE MOTH"

by Eugene Manlove Rhodes

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MONROE SALISBURY is a BLUEBIRD Star that you should identify with your theatre NOW. Of commanding presence and with an engaging personality, he is the type who wins his audiences and creates a large following. See him in "The Savage," as a half-breed torn between two natures, and in the virile drama, "The Desire of the Moth," by Eugene Manlove Rhodes, and you will recognize Mr. Salisbury's box-office value. Book through your BLUEBIRD Exchange, or

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First Presentation of

MR. WALKER WHITESIDE AND MISS VALENTINE GRANT

IN

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at the Strand Theatre, New York City, Thursday morning, went *"over the top"* with an outburst of wild enthusiasm that will be felt in every motion picture theatre box office throughout the world.

Hardened reviewers sat first moved by emotion, then thrilled by excitement, and were finally brought to their feet by a wave of patriotism.

Mr. Harold Edel, manager of the Strand, complimented Mr. Olcott most highly on his wonderful production and also declared that the audience was the largest and most representative one ever seen at a morning showing on Broadway.

Story by FREDERIC ARNOLD KUMMER **Personally directed by SIDNEY OLCOTT**

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For ten years Julian Eltinge has been making and breaking box office records at the largest theatres of leading American cities, indicating he will prove the year's biggest star of the screen.

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"Julian Eltinge is known to most everyone as the greatest female impersonator the stage has ever seen. His advent into pictures is worth something right away before any consideration is given to the production.

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"You can safely promise that this is funny interesting and unusual, but if Eltinge has never played in your town you want to lay it on thick about his being recognized as the greatest impersonator the world has ever known, because many of your regulars may never have heard of him."—Wid's.

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The Clever Mrs. Carfax

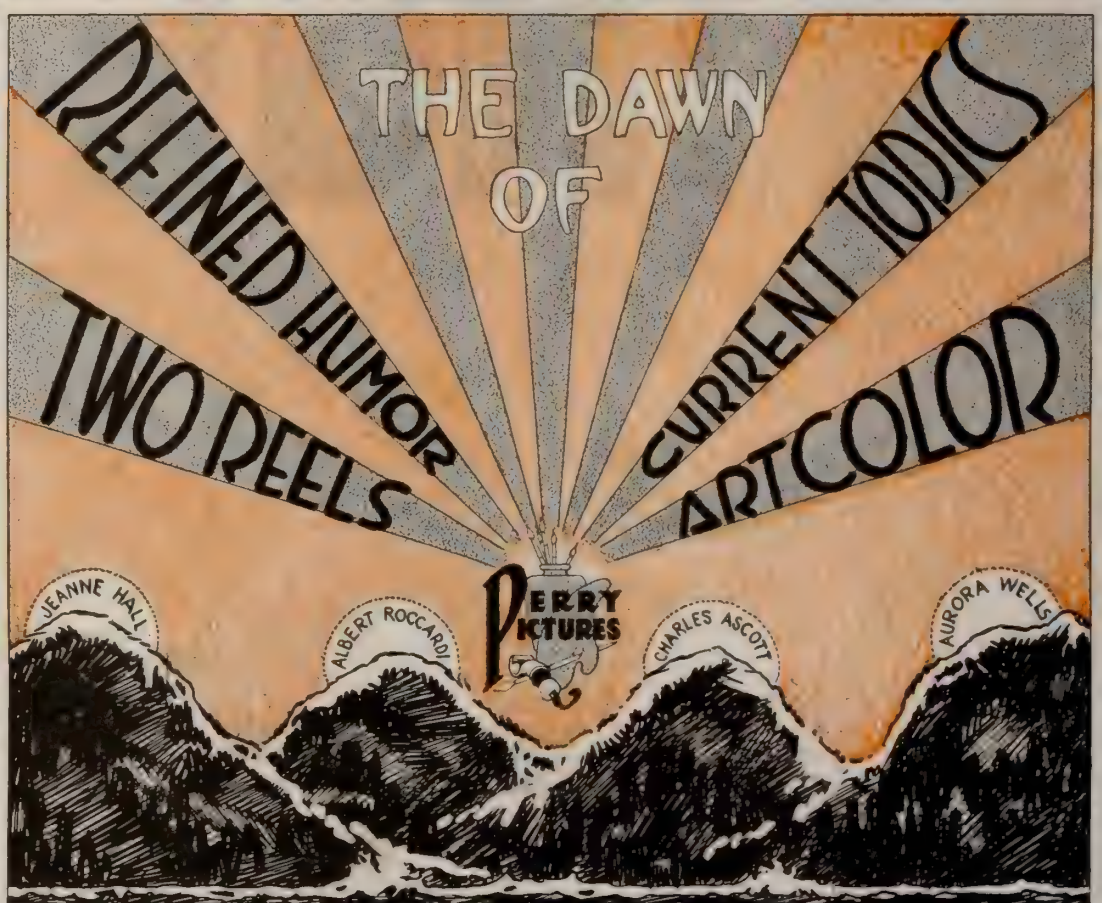
These Lasky-Paramount-made objects will prove the sensation of the season, and it will be your loss if you do not have them booked.

Read These Excerpts!

...lian Eltinge in his first ...vehicle not only landed on ...aws of several men on the ...with both hands, but he also ...ed the jaws of the audience, ...ng them open with laughs. ...ge established himself immediately as the best woman of his ...in the movies."—NEW YORK

"The Rialto Theatre was crowded yesterday afternoon and evening for the opening of the new week's programme, which included as its principal attraction the first moving picture for which Julian Eltinge has appeared before the camera."—NEW YORK HERALD.

"Julian Eltinge, the wise ones predict the sensation of the year in pictures. The camera likes him, and, as one man said, 'He can get away with murder after this,' and all because his first picture, 'The Countess Charming,' struck the public's fancy at the Rialto yesterday. The reason one enjoys the particular brand of portrayal offered by Eltinge is because it is so good that one instantly forgets that it is Eltinge."
—NEW YORK TELEGRAPH.



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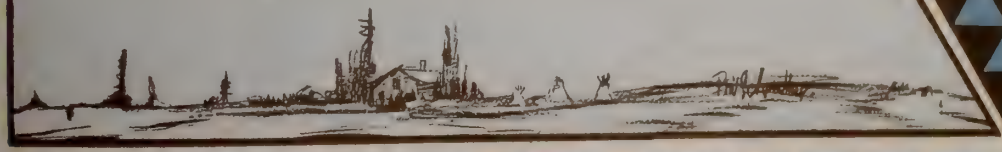
Read this telegram from John J. Farren, Manager of the Victoria Theatre at Rochester, New York, sent to our Buffalo Exchange:

"I must have Triangle Service because Triangle Service beyond the films mean everything to me. I more than appreciate the fact that after my show for to-day had missed the last possible express which could get it to me in time for my matinee, you sent it to me by aeroplane and it arrived in plenty of time. My theatre was crowded to the doors and when the Triangle feature did not appear at regular schedule time they were disappointed, but when I announced from the stage, after your telephone conversation, that the feature would be delivered from Buffalo to Rochester by aeroplane just to satisfy them, the house burst forth in a deafening volley of applause. We are for Triangle stronger than ever now because we know you are for us and will apparently do everything possible to take care of the business we are giving you."



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presents

"FIGHTING BACK"

with

William Desmond

A U. S. cavalryman saved for his country by a dance-hall queen. A powerful patriotic Western story that will fill your house.

Released November 4

TRIANGLE

presents

"UP OR DOWN?"

with

George Hernandez

How an ex-convict with $5.00, a shaved head and an idea puts over the "best seller" of the year. Here's a picture that will go over big.

Released November 4

TRIANGLE

presents

Keystone Comedy

"HAUNTED BY HIMSELF"

The demonstration of what will happen if you pour whiskey into the radiator of a Ford.

Released November 4

A frank statement to the Exhibitors of America

Gentlemen:

A WORD to you about Mr. Bushman and Miss Bayne. You have seen the celebrated stars in various productions and most recently in "Their Compact" a splendid and a most successful picture. I want to advise you of the importance of their newest and their greatest work.

THE ADOPTED SON

Directed by Charles Brabin. From the story by Max Brand.
To appear in the All Story Weekly.

I guarantee to you that this is by far their finest contribution to the screen - a production which will be difficult to surpass. If you want farther proof ask your exchange to show you the production.

Sincerely yours

President METRO Pictures Corporation

P.S. This production with "A Sleeping Memory," "Paradise Garden," The Slacker and other notable box office successes should prove to you that METRO *intends to go after and get the leadership of the motion picture industry.* WATCH METRO

Six Astonishing Acts

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EMMY

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Superb drama c
adapted from th
novel Nobody by
and directed by

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METRO
November 5th

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poverty and riches
Louis Joseph Vance
Charles A. Taylor-
William C Dowlan

"Tess of the Storm Country" made Mary Pickford a star of the first quality

"The Lamb" made Douglas Fairbanks Famous over night

and

in a coming METRO production there is a character so wonderful that the star will, in one leap reach the pinnacle of motion picture success and fame-

Who's the star?

You'll know before long

In the emergency of the war tax

William Fox secured-by a meeting of 250 exhibitors of Greater New York, an agreement on a concerted policy of action. The following telegram was sent to the officers of evey motion picture organization in the United States.

CLASS OF SERVICE DESIRED	
Fast Day Message	
Day Letter	
Night Message	
Night Letter	X

Patrons should mark an X opposite the class of service desired; OTHERWISE THE TELEGRAM WILL BE TRANSMITTED AS A FAST DAY MESSAGE.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE PRESIDENT

Form 1206

Receiver's No.
Check
Time Filed

Send the following telegram, subject to the terms on back hereof, which are hereby agreed to

October 23, 1917

Mr. L. A. Buettner
Motion Picture Exhibitors League of America
Cohoes, N.Y.

I went to acquaint you with the method of procedure exhibitors of New York will take in handling the new Government tax on admissions which is effective November first. Finding no two exhibitors of the same opinion as to what action should be pursued and no concerted action in sight I called a special meeting of exhibitors in Greater New York and surrounding territory on Friday afternoon October nineteenth at Hotel Astor which was very well attended by a representative body. It was unanimously agreed upon that the tax should be actually borne by the public. Every patron to pay the cent extra on a ten cent admission, two cents on a fifteen cent admission, two cents on a twenty cent admission, three cents on a twentyfive cent admission, etcetera. It is my personal opinion that that is the only solution to the taxes. It was the intention of the United States Government to pin this tax on the public rather than upon the exhibitor, but making the exhibitor responsible for the collection of this tax as that was their only method of coming in contact directly with the public. I sincerely trust that you will call the exhibitors of your territory together and adopt the same course.

WILLIAM FOX

William Fox Presents

SUNSHINE

A Laugh with every Tick of the Clock

60 TO THE MINUTE

FIX YOUR DATES NOW!

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1st Release Nov. 11. "ROARING LIONS AND WEDDING BELLS" 2d Release Nov. 25.

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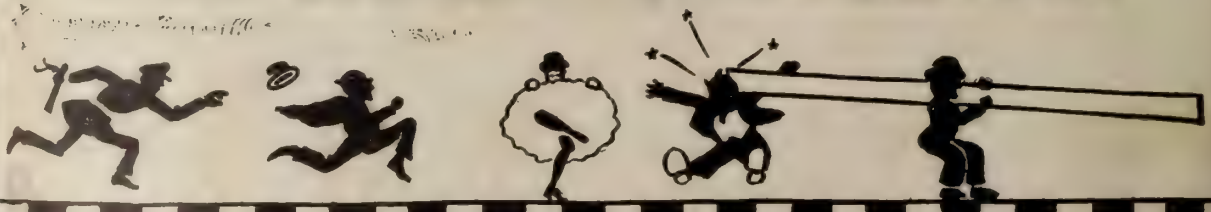

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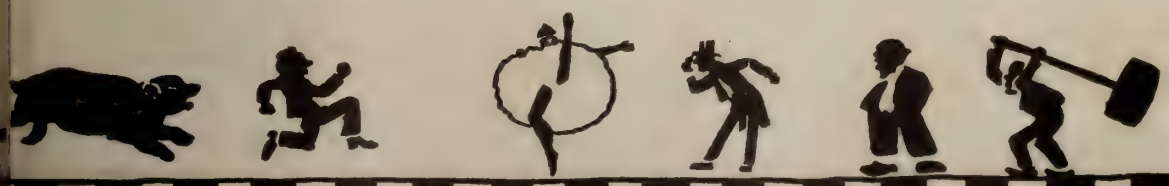
MILK-FED VAMP" 3RD Release Dec. 9, "HIS SMASHING CAREER"

CORPORATION



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NOVEMBER RELEASES

MADAME SONIA MARKOVA in her first startling picture "THE PAINTED MADONNA"

VIRGINIA PEARSON in "ALL FOR A HUSBAND"

JUNE CAPRICE in "MISS U.S.A."

GREAT GROUP OF POPULAR BOX OFFICE STARS

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WONDERFUL STORIES
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Exhibitors — this is the great month to win your women patrons forever

Four great women stars in four great women's plays

Contract now while you can

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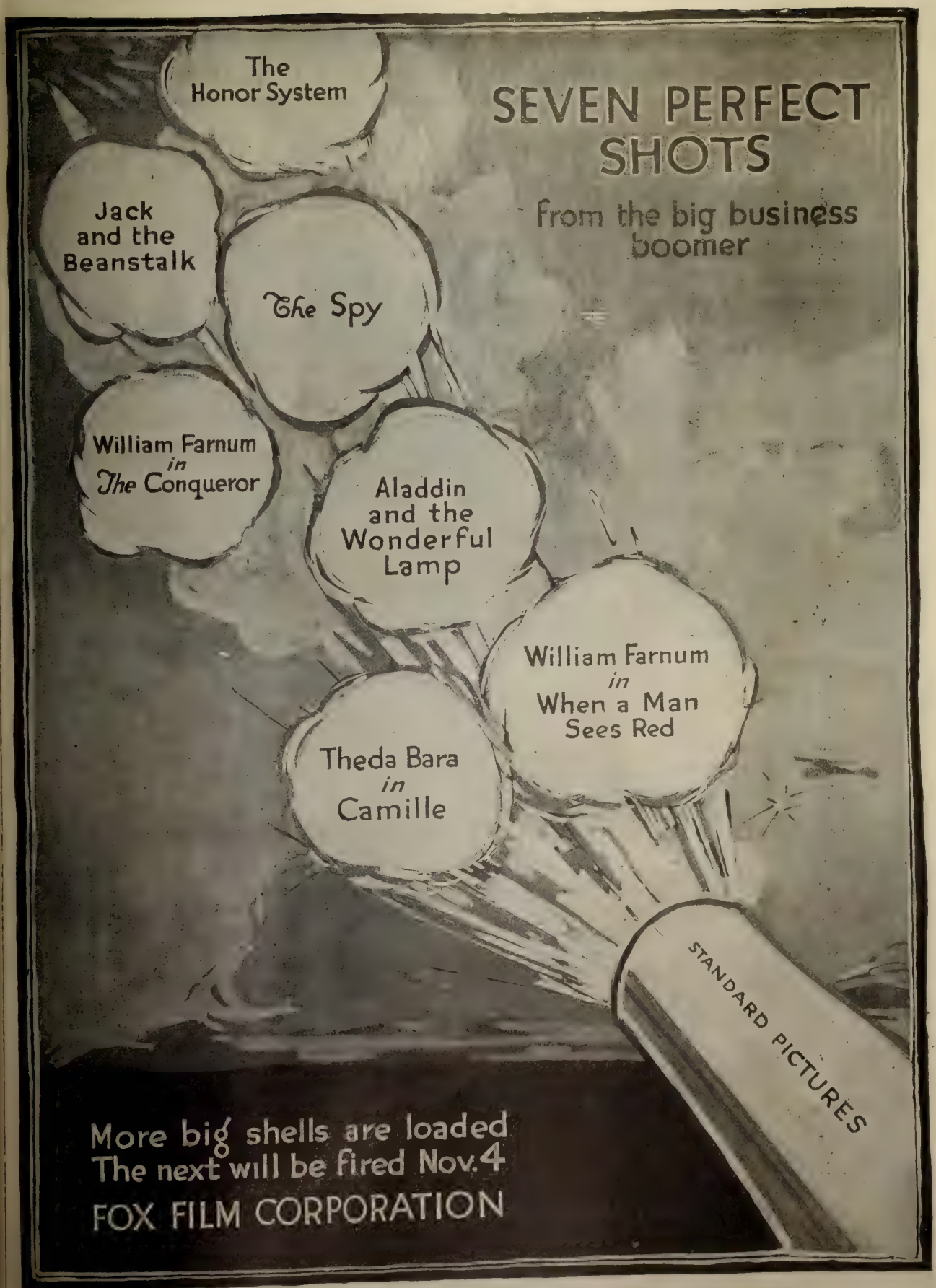
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SEVEN PERFECT SHOTS
from the big business boomer
Jack and the Beanstalk
The Spy
William Farnum in The Conqueror
Aladdin and the Wonderful Lamp
William Farnum in When a Man Sees Red
Theda Bara in Camille
STANDARD PICTURES
More big shells are loaded
The next will be fired Nov. 4
FOX FILM CORPORATION

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A DAUGHTER OF THE GODS
WITH ANNETTE KELLERMANN
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FOR THE FIRST TIME IN AMERICA RELEASED ON A RENTAL BASIS TO MOTION PICTURE THEATRES
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AS
CLEOPATRA

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Two-A-Week News Service

(UNIVERSAL ANIMATED WEEKLY) *and* (UNIVERSAL CURRENT EVENTS)

pulls the biggest scoop in its history in the recent arrangement with America's leading newspapers to screen the cartoons appearing in all these great Dailies. Lack of space does not permit of printing the entire list of papers. However, the list covers the entire country.

What the Exhibitors think of this

latest and greatest scoop is plainly shown by the flood of contracts for the TWO-A-WEEK-NEWS-SERVICE. It brings to every city, town, village, hamlet and cross roads the inspirations of America's greatest cartoonists.

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get the benefit of this great accomplishment, WITHOUT ADDED COST. This big feature goes with the regular service. Thus, if you had the exclusive of the TWO-A-WEEK-NEWS-SERVICE, you also would secure this without extra cost. If you can contract for the TWO-A-WEEK-NEWS-SERVICE for your house, DO IT NOW before your competitor gets it. Communicate with any Universal Exchange or write direct today to the Universal's

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"Daughter of Destiny"

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Petrova Picture Company
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starring in

"Mother"

George Loane Tucker's exquisite rendition of Eden Philpott's great novel

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"The Amateur Cracksman"

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Plus ***big stars, big stories, big productions in every sense of the word,*** Mutual Star Productions offer you a ***service*** designed especially to help you get business—a service that stands out conspicuously in the minds of the thousands of exhibitors who are profiting by it. Note these items:

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EDNA GOODRICH	JULIETTE DAY
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GAIL KANE	ANITA KING
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MARJORIE RAMBEAU	CHARLIE CHAPLIN

Go to your nearest Mutual Exchange and have this better Mutual Service explained. See how you can benefit. See how you can get *more service per dollar* than anywhere else.

MUTUAL BIG STARS ONLY

President
Mutual Film Corporation

BOOK A CHAPLIN WEEK!

Samuel S. Hutchinson, *President*
AMERICAN FILM COMPANY, INC., *Presents*

Gail Kane in "A Game of Wits"

By Daniel F. Whitcomb. In five acts. Directed by Henry King. Released the week of Nov. 5th.

The popular stage favorite, Gail Kane, in a most unusual production—supported by a cast including such notables as George Periolat, Spottiswoode Aitken and Louis J. Cody. Book this and other Gail Kane features at your nearest Mutual Exchange.

Produced by
AMERICAN FILM COMPANY, INC.
Samuel S. Hutchinson, *President*

Distributed by
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BIG STARS ONLY

A PROVEN SUCCESS!

"On my opening day I showed 'The Lost Express' to 5000 people and on my second showing to 6500. I think this is the best serial Helen Holmes has ever worked in," writes A. H. Haagen, Mgr., Iris Theatre, Denver, Col. Here is a message from one exhibitor to others. Let it be a tip to YOU. Go to your nearest Mutual Exchange today and arrange to show "The Lost Express." 15 chapters. Featuring Helen Holmes. Directed by J. P. McGowan.

Produced by
SIGNAL FILM CORPORATION
Samuel S. Hutchinson, Pres.

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"JERRY"

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Released Thursdays through the

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"JERRY'S RUNNING FIGHT"

A story of a particularly hard-luck attempted elopement

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Eastern and Foreign Sales Representative
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GENERAL FILM COMPANY.

RIALTO THEATRE

SUPREME PHOTO-PLAY PRODUCTIONS.

DIRECTION—HOWARD J. SHEEHAN

SAN FRANCISCO, CAL. Oct. 11, 1917

Mr. H. Schmitd, Manager,
General Film Co.,
255 Golden Gate Ave.,
San Francisco, Cal.

Dear Sir:

I cannot refrain from expressing to you the excellent opinion that I have of the O. Henry stories that we are running at the Rialto Theatre.

I cannot recall a short reel feature that we have shown that has met with the success that the O. Henry stories have. With their human interest and tremendous appeal there seems to be an almost universal demand for these excellent subjects, and I can truthfully say that they have met with unanimous approval and commendation from our patrons. Their excellence is unquestioned and their drawing power is supreme, and many phone calls are received each week inquiring the name of the O. Henry story we are showing. This in itself is ample proof of their popularity.

Congratulations are certainly due the producers of these splendid stories, and it is our hope and wish that they continue to turn them out until all of the stories of the noted O. Henry are exhausted. I am confident that the success of the O. Henry stories in the past will be even greater in the future.

The management of the Rialto Theatre certainly swears by these successful films and has no hesitancy in again repeating that there has never been shown at this theatre a more popular short reel feature.

Cordially yours,
RIALTO THEATRE
Louis R. Lurie
President.

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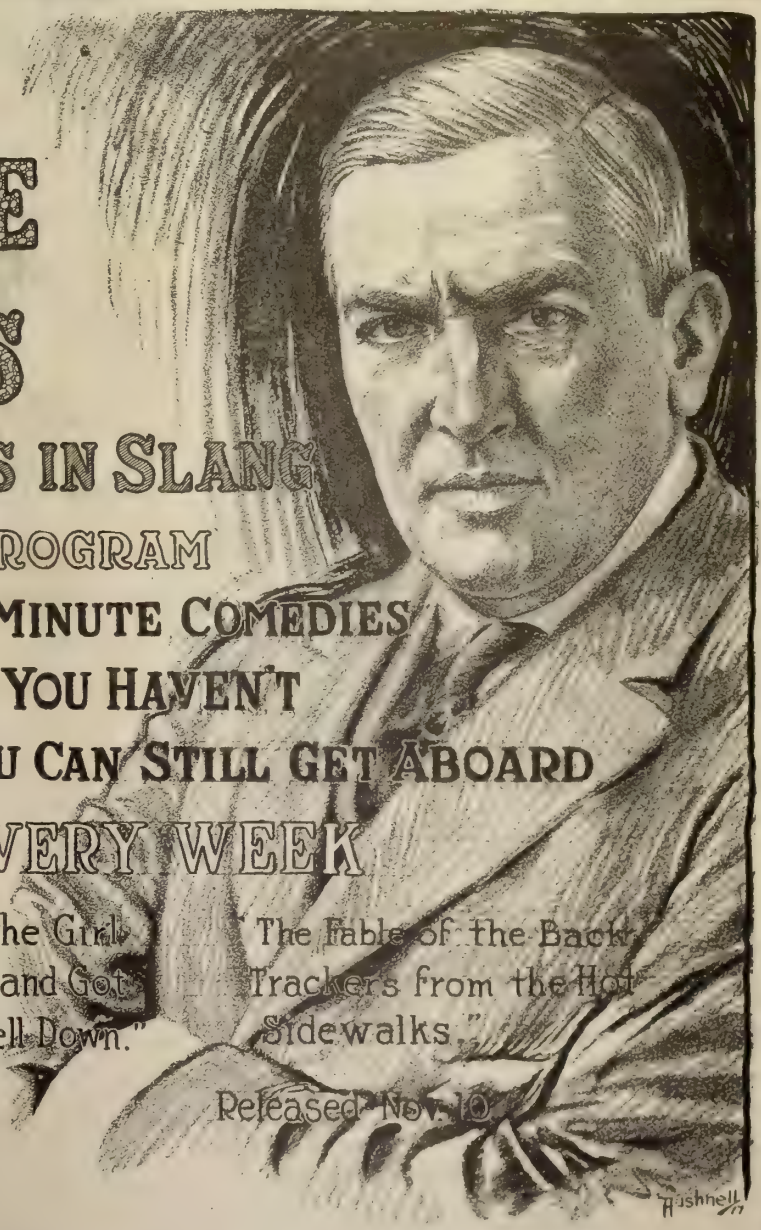

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KALEM COMPANY

235 West 23rd Street New York City

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J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
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(The Index to this issue is on page 922.)

Saturday, November 10, 1917

Facts and Comments

THE successful exhibitor of today is not the man who is content to be known merely as the man who runs the picture theater in his town. Less than two years ago we knew of a manager who took hold of a theater that had proven a "lemon" in several different hands. A letter from him a few days since reveals the fact that he is now the owner of not only the former "lemon" but also of a second house, and both doing good business. His last letter undoubtedly also reveals the reason when it tells of how busy he recently has been arranging Red Cross benefits and Liberty Bond drives in his vicinity. In other words, he is a public spirited, leading citizen as well as "the man who owns the picture theater."

OUR correspondence this week shows that it does not pay to speak disrespectfully of the Government, even in a fit of anger or impatience. A Montana exhibitor had his license revoked by the local city council after it was shown that he had used the expression "To hell with the Government, they cannot interfere with my business," or something similar. His wife appeared at the hearing and asked for leniency, explaining that her husband was afflicted with a violent temper and he had had trouble that same day with an employe. The license was revoked nevertheless, and we are inclined to approve this action. No citizen with a proper appreciation of his citizenship and a right attitude at heart would give voice to any such expression, no matter what the provocation might be. These are anxious and trying times, but they are no more so for you than for the other fellow.

* * *

THERE is a a lot of squirming and wriggling on the part of most of us in regard to the provisions of the new War Tax. Consideration of the requirements of our country and the Government at the present time reminds us, however, of the necessity for drastic tax measures supplemented by enormous loans. The unmistakable intention of the Government was that the public should pay the amusement tax and we believe they will without much if any protest if a little care and patience is exercised in proper explanation. One thing would seem clear, namely, that the exact amount of the tax added to the price of the admission ticket will meet with less protest than would a general raise of say a nickel on each admission.

* * *

IF we have to come to the use of tax tickets we must expect difficulties until we have shown each individual patron just what the ticket is and how it is to be used. People are not stupid; but we all hate to pay attention to unattractive details. A clear account of what is likely to happen is found on page 747 of last week's issue in a note from Vancouver, where people after paying for a tax ticket thought they had done their duty and threw it away. We have learned to save our minds by doing small things mechanically. Put any new, simple step in the run-way of our daily life and there is friction until we get our bearings again.

* * *

PROPERLY protecting their export business is something that most of our American film manufacturers have yet to learn and is a factor that may mean thousands of either profit or loss yearly. A case in point came to our attention this very week. A serial production recently issued in this country was particularly suited for the South American market and was eventually sold to a large renter with several offices in the Latin Republics. When the prints finally reached the head office of the buyer in Argentina it was found that the picture had already been exploited there for several weeks from prints purchased from a dealer in London. Not only did the manufacturer lose the valuable South American sale and rights but has to meet a large bill for prints, paper and freight charges.

* * *

OUR many readers and friends everywhere will note announcement in this issue that the MOVING PICTURE WORLD has moved to a new home. When we located at 17 Madison avenue, five years ago, most of the film manufacturers were located in the vicinity of Fourteenth and Twenty-third streets. The past few years has seen a migration northward and our new location at Fifth avenue and Forty-third street brings us near to what we believe will remain the center of the industry in this city for many years to come.

Enchantment of Music and Picture

By Louis Reeves Harrison

TO an extent probably never known before in the history of entertainment throughout our country people are hearing good music well rendered, and the strangest part of it is that moving pictures have materially contributed to this delightful end. This is in spite of the fact that, of all the abominations on earth, the musical accompaniment of moving pictures was at one time the worst. Very few, if any, of our readers may recall an amusing illustrated article in the MOVING PICTURE WORLD entitled "Jackass Music" published many years ago, but it had the desired effect. Through ridicule much of the abomination ceased forever.

At that time a decrepit piano tinkled waltz music during death scenes to the zip-boom-bang of a combination drum and triangle, and the drummer shook a sand box whenever he saw a lake on the screen, so that the audience might be made to understand that the lake was composed entirely of water. I can still see Lily Limpwrist droning her monotonous drivel at the piano, a wad of chewing gum in one cheek, when she was not beaming on Willie Wishe Wasrich in the front row. This inappropriate accompaniment was tolerated to the extreme of good-natured patience.

Very largely due to that spirit of generous tolerance on the part of people in front has been the support which built up our system of production and exhibition. Our people are not inclined to be severe on what is young and growing up in their midst. They are over-indulgent to their children, and they have been so pleased with this direct art of expression, exceedingly lenient to the art itself, that they have excused its many imperfections. They have watched its growth with pride and joy, for they are its parents.

What a splendid thing it is to be able to say that exhibitors have not waited on audience demand for better music! A man goes into a restaurant to eat what is on the bill of fare, not for the purpose of telling the proprietor how he should run his business, and he will go again if he is pleased, but it is up to the manager of the place to be progressive and study good taste in what he is serving as well as how it is served. The exhibitors of America have been inspired by deep faith in this new art and an abiding optimism as to its possibilities.

Without grudge or grumbling our exhibitors have reformed their places of entertainment to suit the best element in their audiences, feeling assured of success if they kept AHEAD of audience demand, instead of merely dragging along behind it. They have had the fun of beginning all over again in some cases, but they were there with the goods, conscious of being able to cope with the situation in all future time. Some of them have afforded their patrons musical performances of high order.

It has been my good fortune to watch the presentation of high-class releases at "The Rialto" and "The Strand" in New York City, and I have seen great audiences quickened and inspired by magnificent orchestral interpretation of musical masterpieces in these picture palaces. Thousands upon thousands of ordinary people sit there every day in absorbed attention, that almost of a magic spell, while these orchestras discourse wondrous compositions of yesterday and today, music of the highest class, so exquisitely rendered that it has become a great factor in forming public taste of the future. We all love pleasing sounds, and we all say we love music, but appreciation of that quality which rises above commonplace requires cultivation.

While a very large proportion of people have only a hazy idea of what constitutes good music, nearly all are aware of a certain pleasure, half spiritual and half-sensuous, when the very finest compositions are interpreted by skilled players under capable direction. They thus *acquire* an ardor of appreciation which eventually becomes good taste. It is much the same with music as with the pictures themselves—their beauty is not altogether that of skilled labor—there is more involved than the doings of things beautiful—there must be an emotional conception behind it all, so expressed as to arouse that emotion in others.

The mysterious beauty behind musical interpretation, as well as that of the screen, is the offspring of creative imagination, without which there would be nothing new in the world, or without which in modern times we should still be beating the tom-tom and paddling in dugouts. We are listening to grand compositions and sailing in majestic steamships because of some fantastical dream stuff which has appeared in the human mind of days gone by. It has to be something new and different with each new era to satisfy the exhaustless craving for novelty, the innumerable kinds of taste, brought forth in each progressive generation of human beings.

Promising beginning on intelligent lines, this grouping of music and pictures by live exhibitors is reaching receptive souls by tens of thousands throughout the length and breadth of our land. Those live exhibitors are doing more good than they know. They have started a marvelous awakening to a life and a love of new sensations. On the dark shadows of unhappy existence they have thrown a light as cheerful as that of dawn. They are making existence on earth better worth while.

The notes of the scale are limited. So are human emotions. We can name them all. They are the same as they have been. It does not require an excess of gray matter to discover that fact, but it is harmful, rather than helpful, to reason from that fact that there can be no new combinations made, that all has been done by some man who lived yesterday. The trouble with such pessimists is that they try to express what they *do not feel*. Feeling is the soul of music and other forms of expression, and *it must spring from sincerity*. Come out of your den and gaze at the star-sown sky. Far beyond the countless worlds of the Milky Way are countless Milky Ways stretching off into infinity.

Just as countless, just as infinite, are the combinations which may be made to enrich our lives, to cultivate our tastes, to exalt our perceptions of the beautiful. There is a great distance between us and that dark infinity out there in the sky, but we are moving toward comprehension of it through solving the problems of our own inscrutable personalities. When we begin to grasp what WE are, we will begin to understand the Creator of all we now enjoy, and we are being led to that supreme fitness through the arts of expression, through literature, through music, through the screen picturing of our imperious being.

Hence the enchantment of combined music and picture. We sit fascinated by their influence. They charge us with new dynamic force. They give us new power, refresh our batteries, make us feel that mighty will which is compelling our progress, our self-analysis, our self-development and those sincere expressions of ourselves which find release through the arts. They are opening up to our vision the luminous horizon of greater and more beautiful things yet to come.

Opinions on War Tax

By Sam Spedon

DURING the past three weeks we have attended the conventions of New Jersey and New England Exhibitors, also two mass meetings of exhibitors in Greater New York. At these four assemblages the principal topic of discussion was, how to meet the collection of the war tax on the admissions to theaters. The New Jersey convention, attended by one hundred and five exhibitors, favored an increase of five cents to include the war tax. At the New England Convention, three hundred in attendance, the preference was for leaving the handling of war tax collection to the individual exhibitor as he sees fit, in accordance with the interpretation of the law.

The two mass meetings in New York City, each bringing two hundred to three hundred exhibitors together, decided on majority vote in favor of retaining prevailing prices and collecting the war tax in addition. In each instance, when a vote taken as to the concensus of opinion, it was the previous understanding that whatever was decided upon by the majority, all the exhibitors would act as a unit and abide by the vote.

We listened very attentively to the discussions on the question, and from what we heard, and while the majority expressed their preference, we are led to believe that many exhibitors will act according to their own judgment individually and not as decided upon collectively.

The expressions heard at New York meetings are similar to those voiced on the subject at all other meetings.

REMOVAL NOTICE

After five years in our present location we have found it necessary to move further up town. After November 1st the publication and editorial offices of the Moving Picture World will be located at

516 FIFTH AVENUE, AT 43RD STREET,
New York City.
Telephone Bryant 1610 to 1613.

This will also be the new address of our Spanish paper, Cine-Mundial, and all our other trade publications.

Kindly change your mailing lists accordingly.

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From a Reliable Source.

Wm. A. Brady, president of the National Association of the Motion Picture Industry League, speaking at an Exhibitors' meeting, said: "The Government expects the theater managers to collect the war tax from the public and states clearly that the admission price is so much and the war tax so much. For instance, if the admission is ten cents, you must collect one cent from the purchaser in addition. If you want to raise your price of admission five cents, you must make it plain to the purchasers of the fifteen-cent ticket that he is paying thirteen cents for admission and two cents war tax." He pointed out the difficulty such theaters as the Strand in Broadway, New York, would have in making change if they collected the war tax separately. With hundreds of patrons in line, he could not see how they could handle the crowds and make change. It would be almost impossible and ruinous to its business. He also referred to the shortage in pennies and said: "If reports be true, we are almost pennilness now and we need them in our business."

Favors Raising Prices, Including Tax.

Lee A. Ochs, president of the National Exhibitors' League, said personally he preferred an advance and already had increased his price of admission from fifteen to twenty cents, stating that the five cents advance in admission price included the two cents war tax, which he would make plain to the public, thereby fulfilling the interpretation of the law. He had made inquiry of several banks whether enough pennies could be secured to make change in collecting the war tax separately and he was assured by them that there was a shortage in pennies at present and they didn't see how they could be gotten. He called up the local internal revenue office and it confirmed this information.

Continue Same Price and Include Tax.

One exhibitor declared that he would still continue to charge ten cents admission, making nine cents for ticket and one cent for tax. This declaration was very much at variance with the wishes of the majority present, who had voted in favor of adding the war tax to the prevailing, or present, prices of admission. One of the chief aims of the majority was to prevent any unfair competition by the reduction of admissions and the paying of the tax by the exhibitors, which would make the public believe that other exhibitors were making it pay a tax which it had no right to pay.

Another exhibitor made so bold as to announce that he would reduce his price to five cents and eliminate the tax entirely. This speech was not at all popular.

With the Majority.

William Fox, who called the first meeting at the Hotel Astor, in New York, said he called it to get the consensus of opinion on the collection of the tax and he would abide by the decision of the majority, although in some of his higher priced theaters he would increase his prices. Some of the exhibitors seemed to consider Mr. Fox in a class by himself and not in the same category as the majority of smaller exhibitors present.

Get Busy.

One thing is certain, notwithstanding the many opinions we read and hear: The exhibitors must *pay* the ten per cent. war tax on all admissions to their theaters beginning November 1 and every month thereafter until it is removed. The first accounting to be made to the Government on December 1; the accounting for December will be made January 1 and so on. Be

sure to get your accounting blanks from your local internal revenue office for the month of November and have them ready by December 1.

Repeal! No. Relief! Yes.

We have read in a trade publication that, "the tax can be repealed." We are not so optimistic and would not care to arouse any false hope in that direction. We are inclined to believe with Mr. Brady, that the law might be modified or a different ruling secured, if the collection of the tax brought hardship on the theaters in making change, as in the case of the Strand, referred to by Mr. Brady at the meeting held at the Forthy-eighth Street Theater in New York City.

Will All Know More Later.

By December, when Congress meets again, a great many things might happen, but we can rest assured that we will know a great deal more about collecting and paying this tax than we de now. The Government demands ten per cent. of all admissions of ten cents or more, excepting children under twelve years of age, who shall be taxed *one cent* on all tickets costing ten cents or more. In the interim let us be content with the information from those who ought to know, that the Government expects the exhibitors to collect this ten per cent. from the public and it doesn't care how they collect it. Collect it or pay it they must.

Collector Eisner Nails Misinformation

MARK EISNER, Collector of Internal Revenue for the Third District, whose office is at 1150 Broadway, New York City, in a formal statement takes exception to interpretations of the war tax law as printed in the Exhibitors' Trade Review in its issue of October 20. Mr. Eisner, in company with Ligon Johnson, of the United Managers Protective Association, and Pat Casey, of the Vaudeville Managers Protective Association, went to Washington last week and conferred with the chief of the Internal Revenue Service in regard to the war tax.

One of the assertions of the Trade Review to which Collector Eisner takes exception is contained in this paragraph:

> Where in any moving picture theater any portion of the auditorium is set aside for persons paying an admission of five cents or less no tax is required. This condition is not affected by the fact that other portions of the auditorium may be reserved for a higher price of admission.

Mr. Eisner's decision is that where, for instance, a theater has two prices of admission, 5 cents for one distinct part of the theater and 10 cents for another distinct part, there will be a tax of 1 cent on the 5-cent admissions.

The Trade Review also printed a chart for the monthly reports of exhibitors, stating that the form had been approved by the United States Internal Revenue office. Collector Eisner said while this form may have been submitted to bureau chiefs and that the latter might have remarked that it looked good to them he denies that it has been approved or disapproved.

The Collector also said where the maximum charge for a matinee is 5 cents and for the evening performance a charge is made of 10 cents the afternoon admissions will not be taxable. Mr. Eisner was asked as to the attitude of the department in the case of houses where a charge of 5 cents is the maximum admission five days in the week and then on Saturday and Sunday the cost of tickets is 10 cents.

"I consider that those days on which the maximum charge is 5 cents are tax free," he replied.

Collector Eisner's formal statement is as follows:

> My attention has been called to the fact that certain statements have been made to the effect that there will be no tax on five-cent admissions to theaters, even though a higher rate is charged for admission to other parts of such theaters.
>
> This is not the case. Section 700 of the war tax provides that admission tax "shall not be imposed in the case of a place, the maximum charge for admission to which is 5 cents." This means that where a house charges 10 cents, for example, for an orchestra seat, and 5 cents for a gallery seat, the 5-cent gallery seat will be taxable at the rate of 1 cent. It is only where the maximum charge for admission to any part of the house is 5 cents that no tax is imposed.
>
> My attention has also been called to statements published to the effect that admissions up to 10 cents are exempt from taxation in airdomes.
>
> This is likewise not the fact. The law provides that there will be no tax for a show or other form of amusement, the maximum charge for admission to which is 10 cents, within outdoor general amusement parks. Therefore, airdomes where the maximum charge for admission is more than 5 cents will be taxable on admissions, unless they are situated within outdoor general amusement parks.
>
> There has been no form of report or return approved as yet by the Commissioner of Internal revenue. As soon as the monthly form has been approved by him and copies are available they will be distributed.
>
> In the meantime, all proprietors of motion picture houses which charge admissions of over 5 cents should be prepared to collect the tax, beginning November 1, on all admissions.
>
> MARK EISNER, Collector.

Exposition Company Elects Officers

William A. Brady Chosen President—F. H. Elliott to Manage New York Show and Sam Grant That in Boston.

THE Board of Directors of the Motion Picture Exposition Company held a meeting for organization purposes on Thursday, October 25, when William A. Brady, president of the National Association of the Motion Picture Industry, was unanimously elected president of the company, together with the following officers: Lee A. Ochs, vice-president; J. H. Hallberg, vice-president; J. A. Berst, treasurer; Louis F. Blumenthal, secretary.

Frederick H. Elliott, executive secretary of the National Association, was selected as general manager of the Motion Picture Exposition, to be held at Grand Central Palace, February 2-10, 1918, and Samuel Grant, of Boston, was chosen as Mr. Elliott's assistant.

The exposition to be held in Boston in July will be under the direction of Mr. Grant with Mr. Elliott acting as his assistant. Fred H. Hartman, of Chicago, and William Hilkemeier, of New York, were appointed as assistant managers for both the New York and Boston shows. It was decided to hold the New York show in the Grand Central Palace, and Rich G. Hollaman, president of the International Exposition Company, has accepted an offer to serve as exposition adviser to the management of the New York show.

The contract prices for floor space were approved by the directors and certain sections of the main floor of the Palace will be sold at $2.50 a square foot, while the remainder as well as the entire second floor will be sold at $2 a square foot. Although no active solicitation for the New York exposition has been made, practically $10,000 in space has already been allotted, and the indications are that all of the available area on the second floor of the Palace will be reserved within the next few weeks.

The directors are looking forward to the result of the competition for a poster design for advertising the New York exposition, and to the winner a gold prize of $100 will be awarded. This contest closes at noon Wednesday, October 31, and the award will be made on the evening of that day.

No Levy of $5 a Reel on Every Rental

Revenue Department Says No Such Interpretation Was Intended by Cougress—Trade Had Been Disturbed—Mutual to Pay Tax—Many Exhibitors' Meetings.

(Special to the Moving Picture World.)

Washington, October 29.

A DELEGATION of manufacturers headed by William A. Brady and another of exhibitors headed by Lee Ochs today held a lengthy conference with Deputy Commissioner of Internal Revenue George E. Fletcher, at which was taken up a number of questions of great importance to the motion picture industry.

Mr. Brady opened the conference by taking up the question that had arisen in the trade following the receipt of a letter by William Wright, of the Kalem Company, from Commissioner Roper to the effect that the footage tax would be imposed every time a reel was leased to an exhibitor. This would mean an extra charge of $5 a reel and would total an amount that would put the exhibitors out of business and eventually the manufacturers.

It was agreed by representatives of the Bureau of Internal Revenue that it was not intended under the law to make any such tax, and later in the afternoon before leaving Washington for New York, Mr. Brady was assured that the matter would be corrected. Gabriel Hess, of the Goldwyn Company, sought to have films for export exempted from the provisions of this tax. He contended that an export tax was unconstitutional, but the representatives of the Treasury Department took the view that this was not an export but an excise tax and quoted from decisions of the Supreme Court to uphold their views.

There was some misunderstanding among the manufacturers as to when the footage tax became due. P. A. Powers, treasurer of the Universal, speaking on this subject, wanted some way decided whereby the manufacturers would not have to pay it before the film had lived its life. He showed that, making a million and a half feet of film weekly, the payment of the tax by the Universal would be a great hardship, inasmuch as it would be three or more months before the company could collect from the exhibitors.

Mr. Wright asked if the tax would have to be paid on films stored away which had been made prior to the enactment of the law, but not released. He was informed that he would.

Lee Ochs, president of the National League, presented a number of questions on behalf of exhibitors. Commissioner Fletcher read a letter addressed to the president of the exhibitors of the District of Columbia wherein a number of questions propounded by them and also asked by the exhibitors present at today's meeting were answered.

This letter contains the following facts: In the case of the admission of a child under twelve years of age the tax is one cent, irrespective of the amount charged for such admission.

Where a theater runs matinees at five cents there will be no tax.

Where a theater runs several nights in the week at five cents there will be no tax. The tax will be assessed only on such performances as where more than five cents is charged.

If the highest charge of admission to a theater is ten cents, even though some sections of the house are held open to an admission of five cents, all admissions, regardless of whether five or ten cents, will be taxed.

Where no charge is made for the admission of a child under twelve years, no tax will be levied.

There will be no bargain rates, and if a single patron buys a number of tickets the rate of tax will be the same. For instance, if the price of admission is fifteen cents and a man is accompanied by his wife and, say, one child, the total amount of his admission being forty-five cents, the amount of tax that man will have to pay will be six cents. The idea that the tax is a 10 per cent. one is erroneous.

All present participated in the discussions. Among these others were J. A. Berst, Pathe; Milton M. Goldsmith, attorney for the National League; W. D. Pacy, of the Garden, and Louis Rome, of the Broadway, Baltimore; and A. Brylawski, chairman; Maurice Davis, secretary; Clarence L. Linz, Harry M. Crandall and Joseph P. Morgan, representing the committee of Washington exhibitors. LINZ.

Trade Upset Over Wright Letter

Message Received by Kalem Official from Commissioner Interpreted to Mean $5 a Reel on Every Rental.

ON Saturday, October 27, the men in the motion picture business in New York were very much disturbed over the latest developments of the war tax problem. Manufacturers, distributors and exhibitors alike were declaring that if Daniel C. Roper, Commissioner of Internal Revenue, meant what they think he meant in a letter to William Wright, secretary of the Kalem company, a majority of the men and concerns in the industry actually would go out of business. As one of the prominent producers put it, "If the small theaters and the medium sized theaters shut down we, too, will do so. We can't afford to make pictures for the big houses alone."

The letter to Mr. Wright which caused the commotion was as follows:

This office acknowledges the receipt of your letter of the 10th instant, in which you request specific instructions or rulings relative to the collection of the war tax of one-half cent per foot on positive prints, and also whether you should pay the tax upon such films as are made by you under contract known as commercial work, stating that the negative is furnished you by the owner and that your entire part of the manufacture is producing the positive print from the negative submitted.

In reply, you are advised that as the tax is placed not upon the manufacture of the film itself but upon its sale or lease, the office is of the opinion that the tax should be paid not by you who do the commercial work only, but by the owner of the film or positive print, and upon him the tax will be imposed at one-half cent per foot each time the same is sold or leased.

Reference is also made to your letter of the 17th instant, in which you state that you had on October 4 a certain quantity of raw blank film stock on hand; that you printed positive films on the stock and collected from the customers one half cent per foot tax on new pictures, but did not collect tax for the one-fourth cent imposed upon the blank film.

No tax was imposed upon blank films other than in the hands of manufacturers, therefore the blank films in your possession on October 4 would not be taxable, but any films received from the manufacturer producer or importer after October 4 would be taxable, the tax to be imposed upon the manufacturer or importer thereof.

DANIEL C. ROPER, Commissioner.

The particular phrase that disturbed the motion picture men is contained i the second paragraph, wherein the commissioner states "the office is of the opinion that the tax should be paid not by you who do the commercial work only, but by the owner of the film or positive print, and upon him the tax will be imposed at one-half cent per foot each time the same is sold or leased."

"Sold or leased" is construed to mean each time a subject is rented by an exchange to an exhibitor, which, of course,, would be $5 a reel of a thousand feet. Those houses making weekly bookings, under this interpretation, would pay from eighty to a hundred dollars a week. The small house showing eight reels and changing daily would pay a film tax of eight times five times seven—$280 weekly.

When members of the National Association were asked if any message had been sent to the commissioner inquiring if the construction placed here upon his letter to the Kalem company was the correct one, the answer was returned that no such message had been sent. The World man was informed a committee of distributors would go to Washington on Sunday night to interview Secretary of the Treasury McAdoo on Monday. Furthermore, the committee would go prepared to remain in Washington until there had been a definite interpretation of the whole law.

The committee will be composed of William A. Brady, who will represent the National Association; Lee A. Ochs, representing the exhibitors, and for the distributors P. A. Powers, J. A. Berst, Arthur Friend, William Wright and Gabriel Hess.

At the rooms of the National Association there have been sessions of representatives of the industry every day from Wednesday to Saturday. The bombshell came on Friday, when Mr. Wright presented the letter he had received from Commissioner Roper. The exhibitors who had been discussing the question of the charge of the distributors of 15 cents a reel a day threw up their hands. The talk then turned on what was to be done in view of the approaching crisis—and there seemed no doubt in the minds of any one that nothing threatened previously was comparable to it. Aside from the appointment of the committee practically nothing was accomplished.

The concerns represented in the conferences at the Na-

tional Association were Artcraft, Paramount, Universal, Metro, Select, Vitagraph-V-L-S-E, Fox, World, George Kleine, Triangle, International Film, Goldwyn, Pathe and General Film. There had been unanimous opinion among all of these concerns except on the part of the Triangle as to the charge of 15 cents a reel, a rental to cover the cost of the government film tax.

Mutual Not in Accord With Other Distributors.

There was one outspoken dissentient, the Mutual, which is not a member of the National Association. The officials of the National Association have been trying to convince John R. Freuler, the president of the Mutual, that it was to the interests of the industry as a whole that the plan it had mapped out be adopted, i. e., the impost of 15 cents a reel.

On October 26 the Mutual sent out the following letter:

October 26, 1917.

To the Exhibitors of the United States:

We are pleased to inform you that he Mutual Film Corporation will absorb the special war excise tax imposed on film, and that it has instructed its branch managers to this effect in a telegram under date of October 25, reading as follows

"Cancel all war excise tax instructions and operations. Make no charges or collections. Government permits us to pay direct without passing tax on to exhibitors. Destroy all stamped contract blanks and discontinue use rubber stamp on vouchers. Notify exhibitors. Had previously understood that law required us to charge tax to exhibitors and believed that exhibitors supported fifteen cent tax charge proposed by National Association Motion Picture Industry, in which exhibitors are represented."

This means the Mutual Film Corporation will pay the war tax on film.

MUTUAL FILM CORPORATION.
John Freuler, President.

Reports from all over the country received prior to the receipt by Mr. Wright of the letter from Commissioner Roper indicate active interest upon the part of exhibitors in the war tax upon the motion picture industry—upon the impost on film which went into effect on October 4 and on admissions which becomes effective on November 1. Through their organizations and individually they are sending out word to the public of an increase in the price of admissions and to the manufacturers they are protesting against the levy of 15 cents a reel, imposed to cover the film tax of three-quarters of a cent a linear foot.

As to the latter angle of the controversy the exhibitors of New York City have had the advantage of their brothers in other parts of the country by reason of their opportunity of direct conference with representatives f the manufacturers. At the meeting of the Brooklyn exhibitors on October 21, for instance, P. A. Powers and J. A. Berst, representing the National Association, outlined the situation from the viewpoint of the manufacturers and did much to remove the feeling that the charge of 15 cents a reel each day was excessive.

Another point which seems to be the subject of much criticism is the levying of the charge on films released before October 4, the day the tax became operative. Mr. Powers explained the action of the distributors by saying it had been determined to lift the tax from the exhibitor on the day the governmental repeal of the tax went into effect. As an illustration, on film released the day before the repeal of the tax was effective the exhibitor would pay taxes on that subject but one day, not for the life of the film. Making the tax retroactive was simply to compensate the manufacturers for the expense they would have to shoulder on subjects released immediately before the cessation of the tax.

Appended herewith will be found reports from various sections of the country telling of exhibitor activities.

CINCINNATI MEN WILL ADD THE TAX.

A special meeting of the Motion Picture Exhibitors' League of the Cincinnati Chamber of Commerce was held recently to discuss measures to take care of the tax on admissions. While there was some doubt as to the precise meaning of the law, it was generally conceded that it meant what it said in that it imposes a tax of 1 cent on each 10 cents of admission charged. Nothing definite was done by the organization as such, as it was felt the matter should be left to each exhibitor to determine for himself, but the opinions expressed at the meeting made it apparent that the tax will be met by raising 10-cent admissions to 11 cents, 15-cent admissions t 17 cents and 25-cent admissions to 28 cents. In other words, the exact amount of the tax which the exhibitor has to pay will be added to the admission charge, thus meeting the intent of the law to tax the public on its amusements.

Washington Exhibitors Appoint Committees

Capital City Men Go Direct to Internal Revenue Bureau to Find Out Correct Interpretation of Tax Law.

THE recently enacted revenue bill has been a cause of much worry to the motion picture exhibitors of the District of Columbia, and the more they have pondered over its provisions the more confused have they become. The uncertainty on their part caused them to come together at a meeting presided over by A. Brylawski, of the Cosmos, Palace and Happyland theaters, while Maurice Davis, of the M street theater, served as secretary. At a meeting held during the preceding week it was decided that a one-sheet poster should be procured that could be displayed in the lobby and auditorium of each theater. Harry M. Crandall, chairman of the poster committee, presented one in red and blue, which, with the white of the paper, produced the national colors, stating that:

"Congress has ordered a war tax of 10 per cent. of all theater admissions on and after Nov. 1. The Government compels every theater to be its collector under heavy penalty. 'Do your bit,' in order that our boys can win the battles for world liberty."

These posters will be furnished by a local printer who made them up for the exhibitors at 10 cents each, or from Mr. Brylawski or Mr. Crandall for the same price.

In opening the meeting Mr. Brylawski stated the interpretations of the law printed in certain trade papers were incorrect, according to information that had been obtained from the Internal Revenue Bureau by his son, and there followed quite a discussion of "when is a five-cent house not a five-cent house under the law?"

After wading around rather hopelessly for the better part of an hour it was decided the exhibitors should cease guesswork and appoint a committee to go before the officials of the Internal Revenue Bureau and ascertain the correct interpretation of the several provisions in question. The personnel of this committee is Harry M. Crandall, chairman; A. Brylawski, Maurice Davis, William H. Holloway, Clarence L. Linz, A. H. Brown and Dr. William P. Herbst.

"One would be surprised at how little objection will be raised against the payment of this tax," said Mr Brylawski. "Everybody will be willing to pay, for it is going to help the Government. Those who refuse to pay the tax will bear watching, because no American who is interested in America at heart is going to kick against paying his little bit toward the war expenses."

Protest Against the Manufacturers' Charge.

The next matter taken up was that of the tax of three-quarters of a cent per linear foot on films. The exhibitors of Washington have been informed they will be charged 15 cents a reel to meet this tax, and this, according to Mr. Brylawski, "is unpatriotic and wrong in every way, shape and form." He stated that it seems as though the exchanges have come together to make it a uniform condition that the exhibitors cannot get any films unless they pay that tax.

"The exchange men here," he continued, "are only the agents of the New York people, and they must do as they are bid. I would suggest that every one of you pay that tax for the likelihood is that you will not get your reels unless you do; pay it under protest—you will get your money back, I am positive.

"This tax is imposed now The Federal tax on film went into effect on October 4, and the exchanges are not paying any tax on pictures produced prior to that time. Yet they are charging us 15 cents a reel for films one, two, three months, or even a year, old, on which no tax was paid, and on which there is little likelihood of their having to pay any tax. They have not the right to do it under the Sherman law. This matter should be carried to the end; it is not patriotic."

Other Taxes Must Not be Left Out of Reckoning.

Dr. H. Charles Hespe, representing the New Jersey branch of the Exhibitors' League, pointed out that where the exhibitor merely charged the patron with the amount of the tax he was not going to be relieved of increased expense. This charge will not carry the whole tax, he warned, for in addition there are the income tax, the corporation tax, film tax and the increased cost of labor and materials. All of these things makes the tax about 2½ cents on each 10 cents. "If you expect to cover your expenses by charging the 1 cent on a 10-cent admission you are going to find that you are short in your profits at the end of the year," he said. "The public will stand for a rise in the price of admission to the motion picture houses."

Mr. Crandall discussed the advisability of enlisting the co-operation of the newspapers in educating the people to pay this war tax, so that when the time came for the ex-

hibitors to become tax collectors for Uncle Sam there would not be a marked falling off in the attendance at the houses. He suggested that a committee be appointed to confer with the proper persons on each of the four Washington papers with a view to having inserted in their columns articles showing that by attending the theatres as usual and paying the tax assessment, the moving picture show patrons would be helping the Government.

The latter committee consists of Harry M. Crandall, chairman; N. Stein, R. H. Campbell, A. Bernstein and Corbin Sheild.

Messrs. Holloway and Linz sought and procured an appointment with Commissioner of Internal Revenue Daniel C. Roper, and presented the list of inquiries that had been prepared. During the conference which followed, the commissioner commented favorably on the manner in which the exhibitors had drawn up their inquiry, and he promised that the legal forces of the Internal Revenue Bureau would get to work immediately in order to furnish an early reply to the queries.

Immediately following the handing down of the decision under the above queries, a meeting of the Washington exhibitors will again be called to receive the report of the special committee.

Louisville Exhibitors Wrought Up

Say They Already Are Heavily Taxed and That Manufacturers Should Carry New Impost.

THE exhibitors of Louisville are much wrought up over what is termed an unfair advantage of the exhibitor, taken by the film manufacturer, in connection with the new federal tax to be placed on films. It is alleged by the exhibitors that the exhibitor has already been taxed heavily on his seating capacity, while the exhibitor has further been taxed on each ticket sold, and must either tax each patron or raise prices to make up for the loss if the loss is absorbed. In so doing the exhibitors claim they will be forced to cut their volume of business. Basing their complaint on the heavy taxation placed on the exhibitor, and upon the fact that the manufacturer has endeavored to shoulder all of the burden of additional tax off on the exhibitor, the Louisville Photoplay Association has taken action on the matter.

A meeting of the organization was called, which was attended by a representative of every moving-picture theater in the city, it being a 100 per cent organization. The members claimed the Federal Government, in passing the tax law, did not expect the exhibitor to carry the full burden of the tax which was placed against the manufacturer, as the exhibitor had already been taxed his fair proportion of the funds needed by the Government to carry on the war. It was claimed that manufacturers are evading the just tax laid upon them by Congress, and furthermore that Congress in passing the law had no intention of burdening the exhibitor.

Upon a solid vote of the members it was decided to take up the matter with the Kentucky Congressmen at Washington, with the trades papers, and to write to each exchange serving the Kentucky district, inclosing copies of resolutions adopted, and to wage general warfare against the payment of such additional taxes.

Fred J. Dolle was named chairman of a special committee to draft the resolutions and send out the notices, other members of the committee being Lee Goldberg and Henry Reiss. At a meeting on Monday the resolutions were officially adopted by the members of the organization.

Following the adoption of the resolutions the committee drafted the following letter, which has been mailed to all of the film exchanges supplying the Kentucky district:

Louisville, Ky., October 23, 1917.

We are writing to you as a committee on behalf of the Louisville Photoplay Association, which represents all the exhibitors of photoplays in this city. Under the recent act of Congress certain taxes are imposed upon films, to be paid by the manufacturers; certain other taxes are provided to be paid by the exhibitor. We feel that the manufacturer and exhibitor should each pay its own tax and take care of its own part in the support of the Government in payment of the cost of the war.

Notice has been received from certain manufacturers of films that in addition to the rental price of films that the exhibitor would be required by the film company to pay the sum of 15 cents a reel a day to take care of the war tax imposed by the Government upon the manufacturer of films. The Photoplay Association feels that this charge is unjust and unfair, firstly, because it attempts to evade the responsibility placed upon the manufacturer by law and to shift same upon the shoulders of the exhibitor; and secondly, that the charge of 15 cents per film per day would not only pay the tax imposed upon the films, but will make an additional profit for the manufacturer, amounting to $20 or $30 per reel.

All of the film exchanges have not given notice that such a charge would be made, but we feel that a copy of this letter should be sent to all in order that our position in the matter would be known in advance. The exhibitors of the city of Louisville do not intend to stand for such treatment upon the part of the film associations and will prefer to keep their theaters closed before they will allow the tax law to be made a source of revenue by the manufacturers of films.

By resolution of the Louisville Photoplay Association the action of certain film manufacturers was condemned and this committee ordered to submit the matter to the authorities at Washington for the construction of the law that the public may know upon whom the tax of film should be laid.

PUBLIC WILL PAY IN PENNSYLVANIA.

The Exhibitors' League of Philadelphia held an open meeting on Friday, October 26, when the final arrangements were made regarding the war tax imposed on moving picture theaters. It was the opinion of those present that the public should pay the tax in full as the law requires and in accordance with the resolution adopted by approximately 125 exhibitors, the following article covering the war tax admission question was indorsed, to be used on the front of all programs, beginning the week of October 29:

A MESSAGE FROM UNCLE SAM.

From and after the first day of November, 1917, there will be levied, assessed, collected and paid (a) a tax of 1 cent for each 10 cents, or fraction thereof, of the amount paid for admission to any place, including admission by season ticket or subscription, to be paid by the person for such admission. (Section 700 of the war tax admission.)

This is the opportunity of the amusement going public to do its bit toward winning the war. Pay the tax when you take your pleasure.

The people of all nations now at war are paying the war tax on admissions as part of their patriotic duty. The war tax after all is but a very little sacrifice for the U. S. A.

We theater men are also doing our bit by paying an increased tax on every film that is run. Convenient arrangements have been made at the box office, and you pay your tax when purchasing your admission ticket.

Paying your penny cheerfully toward the support of your country is the best proof of your patriotism.

THE MANAGEMENT.

A copy of the article will be mailed to every exhibitor in Pennsylvania by C. H. Goodwin, secretary of the Pennsylvania exhibitors.

PITTSBURGH WILL LET THE PUBLIC PAY TAX.

The war tax on admissions to moving picture theaters was the chief topic of discussion at a largely attended meeting of the exhibitors of the Pittsburgh district on Sunday, October 21, in the Cameraphone theater, Fifth avenue. Ways and means of providing for the revenue were taken up at length, and a resolution was adopted whereby those present pledged themselves to maintain their present prices and will accordingly charge the war tax in addition to the regular admission, as provided the law.

James B. Clark, manager of the Rowland and Clark theaters, acted as chairman of the meeting. Samuel Sivitz was secretary. Addresses were made by a number of exhibitors, and Attorney Giffen, counsel for the Exhibitors' League, gave an instructive talk on the provisions of the tax, at the conclusion of which he answered questions on disputed points. It was brought out in the general discussion that any reduction in admission prices and the payment of the tax by the exhibitor would be in direct contradiction of the law, which specifically designates the patron as the payer.

A committee was appointed to prepare articles for the press, appraising the public of the exact status of the law, also to look after slides, placards and other printed matter to be displayed in the theaters for the purpose of informing patrons of the tax. The committee consists of Denny Harris, chairman; G. W. Sahner, H. W. Gauding, P. A. Mansfield, H. P. Kester, M. Browarsky and Samuel Sivitz.

KANSAS CITY PUBLIC WILL PAY.

A meeting of the exhibitors of Kansas City was held Oct. 13 to discuss the music and Government tax. The exhibitors were addressed by Ralph S. Latshaw, a judge of the city; David G. Rodgers, organizer of the National League, and Frank Newman, manager of the Royal and Regent theaters here. The two taxations were discussed at length, and a Libery Bond subscription was taken. The subscription netted the local committee the sum of $16,950. It was an unusually enthusiastic meeting.

Kansas City moving picture theaters are now planning the collection of the war tax that becomes effective November 1. The Royal and Regent theaters have had special slides made showing the plan of taxation and explaining the cause and nature of the tax. Other theaters have had handbills made and have posted signs acquainting patrons with the tax. The local exhibitors realize prompt action is necessary, as ignorance of the tax on the part of the patron will result in confusion and a loss of time both to the patron and the exhibitor.

MINNEAPOLIS THEATERS GO TO 15 CENTS.

Monday, October 22, saw the first of a series of special meetings of the Northwest exhibitors' body under way at

the West Hotel, Minneapolis. The meetings called for the purpose of discussing at length the war tax, music tax and other important topics will undoubtedly prove memorable ones before they are completed. Monday, despite the fact that lengthy discussion prevented a final vote, practically all of the score of Minneapolis exhibitors present agreed to raise admission prices to 15 cents for adults, effective at once. A five or ten-cent standard for children will be voted on at the next meeting when the 15-cent adult standard will be settled.

ST. PAUL EXHIBITORS TO CHARGE 15 CENTS.

On Friday evening, October 19, the St. Paul Exhibitors' Association met and voted unanimously to charge 15 cents admission for all adults after November 1, when the Government tax measure takes effect. Due to the fact that only one theater up to date has ever maintained for any length of time a 15-cent policy it was doubted that the St. Paulites would unanimously agree on the raise of admission, but actual voting soon brought out the exhibitors' real expressions.

The New Astor theater, Minneapolis, raised its admission price from 10 to 15 cents October 21. In all probability, in order to keep in accord with the Government rules, Twin City theaters will abolish all free lists beginning November 1.

OREGON SHOWMEN RAISE PRICES.

Beginning October 21, Portland downtown picture theaters raised their admission prices to 20 cents. The Liberty, Columbia, Majestic, Star, People's and Sunset theaters combined in the move. This week, the Majestic feature, "Jack and the Beanstalk," at 25 cents, to follow with Jane Cowl in "The Spreading Dawn" at the new 20-cent price. It is reported the Strand and the Hippodrome have agreed to go to 15 cents, which makes the price raise of the straight photoplay theaters possible. Contrary to reports by exchanges that exhibitors were taking the 15 cents a reel a day charge resignedly comes the news that the Exhibitors' League of Oregon held a special meeting October 20, and a letter of protest signed by the vice-president, W. A. Graeper, was sent to all exchanges doing business in the territory. The situation seems to be deadlocked at this writing, awaiting advices from Eastern film headquarters.

Suggestions for Handling Tax Problem

William Fox Issues for Benefit of Exhibitors Series of Questions and Answers Bearing on War Impost.

TO answer questions repeatedly asked at recent meetings of New York motion picture exhibitors, held for the purpose of discussing ways and means of meeting the requirements of the new war revenue law as it applies to the taxation of theater admissions, William Fox of the Fox Film Corporation, himself an exhibitor, has prepared a statement carefully covering, point by point, the legal and other phases of the measure. He explains exactly how the tax is applied and collected, and clearly shows the exhibitor's responsibility. Suggestions also are offered for methods of acquainting the public with the taxation system. Following is the text of the explanation as contained in a letter mailed from the Fox offices:

First.—Q. When must the tax be collected? A. On all tickets sold for the matinee on Thursday, November 1, 1917, and every performance thereafter on advance sales made prior to November 1 for performances after November 1; the tax should also be collected at time of sale.

Second.—Q. Who pays the tax? A. The purchaser of the ticket or tickets.

Third.—Q. When does the purchaser pay the tax? A. At the time he purchase the ticket.

Fourth.—Q. Must holders of passes pay the tax? A. Yes. They pay the tax when the pass is presented and exchanged for a ticket, but bona fide employes of the theater, municipal officers on official business and children under twelve years of age, when entering on a pass, need not pay a tax.

Fifth.—Q. What is the amount of tax? A. It is not 10 per cent of the price of the ticket. It is one cent for each ten cents or a fraction of ten cents. Where children under twelve years of age are admitted, and their ticket paid for, the tax is one cent per ticket, regardless of the price of the ticket.

Sixth.—Q. If a purchaser buys two 75-cent tickets, the total price therefore being $1.50, does the purchaser pay 15 cents or 16 cents? A. The purchaser pays 16 cents. The tax is on each ticket separately and not on the aggregate amount paid by the purchaser.

Seventh.—Q. What tax must the holder of a pass pay? A. Under the law his tax is based upon the regular price of the ticket he receives. If he were paying for it instead of getting it for nothing, so that if he received a 25-cent ticket he would pay 3 cents; a 50-cent ticket, 5 cents; a $1 ticket, 10 cents, and so on. For the sake of convenience, to reduce labor, and in the interest of the Government, I suggest that there be collected from every holder of a pass a tax, based upon the maximum price of admission. In other words, if the top price of tickets in your house is $1 collect a tax of 10 cents on every pass, whether the accommodation given the pass holder is a $1 seat, a 50-cent seat or just standing room. For like convenience, even though the tax rate on a 75-cent ticket is 8 cents, if that is your top price, I would suggest the collection of 10 cents, nevertheless, on all passess.

Eighth.—Q. On whom is the duty of collecting this tax? A. The person or corporation operating the theater.

Ninth.—Q. Has the Government directed the theaters to adopt any special method for collecting the tax? A. No.

Tenth.—Q. What method should the theater employ to collect the tax? A. In view of the fact that the burden of making the collection of this tax is placed on the theater, and that the Government will not make any allowances or permit any deduction for any expense which to the theater may be put in collecting the tax, it seems to me the cheapest and simplest method is for the man in the box office thoroughly to familiarize himself with the amount of the tax, based on his scale of admissions, and to collect the tax when he sells the ticket, so that when selling a 15-cent ticket the purchaser pays and the box office man collects 17 cents as though 17 cents were the price of the ticket, and so on, according to the price of the ticket and the tax based thereon. There is no necessity for adopting the following suggestion, but if it is thought that it will help the box office man or avoid disputes with the purchaser I suggest that the coupon of every ticket contain a statement of the price of the ticket, the amount of war tax and the total. For example, as follows: Right, E 10—orchestra, 75 cents; war tax, 8 cents; total, 83 cents. While this method may result in a little confusion for the first three or four weeks, I believe it will, after that time, work out to a more general satisfaction than the confusion resulting from the sale of tickets at one box office and the sale of war stamps or war tax coupons at another box office, to say nothing of the expense attached for additional help.

Where strip tickets are used the same plan can be adopted and the amount of the tax can be stamped or printed on the ticket, as convenience suggests, or it may be omitted from the ticket entirely.

Eleventh.—Q. What theaters are exempted from collecting the tax? A. Theaters whose highest admission or top price is 5 cents. This does not mean theaters which have a 5-cent admission in their scale, but means theaters where the maximum charge is 5 cents. When all the proceeds of the theater inure exclusively to the benefit of religious, educational or charitable purposes the admission is tax exempt.

Twelfth.—Q. What records must the theater keep regarding the tax? A. The law does not require any special bookkeeping. Your usual daily and weekly statements, however, should clearly show the number of tickets sold at the various prices; also the number of passes exchanged for tickets. And if you are only going to collect the tax, based upon the price of the ticket given and exchanged for the pass, you will have to separate your list of passes, showing the box office price of the seats given for each pass. On the other hand, if you adopt the suggestion of exacting a tax, based upon the top price of your tickets, then you can lump the number of passes together. Your statements and books will have to be shown to the Government whenever an inspection is requested.

Thirteenth.—Q. When must the theater make a report to the Government? A. On December 1, 1917, a report must be made for the preceding month and every month thereafter. The reports must be in duplicate, on forms to be furnished by the Government.

Fourteenth.—Q. When must the tax collected be turned over to the Government? A. At the same time when you make your monthly report to the Government.

I suggest that you place in your lobby at once a sign containing a scale of the admission tax and a statement that the tax is to be paid by the purchaser of tickets on each ticket, and that, for the convenience of the public as well as the management, patrons are respectfully requested when purchasing tickets to have the amount of tax ready in change; also have a similar statement printed in all future programs commencing next week.

I shall be pleased to answer any further questions that may suggest themselves to you by wire or letter.

WILLIAM FOX.

Raising Admission Price

Practical Plans That Have Eventually Succeeded in an Average Locality.

LESS than a year ago a firm of exhibitors in the South was meeting with considerable opposition on the part of the public to any raise in admission price. Its experience, as outlined in a recent letter will undoubtedly be interesting to many managers just now. One of the first plans was to have the local newspapers publish an occasional editorial or news paragraph in regard to the improvement in modern moving pictures over that of a few years since, and the greatly increased cost to the film manufacturer, renter and exhibitor. They then began by charging an increased admission on their one or two best days in combination with the best programs their house afforded. The following paragraph from a recent letter tells the result:

"We have gradually educated our trade to paying 15 cents and 20 cents for our shows. We still run two days in the week at 10 cents and 5 cents, but the other four days are always 15 cents or 20 cents. Next week we are going to make a price of 15 cents for every day in the week, and our idea is eventually to eliminate the 10 cent and 5 cent price altogether. We find that it is much easier to gradually raise your prices, than to make the raise on the whole week at one time."

LITTLE MADGE EVANS IN "THE VOLUNTEER."

Little Madge Evans, "the World's kiddie star," has just finished a new World-Picture Brady-Made which is called "The Volunteer." Henry Hull is the co-star with little Madge in this patriotic photoplay of American life.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

More Details of the Brooklyn Meeting

Including Some of the Interesting Things Said by P. A. Powers and Others Present.

THE Moving Picture World last week told of an interesting meeting held at the Triangle theater by the Associated Motion Picture Exhibitors of Brooklyn on the morning of Sunday, October 21. Lack of time and space prevented the relation of the story in detail. We told how the exhibitors of the borough across the East River had settled their controversy with the organized music publisher , of the film tax conferences with P. A. Powers and J. A. Berst, representing the National Association; of the appointment of a committee of five to observe the manner in which the war tax was collected in Brooklyn and Long Island—how these imposts were to be added to the regular admission price—and of the ruling of the city administration resulting in all alleged violators of the motion picture ordinances being summoned directly before the license commissioner instead of before a court.

Just at the opening of the meeting an application was received by President William Brandt to permit a candidate for a prominent county office to make an address to the meeting. The candidate was in the building. "No," said the president, "this is an important meeting, and we will have no time to listen to anybody talk on politics."

For the committee on music tax the president reported he had been in conference with Nathan Burkan, counsel for the American Society of Composers, Authors and Publishers. "In the Borough of Brooklyn there are thirty-five cases pending for violations of the copyright act," said the president. "These are soon to come up for trial. I found Mr. Burkan very fair. He made a proposition that as an organization his society would recognize the applications of our members by allowing a discount of 25 per cent. In instances where houses could not afford to pay that amount he would leave it to the officers of this association to ask for a larger discount. My recommendation is that those who wish to make application to the society should do so through this organization and receive 25 per cent. discount. Those who do not want to play copyrighted music need not apply. We must do one of two things—we must take out an application or not play the music. The applications may be made through our secretary. All that is necessary is that as a body we go on record as approving this plan."

Can't Get Around Supreme Court Decision.

Louis Levine, counsel of the exhibitors, when asked for his opinion said: "For the past three or four months I have made it clear to you that if you use copyrighted music you must pay the tax. The only question involved is the method used to get the tax. If any of you gentlemen have used copyrighted music take out a license. You can't get around the Supreme Court decision. About twenty cases are now held up on my request until there is some action on the part of you men. I am taking out a license. I have got to have copyrighted music. If I don't take out a license they can sue me, and I am liable to a fine. A unique part of the situation is that you cannot keep track of your player, so it is advisable to take out a license."

Mr. Schaefer, in discussing a motion made by Mr. Lesselbaum that the association advise all members who wished to play copyrighted music to apply for a license, said the members would be accused of laying down. Mr. Lesselbaum replied that he didn't believe in butting a stone wall. "What's the use of fighting?" he said. "All the big men tell us we must take out a license if we want to play the music. I believe we should continue our efforts to overcome this law—even if I am a member now. Our only chance is to have passed legislation that will take the law off the pictures."

"We have a losing fight," said Mr. Levine. "I interviewed the lawyer who backed one of the restaurateur defendants and he said we didn't have a leg to stand on." Mr. Levine quoted the counsel of the National League as saying, "When you bring your case to me you must swear you did not use copyrighted music."

The members were informed the pending suits would be discontinued on payment of the filing charges if the organization took the attitude recommended. Mr. Lesselbaum's motion prevailed.

Mr. Powers, in responding to the invitation of President Brandt to outline the position of the distributors on the question of the film tax, expressed his surprise to see present so many exhibitors and added that it was gratifying. "The only thing I wish is that on our side of the fence we had the same co-operation when there is a question of vital interest," he said. "We find too often when a vital question comes up we have a corporal's guard.

"When the question of taxation came up last winter in Albany it stirred up a lot of interest because we had a joy ride to Albany and the boys came along. We made a good showing. We remonstrated on the ground that the industry could not stand the tax. We won out. The legislative committee that was appointed to investigate the business called all the principal producers to the stand. These men were questioned as to profits, methods of doing business and what the chances were of the state collecting that tax. After investigating for a couple of months they advised the State Senate that the industry could not stand the tax. We weren't taxed.

Basis of Tax Wrong, Says Powers.

"The federal tax is levied on film, not on pictures. I want you to get the difference. With the tax of a quarter of a cent a foot on raw stock and a half cent on printed and considering the waste involved it means practically one cent on every foot we print. Under the law the film is simply a container. It makes no difference as to the value of the goods you put on the film, the tax is just the same. The basis of the tax is entirely wrong, but we are to blame ourselves in that respect. We went to Washington this summer and we learned that the men who proposed to put a tax on film knew nothing about the film business."

Mr. Powers reviewed the course of legislation in regard to the film tax, told how the Senate committee, when convinced the industry could not stand the tax, had removed it from the measure, how the House had restored it, and came down to the conference committee where it was a difference of opinion between Senator Simmons and Representative Kitchin, the latter of whom insisted on the tax.

"The present tax was a compromise," he said. "The whole war revenue bill was being held up on account of the film clause. The tax was to be paid by the public. All other taxes but the income tax must be paid by the purchaser of a commodity. On the film levy some concerns are paying twenty times as much as others do on their business. 'The Birth of a Nation,' making $3,000,000 profits, pays on each thousand feet no more than does a single reel of a news issue. Who is going to pay this tax? Is the producer, the distributor, the exhibitor or the public? I don't think anybody will say the producer will pay it or that the exhibitor will.

Producers Unable to Pay the Tax.

"The tax has cost the Universal $15,000 a week since Octo-

ber 4. That will have to be paid by us. No such money as that is split up in he business. How are they going to pay it? The profits can't stand it because the business won't stand it.

"After studying over the matter and trying to arrange an equitable method fixing this tax we decided to base our decision on the report of Price, Waterhouse & Co., the accountants who do work for most of the film concerns. They say 16½ cents, but we made it 15 cents a reel a day.

"We regard the tax prbably more keenly than does the exhibitor because it is directed right to us and we are held accountable. If producing companies are to be forced out of the business it means higher rates are to be charged. Competition is keen. The price of film is figured down to where the producer can jus about continue to do business. Nearly every concern is spending on production more than it is taking out. The losses offset the profits. The same thing applies with the exhibitor. There are more men losing money than there are making it. The exhibitor cannot pay the tax. Neither can the producer, nor the distributor. The pub 'c will be expected to pay it. It is better able to pay it. You are going to raise your prices so that it may pay it.

"It is unfortunate that the Strand and the Rialto and the big houses pay no more than the man out in the woods who runs the same number of reels. That is an injustice. The thing to do if there is to be any modification or any relief from this so far as the small exhibitor is concerned is to get together and agree if it is possible on an amendment to this measure, on how this tax should be amended December 1. For the relief of my own company we are going to try to have it amended. I think we should agree on an ad valorem basis—on the receipts. Then the man who pays a thousand dollars a week for service will pay proportionately. The equitable, the fair way, is to pay taxes on the value of the goods you purchase. Believe me, it has taken some sand to put that charge of 15 cents a reel on the film."

Suggests Stars are Making More Than Producers.

Mr. Manheimer asked why should not the manufacturers cut the 15 cents with the exhibitors, remarking the producers were rich.

"You have known me for a long time, John," said Mr. Powers replying, with his grimmest smile. "You know I am just the same as when I came to New York. That is not the case with Mary Pickford."

"Why don't you cut down on these high salaries then?" demanded one of the members in the rear of the room.

"Well, you are all shouting for stars," said Mr. Powers. "Why don't you cut out the letters you are always writing them telling how good they are?"

To a remark of a member to the effect he understood the Eastman company was not charging the manufacturers the tax of a quarter cent on unexposed stock, Mr. Powers said the bills for the week beginning October 4 did not contain the charge, but that for the following week the tax had been charged from the day the law went into effect. "We have been paying the quarter cent to Eastman, and we have got to pay the half cent to the Government," he added.

When Mr. Berst was asked as to what would be done with the surplus on the 5-cent charge, he said he would be perfectly willing to give it to the National League, but he didn't think there would be any balance.

Mr. Levine advised the members to go over their books and figure out their receipts for the past six months, and perhaps they would be able to raise their prices for at least three or four days a week. He warned the exhibitors to be careful as to their method of raising prices. "Remember, you can't jip the public," he said. "You must let your patrons know why you are increasing your admission charge. Give them the facts. And don't fail to keep books. You may never have done it before, but you must do it after November 1. And also be prepared at any time to show your records to Government officers."

WISCONSIN LEAGUE HAS NEW PRESIDENT.

At a recent meeting of the Wisconsin Exhibitors' Association held at the Hotel Wisconsin J. S. Graumann resigned as president and C. C. Silliman of Milwaukee was elected to fill the vacancy.

Miss Flossie Jones of Waukesha was elected state organizer, and it is expected a large increase in membership will result, as she is a hustler.

A communication from the Operators' Local of Milwaukee was referred to a special committee.

Hot "Sunday" Fight in Columbia

Request of Commandant of Training Camp That Pictures Be Allowed for Soldiers on Sunday Meets Strong Opposition.

ONE of the hottest municipal fights in the history of the city is now being waged in Columbia, S. C., in an effort to obtain an open Sunday for the motion picture theater on account of the thousands of soldiers encamped here for training. The fight akes on more than local significance from the fact that it affects practically the whole state inasmuch as practically every town of any size in South Carolina has one or more training camps of various descriptions, and a local victory for the movies would mean that the other cities would take advantage of it also to show on Sunday.

Arrayed on the side who favor the Sunday picture shows are the officials of the cantonment here who wish adequate amusement supplied to the thousands of soldiers who visit the city every Sunday, their only whole holiday, the local theater managers, and certain other influential sources, and they are being opposed str nuously by the City Ministers' Alliance, the State W. C. T. U. and the Columbia "State," the leading morning newspaper In a strong editorial denouncing the Sunday operation of picture shows the "State" declares that "were the city council to permit the opening of picture shows on Sunday, the general assembly at its next approaching session would enact a law closing them."

"Public opinion in South Carolina is already crystallized," declares the "State," in respect to this question, "and in scarcely any county in the State would a member of the general assembly have the temerity to go before his constituency and defend a vote in favor of this form of Sunday recreation. For the city council to take the step that has been suggested would be profitless defiance of overwhelming South Carolina opinion and it would react to the great injury of Columbia."

The South Carolina W. C. T. U. in annual convention at Aiken, went on record as condemning the movement and urged that the people of Columbia, as well as the whole state, place their stamp of approval upon it

A communication received by "The State," while voicing the same sentiments regarding Sunday motion picture shows, entreats that newspaper to be consistent, asking "Why not take the lead and make the business sacrifice yourself and say, 'regardless of what others do, The State will not publish a Sunday edition henceforth and forever'? Are you equal to this?"

Charles A. Brady, one of South Carolina's foremost citizens, in a communication advocating Sunday movies, makes the telling statement:

"Pleasure is man's chief good; to enjoy reasonably is his wisdom and his duty; it is the great lesson of human life, but a lesson which few have learned and none the less than those who proclaim themselves master of art in it. There are some among us who think that the only way of making people good is taking all their pleasures away from them, when as a matter of fact pleasure seeking is what causes so many of us to violate the law. If the innocent pleasures desired by the people are legally given them, there will be no need to violate a law to secure them."

Local picture theater managers are taking no active part in the fight, feeling that it would not be wise to jeopardize their position in the esteem of the Columbia people by rushing in and fighting for anything which is so hotly opposed by the city's best people. The theater managers, however the outcome of the fight, will abide by the decision of City Council, which is expected to take some action soon.

D. M. BAIN.

READY FOR NATIONAL CONVENTION OF A. E. A.

Detroit exhibitors are already preparin for the next convention of the American Exhibitors' Association which will take place in the auto city, July 3, 4, 5 and 6. In fact, Detroit, which holds a charter in the organization, has gone so far as to appoint a list of committeemen to make further and necessary arrangements. These men are: J. C. Ritter, Rialto theater; Sam Ackerman, East Side theater; Mr. White, Beechwood theater; Ed. Schram, Bernhardt theater; Fred Rumler, Warren theater; Mr. Edwards, Gratiot theater; John Neibes, Dawn theater; Peter Jeup and King Perry, Luna theater; George Wilber, Majestic theater at Wyandotte; John Brennan, Cozy theater, and Mr. Oppenheim. There will be no exposition in connection with the convention, the entire four days being devoted to business meetings and entertainment.

Exhibitors of New England Get Together

By Richard Davis Howe

At Convention in Boston the Theaters Company and the Exhibitors' League Join Forces—Adopt New Constitution—Prominent Men Address Banqueters

THE amalgamation of the Motion Picture Theaters Company of New England and the Massachusetts Branch of the Motion Picture Exhibitors' League of America, and the revision of the constitution of the new organization, by which all film supply men are barred from being active members of the association were sensational features of the joint convention of the motion picture exhibitors from the six New England states, which was held in the Copley-Plaza Hotel, Boston, on Wednesday, October 23. Over three hundred exhibitors and exchange men from all parts of New England attended the great convention, which was a complete success from every angle, having wiped out certain enmity that had existed for some time between the rival New England associations.

Alfred S. Black, head of the Maine Theaters, Inc., and president of the Maine branch of the Motion Picture Exhibitors' League of America, is the individual who was greatly responsible for getting the two organizations together and effecting a merger. The whole thing was so entirely unexpected that it came as a thunderbolt to some, although a few were aware that something was in the wind. It was indeed a pleasant feature of the convention and served to make everyone happy and contented. The merger clearly shows that the New England exhibitors have concluded that no great work can be accomplished without harmony of purpose.

Preliminary to holding the regular sessions of the individual branches of the league, the opposition organization went into session to act upon the advisability of the amalgamation.

William A. Brady, president of the National Association of the Motion Picture Industry, declared at the banquet of the exhibitors that every exhibitor throughout the United States should cast aside all selfish interests and line himself up solidly behind the President during these turbulent times.

President Lee A. Ochs, of the Motion Picture Exhibitors' League of America, called attention to the political phase of the moving picture business, stating that the exhibitors must take their part in politics, but should not align themselves with any one party. He declared also that exhibitors should stick together and act in harmony with other branches of the industry.

Others speakers at the banquet were James M. Curley, Mayor of Boston; Walter W. Irwin, one of the leading motion picture men in the United States, who has been commissioned by President Wilson to carry pictures of America's army training for war into Russia; Stephen W. Bush, Editor of the Exhibitors' Trade Review; Arthur S. Friend, moving picture representative of the Food Commission, and George U. Crocker, member of the Massachusetts Public Safety Committee. Ernest H. Horstmann, president of the Massachusetts branch and national treasurer, was toastmaster.

The elaborate dinner, which was served at 7:30, came as a climax to one of the greatest business meetings ever conducted by New England exhibitors. The sessions opened at noon, with an informal dinner at the Copley-Plaza. Executive sessions of the six New England organizations were held later. After these meetings were concluded the joint session of all the state branches was held in Parlor A of the hotel, which was at ended by nearly two hundred and fifty theater managers from all sections of New England. The meeting was presided over by President Horstmann.

Sessions Held Behind Closed Doors.

It was impossible to get a detailed story of the proceedings that took place at these sessions, owing to the fact that the press was barred. There was no reason assigned for preventing newspapermen from "sitting in" on the questions that were taken up and the debate which followed. The Moving Picture World representative had taken his seat in the salon, where the first meeting of the Massachusetts and Rhode Island branches took place, and was prepared to take down notes on the proceedings. Colonel Kinscaide of the rival organization presented a resolution to bar the trade representatives from the meeting. The majority were in favor of the resolution and it was passed. Consequently the newspapermen "made" for the exit, there to await an official statement from the president. There were only two objectors to the resolution to bar the press. They were National President Lee Ochs and Jacob Conn, an exhibitor from Providence, R. I.

The most important questions confronting the moving picture business as it affects New England were discussed at this session. Action was taken on some of them.

The big feature, of course, was the merger of the two New England organizations under the name of the Motion Picture Exhibitors' League of Massachusetts. Thus all opposition in the film industry in New England is ended, so far as rival factions are concerned.

The old organization, known as the Motion Picture Theaters Company of New England, has been in existence about six months and has held but four meetings since it was organized. It's organizers are Colonel H. L. Kinscaide, of Quincy; H. A. Gilman, of Dorchester; G. A Ramsdell, of Malden; Abraham Montague, of East Boston; A. Bendslev, of Waltham, and Mrs. Marcella Ayers of the Exeter street Theater. Boston.

The officers of the organization were: President, Henry L. Kinscaide, Kinscaide and Alhambra theaters, Quincy; vice president, H. A. Gilman, Dorchester; treasurer, George A. Ramsdell, Orpheum theater, Malden. The meetings of the association were always held at the Hotel Thorndike.

When the merger was effected it was agreed to drop the by-laws of the Motion Picture Theater Managers of New England and adopt the by-laws of the Massachusetts Branch of the M. P. E. L. It was decided, also, that the officers of both organizations step down and make room for a new election to be held at the next meeting in December. In the meantime Ernest H. Horstmann has been appointed provisional chairman of the organization.

The question of war taxes brought forth serious discussion. A resolution was voted to be drawn up carefully and submitted to the meeting of the National Association by Lee A. Ochs in New York the following Thursday expressing the views of New England exhibitors with regard to the tax of 15 cents placed on each reel by the film distributor. All of the exhibitors were of the opinion that the 15-cent tax was exorbitant, unwarranted and unjust. Jacob Lourie, in particular, argued against the tax. Mr. Lourie is the manager of the Beacon theater, Boston. The convention voted to refuse to pay the tax, but afterward adopted a more conciliatory measure by placing the matter in the hands of the national organization with a resolution pointing out the position of New England exhibitors in the matter.

No Agreement on Admission Tax.

The convention was unable to come to a satisfactory agreement in regard to the matter of the admission tax. A few exhibitors were in favor of passing the admission tax on to the public. Others claimed that this was unpatriotic and that the exhibitor should stand the tax, while others favored a 50-50 split with the patron.

There were so many different opinions on this question that the convention was unable to reach a vote. Many different interpretations were placed on the admission tax, and it was evident that many exhibitors did not possess a clear understanding of just what the tax was and how it affected them.

It was decided that the admission tax would be left entirely to the exhibitor himself to fight in his own way. Many admitted they would increase their admission prices five cents and thus include the cost of both film and admission taxes. Others stated they would add the 2-cent admission tax to their regular admission and charge 12, 17, 22, 27, 39 cents for admission tickets. Still other exhibitors will take the burden of both taxes upon their own shoulders and keep their admission prices the way they were before.

The joint session of the six State leagues and the rival organization was finished at 6 o'clock and, immediately after, the exhibitors sauntered out of the room and into the hotel lobby, where for more than an hour greetings and manifestations of friendship took place.

Dinner was ready to be served at 7:30 and immediately after the call was sounded to proceed to the dining hall, the

exhibitors hurried down to the grill room, all declaring themselves ready and able to do great damage to anything that was set before them. There were about thirty round tables in the grill room, each seating twelve persons. A special table running lengthwise of the room and resting several feet above the level of the other tables, was arranged for the guests of the evening.

The guests included Mayor James J. Curley, of Boston; William A. Brady, George U. Crocker, of the Massachusetts Public Safety Committee; Stephen W. Bush, George F. Washburn, president of the Massachusetts Real Estate Exchange; E. R. Gregory, of Dorchester; Lee A, Ochs; Toastmaster Ernest H. Horstmann; Alfred S. Black; James M. Casey, Boston's official censor; Sergeant Richard H. Gamble, police censor of Providence; P. A. Powers, of the American Cinema Commission; Charles H. Bean, president of the New Hampshire Branch of the M. P. E. L.; Mr. Perry, Mr. Hartford, and Colonel Henry L. Kinscaide, of Quincy.

Exhibitors Eat a Hooverized Meal.

A fine dinner was served, but in every respect it was a Hooverized meal. It was served in strict accordance with ideas proposed by the Food Conservation League. The dinner was absolutely meatless, the only flesh food served being chicken, which, under the program, is allowed.

Two invited guests were absent from the banquet. They were David I. Walsh, ex-Governor of Massachusets, and Granville S. McFarland, prominent Boston lawyer and editorial writer and staunch and loyal friend of the industry, Mr. McFarland, who was in New York on Tuesday with Secretary of the Navy Josephus Daniels, had made plans to attend the convention and banquet, but at the eleventh hour was forced to cancel the engagement, being unable to get away from the metropolis. Mr. McFarland telegraphed his regrets to the convention, the telegram being read at the banquet. It follows: "Greatly regret I cannot be with you tonight. I hope some one will warn our moving picture friends that eternal vigilance is the price of liberty in the moving picture world." The message was addressed to Samuel Grant, who had charge of the convention.

As soon as the dinner was over, President Ernest H. Horstmann, of the Massachusetts Branch, and toastmaster of the occasion, opened the late evening exercises. He read the telegram from Granville S. McFarland.

National President Lee Ochs was the initial speaker and was given a warm welcome when introduced by Toastmaster Horstmann. In his introduction of Mr. Ochs, the local president declared that he was one man that the exhibitors could call upon at any time or any place and that he would do his best for the interest of the exhibitor.

Mr. Ochs made a hit immediately when he told the gathering of the wonderful time the league had given him on the outing, which was held at Hull, Mass., in August, and how much he enjoyed the little excursion down the river.

Mr. Ochs opened his address by referring to that phase of the moving picture business relating to the exhibitor's part in politics. He stated that he did not favor exhibitors aligning themselves with any one party, but declared that the exhibitors must get what is due them.

"We have used our screens for candidates," he exclaimed, "and when they were elected they have forgotten all about us. I called your attention this afternon to the situation in North Carolina. We were innocent parties in this political situation and Congressman Kitchin should be made an example of.

"In New York a candidate put forward a drastic censorship bill which would have meant the tearing apart of the entire film industry. We told him we would oppose him at the polls and he laughed at us. We defeated him, though, by 1,100 votes in a district where he had won before by 1,600.

"In many states the legislature meets this fall. We should pick our candidates and show our slides for the man who is fair to us, and should not show them for the man who is unfair." Tremendous applause greeted Mr. Ochs at this point.

Mr. Ochs said it was needless to tell the exhibitors the wonderful power they have with their screen. He pointed out that President Wilson had said that the power of the moving picture is enormous. He said the trouble was the men did not look back and realize the enormous growth of the motion picture.

Mr. Ochs also stated that he was of the belief that New England exhibitors were exhibiting their films too cheaply. In fact he stated that moving pictures the country over were being shown too cheaply. "You sell pictures altogether too cheaply," he said. "I am in favor of higher prices—when I can get them."

Mr. Ochs stated that he was highly pleased and gratified at the results accomplished by the convention and especially the amalgamating of the two organizations. "I want to tell the other states," he said, "how you went on record to support your country and your President. If you have officers with whom you are dissatisfied do the best you can to support them during their terms and then fire them out."

He urged everybody to be sure and come to expositions in New York and Boston and stated that the exhibitors were working hard for these two conventions.

Calls Brady Father of Industry.

William A. Brady followed Mr. Ochs and was loudly applauded when introduced by Mr. Horstmann as the father of the industry and one of its greatest powers.

"The moving picture industry is like a baby just learning to crawl," declared Mr. Brady. "You don't realize the opportunity before you. You don't know the immense gold mine that is being opened up before you.

"A few years ago you were the object of every petty politician and grafter. All over the world the moving picture exhibitor was held up by the greatest mob of panderers the world has ever known. Now this is passed.

"The greatest President of our time has declared that the screen is the greatest power for truth and enlightenment. He has called upon you, and you stand on the threshold of a great opportunity. He has favored you as no other industry or art has ever been favored.

"I am one of the oldest showmen in the United States. I have always been on the level and have paid my bills. I want to tell you that the censorship of the film has passed away forever. The last survivor is the official censor of Chicago and one little David could come up now and put that former Goliath out of business.

"The most important thing before the industry today is unity of purpose. You must present a united front. I do not talk for any special league or association or interest. When I talk to the men of New England I talk to the real American. Here is the heart and the foundation of leadership since the days of the Mayflower. I challenge any man to question my honesty of purpose. It is our honest duty to stand and say 'We are patriots!'" Vociferous applause greeted Mr. Brady here, and he was cheered for some time.

"We have been called upon by our President," he continued. "I say it is the duty of every man in the industry to get together, to stand solidly behind our President, and for the industry to 'make good.' I predict that if we do this we will never be held up again.

"I have heard there is a quarrel over the war tax. I am a producer. I do not sell nor tax film, even though I have heard that one man said I put the tax on film.

"Perhaps the tax is wrong. But we have a court where the exhibitor, the producer and the manufacturer can meet and adjust their differences. We should hold our meetings in one room, not as different organizations in different rooms. In that way we could get together and adjust our differences without trouble.

Motion Picture May Win the War.

"Herbert Hoover, food administrator, has told me that he considers the moving picture the best medium of transmitting his propaganda to the public. Secretary of the Treasury William McAdoo told me that he believed the success of the first Liberty Loan in a great measure was due to the motion picture. Two weeks ago in the White House, President Wilson told me that he believed the motion picture might win the war.

"He said that the Russians were ignorant of conditions and that 15,000 Germans were distributed among the Russian people and had declared to them that the United States had not entered the war against Germany. The President said that he knew of no way of reaching these Russians and informing them of America's entry into the war except through the motion picture. Many of the Russians cannot read a word, and those who can read will not do so. But they may be taught by the aid of the eye. They would believe it if they saw motion pictures showing American troops in France, showing our great aeroplane fields, our army cantonments filled with soldiers.

"And the President of the United States—God bless him—told me that the motion picture might win the war. What more can I say to you to urge you to activity and interest in this great national climax? The moving picture may result in the Germans being held to their places at the Russian front.

"I am going to introduce to you a man, a married man with a family, who is giving up a big position with a princely salary to go to Russia without a cent of pay, who is going into a strange country at the risk of his life, to

take our motion picture to the Russians to tell them America is in the fight for world-wide democracy and in the fight to stay."

Continuous applause, lasting several minutes, greeted Mr. Irwin when he responded to Mr. Brady's introduction.

Mr. Irwin's address was brief. "I wish to compliment New England, the home of culture, enlightenment and patriotism, for its stand in coming to the aid of the President and the nation at war. We are fortunate to be living in the greatest period of history, the time when there will come an end to emperors and when all the peoples of the world will think similar thoughts.

"The moving picture industry has already played an important part in the furtherance of democracy. The moving picture speaks a universal tongue that is understood by all. With the aid of the moving picture I predict that there will be no more wars, as people will become acquainted with one another and their thoughts, through the screen. The days of harassment of the moving picture have passed and the day of final stress will soon be over.

"This is the time for us to stand for fairness. If we do act fair we can stand the financial burden that is to come. And in the end we will point with pride to our accomplishment in the great fight for democracy."

City of Boston Will Aid Exposition.

Mayor Curley arrived late. Owing to the fact that he was forced to leave to attend another banquet, Mr. Horstmann introduced him immediately and the mayor addressed the gathering. It was a patriotic speech full of power. He pledged his full support to the exhibitors of Boston and New England in their national convention to be held in Boston next summer, and stated that the city of Boston was glad to be able to spend $3,000 of its money to help make the convention a complete success. He also declared that the Chamber of Commerce would help.

Stephen W. Bush was the next speaker. He expressed his admiration for Mayor Curley, and said that he and Mr. Brady in their travels would spread the news of the great gathering of exhibitors at this convention.

E. R. Gregory of Dorchester, composer of the famous "Boosters Booming Boston" song, led the entire delegation through several verses of the popular air during the evening, much to the delight of all present. The song was written especially to bring the convention to Boston.

Boston's police censor, James M. Casey, amused the gathering with his "cookoo," which was given intermittently during the singing of the song.

George U. Crocker, member of the Massachusetts Public Safety Committee, spoke on the well known "four minute movement," and thanked the exhibitors for their close cooperation with the committee.

The following men followed in order as speakers of the evening:

Alfred S. Black, Col. H. L. Kinscaide, C. H. Bean. Chairman Ernest H. Horstmann closed the convention with a short speech.

The following is a list of those attending the convention by states:

RHODE ISLAND—Walter J. Hartford, Imperial, Pawtucket; James McMannus, Thornton, Riverpoint; Miss W. Rogers, Lyric, East Providence; C. H. Steadman, Palace, Providence; Leon Vail, Lyric, Warren; J. Fred Lovett, Royal, Providence; Sol. Braunig, Bijou, Providence; M. J. Riley, Empire, Providence; F. Westgate, Empire, Providence; C. B. Blivan, Blivan's O. H., Westerly; F. A. Vennett, Blivan's O. H., Westerly; Miss S. Smith, Smith's, Woonsocket; J. E. Bolan, Casino, Providence; Jacob Conn, Providence; T. A. Smith, Smith's Woonsocket.

VERMONT—H. D. Perry, Grand, Bellows Falls; Mrs. A. C. Farrington, Princess, Brattleboro; J. B. Eames, Park, Barre; T. W. McKay, Grand, Rutland; O. W. Carron, Please U, St. Johnsbury; Ralph Kinney, Ideal, Springfield.

NEW HAMPSHIRE—L. L. Willey, Colonial, Rochester; C. H. Bean, Pastime, Franklin; F. C. Summers, Olympia, Farmington; T. W. Glover, Empress, Lisbon; Joseph W. Slater, Opera House, Suncook; Kennedy La Pierre, Opera House, Lakeport; Leon Yeaton, Temple Auditorium, Wolfboro; L. W. Heath, Lyric, Bristol; F. G. Berry, Granite Square, Manchester; E. C. Thompson, Empire, Manchester; E. T. Kimball, Modern, Manchester; A. Davis, Nashua, Nashua; Ed. J. Carron, Star, Manchester; Miss Richardson, Star, Milford; N. H. O'Neil, Auditorium, Manchester; J. D. Hallisey, Tremont, Nashua; F. J. Cantlin, Park, Lebanon; Paul Cantlin, Park, Lebanon; O. L. Couture, Crown, Manchester; J. E. Carbuneau, Eagle, Manchester; M. J. White, Orpheum, Dover; Mr. Dolan, Lyric, Dover; Miss Iona May, Lyric, Dover; Mrs. Pierce, Lyric, Manchester; A. C. Chadwick, Empire, Newport; Charles F. Holman, Globe, Manchester; W. H. Dalton, Globe, Manchester.

CONNECTICUT—George M. Fine, Empire, New London; H. S. Swartz, Auditorium, Norwich; P. Wittsern, Life, New Haven; O. K. Kazanjian, Garden, New Haven.

MAINE—S. Hanson, Comique, Camden; A. S. Black, Rockland; Fred M. Engley, Star, Westbrook; A. O. Goodside, Empire, Portland; Frank Stanley, Tuskcuna, Dicksfield; W. B. Williams, Colonial, Augusta; William Grey, Strand, Lewiston; James P. Rundell, City Opera House, Biddeford.

MASSACHUSETTS—Samuel Grant, E. R. Gregory, P. H. Connell, E. H. Horstmann, Boston; A. Montague, Day Square, East Boston; W. B. Sproule, Central Square, East Boston; Ed. Ramsdell, Melrose, Melrose; W. E. Dowling, Central Square, East Boston; H. A. Gilman, Dorchester, Dorchester; G. A. Ramsdell, Orpheum, Malden; G. J. Hackett, Medford, Medford; E. D. Rhind, Bates Opera House, Attleboro; George A. Wadell, Kinscade, Quincy; G. B. Toomey, Palms, Quincy; Henry Kinscaide, Kinscade, Quincy; Walter Nelson, Merrimac Square, Lowell; L. E. Dadman, Harvard Square, Boston; W. H. Keon, Salem, Salem; T. J. Charatt, Casino, New Bedford; George R. Warren, Music Hall, Quincy; A. Bendslor, Waltham, Waltham; F. S. Roch, Malboro, Malboro; Charles Monning, Old Colony, Plymouth; W. J. Papomeas, Rialto, Brockton; Manuel Sylvia, Columbia, New Bedford; W. F. Laycock, Durrell, Cambridge; M. J. Senna, Royal, New Bedford; Ed. C. Turnbull, Reading, Reading; A. Vigdos, Magnet, Dorchester; J. H. Greeko, Bijou, Dorchester; I. A. Rogers, Colonial, Brockton; Charles S. Babb, Princess, Bridgewater; John M. Whitney, Empire, Whitman; Frank J. Howard, Boston; W. L. Litchfield, West Duxbury, Duxbury; J. Silva, Central, Stoneham; G. W. Allen, Jr., Colonial, New Bedford; Frank Brown, Allston, Allston; H. I. Maclor, Durrell, Cambridge; E. L. Young, Highland Avenue, Somerville; A. H. Allen, Columbia, Attleboro; Harry Wassiman, Eagle, Roxbury; Adlen Washburn, Unique, Boston; William Viano, Lexington, Lexington; Stanley Sumner, Fenway, Boston; Al. Haynes, Central Square, Lynn; W. H. Kingsley, Central Square, Waltham; F. A. Littlefield, Everett Square, Hyde Park; Al. Somerby, Bowdoin Square, Boston; Samuel Goldstein, Broadway, Springfield; Frank Collier, Old South, Boston; Nathan Hoffman, Cross Street Orpheum, Somerville; George U. Hamilton, Winthrop Hall, Dorchester; Benjamin J. Kaplan, Strand, Haverhill; Charles H. Morgan, Lyric, Beverly; J. Lourie, Beacon, Boston; J. H. Woodhead, Globe, Clinton; Miss Farrell, Boston; Frank Howes, Puritan, Boston; Mrs. Jones, Huntington Avenue, Boston; C. H. Ross, Lancaster, Boston; Mrs. Walsh, Ideal, Roxbury; H. J. McGuiness, Olympia, Boston; I. E. Jones, Olympia, Boston; C. W. Hodgdon, Wakefield, Wakefield; P. J. Lydon, Imperial, South Boston; C. S. Davidson, Victoria, Lawrence; R. W. Drown, Orpheum, Gardner; G. A. Giles, Gorman, South Framingham; George F. Crocker, Crown, Amesbury; Frank W. Meade, Town Hall, Cohasset; Frank Rainault, Bijou, Holyoke; A. J. Decker, Park, Middleboro; J. I. Benson, Auburndale, Auburndale; H. F. Brown, Boston; Simon Frankel, Lynn, Lynn; H. J. Aken, Castle Square, Boston; D. C. Deneston, Waltham Theater, Waltham; George T. Horan, Thompson Square, Charlestown; F. E. Johnston, Thompson Square, Charlestown.

FILM SUPPLY MEN—C. E. Faust, Paramount; C. H. Eaton, World; N. Furst, Modern; J. M. Mullen, Universal; R. D. Marsdon; R. B. Clark, Perfection Pictures; W. H. Patten, Paramount; E. F. Harrington, Universal; L. A. MacCrocken, Triangle; F. G. Snodgrass, Triangle; Charles Messter, Globe; Claud Frederick, Peerless Productions; Lewis Leftin, Theater Posters; B. O. Wetmore, Motion Picture Machine; H. R. Bassett, Universal; Dan Hogan, Hub Corporation Pictures; Jerome Sobel, Universal; Francis J. D. Ferguson, Sherman Picture Corporation; J. A. Gibson, Universal; Sam Hasse, Paramount; George J. Charron, Four Square; Gus Schaefer, World; J. C. Burnwinkle, World; R. W. Ford, World; H. M. Davis, World; Edward Kline, Central Feature Film; J. C. Leighton, Boston—all of Boston.

THE BRONX EXHIBITORS' BALL.

The Cinema Exhibitors' Association, Bronx local No. 2 of the Motion Picture Exhibitors' League, New York City, will hold its fifth annual entertainment and ball at Hunt's Point Palace, Boulevard and 163rd Street, on Monday evening, November 5th. An excellent program of professional entertainers has been arranged. Prof. Kielgad's band and orchestra will furnish the music and a large number of well-known moving picture stars will be in attendance to participate in the grand march, which will be lead by Earle Williams, the Vitagraph star, and Leah Baird, the Ivan Productions star.

CHARLES HOWARD EATON DEAD.

Charles Howard Eaton, well known in musical and motion picture circles, died suddenly at his home at 25 Milton avenue, Dorchester, Mass., on Wednesday morning, October 24. Mr. Eaton was for years leader of the Bangor City Band of Bangor, Me., and later was manager and owner of a number of theaters in Massachusetts and connected with the Battle Cry of Peace office in Boston. He had just completed a trip through Maine in the interest of the World Film Corp. and was about to resume his activities when stricken.

Mr. Eaton was a member of the Royal Arcanum, the New Bedford Lodge of Elks and the Portland local of the Musicians' Protective Association. Funeral services will be held at his late residence on Friday afternoon at three.

TANZER GOES TO PARAMOUNT.

Alfred Tanzer, for the past year or more assistant manager of the Mutual Film Exchange in Milwaukee, Wis., has resigned that position to go with the Paramount people to their Chicago office. Mr. Tanzer will take charge of the office detail and help arrange the new exchange which Paramount will shortly open on the 21st floor of the Consumers' Building, Chicago.

Mr. Tanzer is one of the most popular film men ever in Milwaukee. He is known to all of the exhibitors throughout Wisconsin, and many of the exhibitors throughout the state who have never laid their eyes on him have made him their ad. man. Among them being Chappell of Oshkosh, the veteran movie man of Wisconsin, who calls Tanzer the Chesterfield of the exchanges.

American Cinema Commission Preparing

Chairman Brulatour Opens Offices in New York—Advisory Board Will Assist in Selection of Films

TO stiffen the defensive qualities of one of its allies, to prove to the soldiers of another associated nation that this country is doing its level best, and to bring cheer to the hearts of its own sons on foreign soil, the United States is sending three cinema commissioners abroad. They will go by appointment of and under the instructions of President Wilson.

To convince the soldiers of Russia, through the indisputable evidence afforded by the screen, that the United States is not a selfish ally; to get out of the minds of the battered and nerve-wracked soldiers of the one-time Czar; and to refute and smash for good and all the insidious and far-flung suggestions of the clever Teutonic propagandists Walter W. Irwin, general manager of the Vitagraph-V-L-S-E, is making arrangements to sail for Russia.

To supervise the distribution of film among the camps of the American soldiers in France, P. A. Powers, treasurer of the Universal, will go to that country and establish his headquarters in Paris. To encourage and hearten the allies of Uncle Sam now battling against superior forces in the Austrian-Italian mountains, Frank J. Marion, president of the Kalem company, will carry to Rome a variety of subjects that when shown to the Italian soldiers will convince them that reinforcements already have arrived in Europe and that more are on the way.

That the personal sacrifice on the part of these three men and of the many who will be called to aid them will not be in vain, that there may be assured to them a steady flow of proper quantity and quality of American pictures, Jules E. Brulatour of the Eastman Films has been named chairman of the commission, with offices in New York. To aid him in the selection of suitable subjects, Chairman Brulatour has appointed an advisory board, composed of the following prominent motion picture men:

William L. Sherrill, president Frohman Amusement Corporation; Adolph Zukor, president Famous Players-Lasky; Samuel Goldfish, president Goldwyn Pictures; R. A. Rowland, president Metro Pictures; J. A. Berst, vice-president Pathe Exchange, Inc.; W. R. Rothacker, president Rothacker Film Manufacturing Company; S. L. Rothapfel, managing director Rialto Theater; Carl Laemmle, president Universal Film Manufacturing Company, and Harold Edel, managing director Strand Theater.

The creation of the commission first came to the attention of the National Association of the Motion Picture Industry through William A. Brady, its president. As told in a recent issue of the Moving Picture World, Mr. Brady at a conference at the White House in regard to matters of trade interest was asked by the President to call to the attention of his associates the importance of the project. Mr. Brady accordingly informed the members of the motion picture body how the Administration looked upon the idea of sending men to the three countries and asked for nominations of the best available men for the work. He said the appointees would be commissioned by the President—in just what particular manner had not at that time been determined. He told of the effect along the Russian front of the rumors spread by German propagandists, how the Russian soldiers had come actually to believe they would get no help from America. If on the screen there could be shown them what America was doing in France, what she was doing in the many cantonments of the National Guard and the National Army, could be shown pictures of the ships being built, of the guns and munitions being manufactured, the efforts of the German spies would be nullified.

The American Cinema Commission in Russia is expected to succeed where the Root commission could not wholly win. The Americans who accompanied the former Secretary of State could reach but a small part of the Russian people, and then only through an interpreter. In co-operation with the Y. M. C. A., which has many huts along the Russian front, the American film man will work. He will find an effective agency for the dissemination of the first-hand screen information he will bring. It is said the Administration has expressed the opinion that the motion picture may be the biggest civil factor in the winning of the war.

Chairman Brulatour has opened headquarters in the Eastman Building, 235 West Twenty-third street. Here he found a completely equipped film office, with a full projection installation. Film shipments already are arriving from some of the well-known producing companies. In the next few weeks it is expected the advisory board and the commissioners will have several hundred thousand feet of film offered for examination and approval.

Albert A. Kaufman, who has been connected with the Famous Players in a responsible capacity since the inception of the company; George Mooser, John Tuerk and William D. McGuire, Jr., have been selected by Commissioner Brulatour as his staff assistants. Mr. McGuire is looked upon by the chairman as being of particular value to the commission on account of his experience with the National Board of Review, for a long time as executive secretary.

George Eastman of Rochester has written Chairman Brulatour that the facilities of his company in Paris will be placed at the disposition of the commission without profit to itself except where actual expense is involved. On the same terms also are offered the company's offices in Petrograd, Moscow and Milan.

It is not expected the three commissioners will be ready to sail for at least a month, on account of the amount of preliminary work in the examination of films.

Hodkinson Comes Back

Organizer of Big Distributing Enterprises Returns to Film Business With New Plans.

THE announcement that W. W. Hodkinson is returning to the motion picture business, after six months' retirement, is carried over his own signature in the advertising pages of the Moving Picture World this week. It will be received with genuine interest throughout the entire trade.

When Mr. Hodkinson sold his holdings and resigned from the presidency of the Triangle Distributing Corporation, there was a more or less general fear that his retirement from all activity in the motion picture business was forecasted. He had been identified with the business so long, and had been in many ways one of the few minds which had been able to forecast the developments of the industry over all of the ten years with which he was connected with it, that his loss would have been felt as more than merely personal.

W. W. Hodkinson.

His return, after a summer vacation, and at the head of his own distributing company, will undoubtedly be identified in many minds with the present confusion in the business. Mr. Hodkinson has appeared at various critical moments in the history of motion pictures with plans which undoubtedly have had much to do with the clearing of the confusion which followed. His organization of the Paramount Pictures Corporation, three years ago, marked not only the change in the staple product of the business from the old one and two-reelers to the five-reel feature, but also an era of drawing the exhibitor closer to the producer through distribution plans which supported the exhibitor with a reliable show at a time when he could not choose for himself, and supported the producer in his none too simple job of creating, in those days, really high-class pictures.

Mr. Hodkinson was eliminated from the presidency of Paramount as a prelude to the absorbtion of that great organization by its producers, and as a lone figure in the business was sought by many companies already struggling with the distribution problems which are now so critical. His finally taking over Triangle, for three months of lively readjustment, resulted in a conflict of interests that belongs to the period which immediately followed that of the general absorbtion of distributors by producers.

In returning to the business, Mr. Hodkinson announces very frankly that he believes he has a plan which will help solve much of the present confusion. Just what that plan is he is not yet prepared to explain. He talked on Friday, however, regarding the conditions which brought him back at this time.

"I did not come back because I could sell a few states rights pictures on the strength of the confidence which exhibitors have in me," he said. "And I did not come back merely because I like excitement. Behind this move of mine is a plan that expects to help the exhibitor solve a few of the problems that are facing him. I haven't a program, and I haven't a money-trap for exhibitors. What I have is a distribution system and plans for securing the best all-round pictures which are made in the world. I have built every business with which I have been connected, whether theaters, exchanges or distributing organizations, on the principle of playing fair with both the men who made my pictures and the men who exhibited them. I have my own idea of what that sort of fairness is, and I think that a fair majority of the exhibitors of the country agree with me.

"My entrance into the business was as an exhibitor, you know, and my contact with exhibitors has always been very close. I made it the most important thing in life to study out what exhibitors wanted, and what the public wanted, and how both liked to be served. I have never been a producer, and do not expect to be. My business is distributing, and my plan is to give exhibitors a service, through my distributing company, that will be really worth the cost of the distribution they pay."

Associated with Mr. Hodkinson in his new enterprise will be Raymond Pawley, formerly treasurer of Paramount and later of Triangle, where he was closely associated with Mr. Hodkinson. The new company has taken offices at 527 Fifth avenue, the Harriman Bank Building, at the corner of Forty-fourth street, New York.

At Leading Picture Theaters

Programs for the Week of Oct. 28 at New York's Best Motion Picture Houses.

"The Woman God Forgot" at the Rialto.

GERALDINE FARRAR'S appearan at the Rialto the week of Oct. 28 in Artcraft's spectacle, "The Woman God Forgot," was made the occasion for one of the most elaborate presentations which Mr. Rothapfel has ever undertaken. "The Woman God Forgot" was produced in the Lasky Studios by Cecil B. De Mille. The story is by Jeanie Macpherson, and is a portrayal of the conquest of the Aztecs by Cortez and his Spanish adventurers. Through all the pageantry, battle scenes, and the mystic temple rites which make up the spectacle, there runs the stirring romance between an Aztec princess and Alvarado, a captain serving under Cortez. Wallace Reid plays the Spanish captain, and the rest of the cast embraces such sterling performers as Raymond Hatton, Hobart Bosworth, and Theodore Kosloff.

Mr. and Mrs. Sidney Drew in "Laughing Gas," the Rialto Animated Magazine, and a vocal solo by Mlle. Madeleine D'Espinoy were also on the program.

"Bab's Burglar" at the Strand.

The principal photo-dramatic feature at the Strand was another of the "Sub-Deb" stories by Mary Roberts Rinehart, "Bab's Burglar," with Marguerite Clark seen in the stellar role. Bab's efforts to marry off her older sister are screamingly funny and her experiences with her thousand dollars allowance which she spends in two weeks, still funnier. Director J. Searle Dawley is responsible for "Bab's Burglar." Adolph Zukor has surrounded the diminutive star with a well balanced cast including Leone Morgan, Richard Bartheldes, Frank Losee, Gabriel O'Madigan, Helen Greene, William Hinckley, and Guy Coombs. Another chapter of Ditmar's "Living Book of Nature," Victor Moore in his latest comedy, "Faint Heart and Fair Lady," and the Strand Topical Review were also shown.

The soloists were Herbert Waterous and Grace Hoffman.

"Princess Virtue" at the Broadway.

At the Broadway theater Mae Murray made her first appearance as a Bluebird star, as the heroine in "Princess Virtue," adapted from Louise Winter's novel of the same title. The usual short subjects of weekly news, travel and educational pictures and a two-part comedy completed the bill.

Eighty-first Street Theater Bill.

At the Eighty-first Street theater the following pictures were shown: On Monday, Tuesday and Wednesday, "On Trial" was the feature. On Thursday, Friday, Saturday and Sunday Wm. S. Hart in "The Cold Deck" was the picture attraction.

OLCOTT PICTURE IN CHICAGO.

E. J. O'Donnell, of the Sidney Olcott Players, Inc., left for Chicago immediately after showing "The Belgian" at the Strand, Thursday, to conduct a showing at a Chicago theater for Tuesday, October 30, for the Chicago press and prominent film men of that city. Mr. O'Donnell will return to New York immediately after the Chicago showing, at which time he will take up the many offers for territorial rights for "The Belgian."

AUTHOR SMITH ON INCE STAFF.

The Thomas H. Ince scenario staff has recently been augmented by the engagement of R. Cecil Smith, who will be engaged at the studios in Los Angeles preparing material for the players of that organization. Mr. Smith came into prominence as a writer of photoplays under Mr. Ince and among his successes was "Madcap Madge," and "The Master of His House."

Brenon Buys Studio

Big Plant at Hudson Heights, N. J., Acquired From Jersey City Capitalist.

HERBERT BRENON is now the sole owner of his large studio property at Hudson Heights, N. J., a business transaction involving $250,000 having just been consummated. By this deal, Mr. Brenon becomes one of the biggest single factors in the film industry today.

Mr. Brenon recently acquired complete control of the producing corporation bearing his name, purchasing the other interests in the organization. This gave him complete control of production. The producer then turned to the actual purchase of his studio, to insure complete freedom and scope for his extensive plans. The studio property which he has been occupying was owned by William G. Bumsted, the millionaire capitalist of Jersey City. Mr. Bumsted is an important figure in New Jersey business, being chairman of the financial committee of the New Jersey Title Guarantee and Trust Company, director of the Provident Institute of Savings, president of the Raritan River Railroad and director of the Colonial Life Insurance Bank.

Negotiations have been progressing for several weeks, being briefly held up by Mr. Brenon's operation for appendicitis. The final papers have just been signed by Mr. Brenon, who has resumed active production at his studio.

The studio property acquired by Mr. Brenon includes some two and a half acres of land, two studio buildings, laboratories, administration building, garage and carpenter shop. The studios are model ones of concrete and steel with every up-to-the-minute detail of equipment. They have a complete electrical equipment, with Cooper-Hewitts, etc. The larger studio has a floor space of 101x50 feet, while the other studio building has floor space of 50x40 feet. The construction of the studios, by means of sliding sides and balconies, permits of unusually long shots, ranging up to 125 feet. One ballroom scene in "The Fall of the Romanoffs" revealed the greath depth of shot possible.

A large outdoor stage, the first in the East, is being constructed on the property. Aside from this, there are, atop the studios, two outdoor spaces, each 50x40 feet, which are utilized for exterior stuff. The two studio buildings have forty individual dressing rooms and four star dressing rooms. Adjoining the studio buildings is a restaurant capable of handling five hundred.

The office building and stucco garage have just been constructed. The administration building houses the private offices of Mr. Brenon, his general manager, secretary and departments of exploitation and accounting.

The Brenon plant, with its completely equipped laboratories, handles a motion picture from actual filming to the finished positive print. This assures Mr. Brenon of just exactly the sort of work that he desires in every department. The Brenon laboratories and factory have an unusual record for efficiency. Only recently a negative print was given the department at five o'clock in the afternoon. At nine o'clock the next morning Mr. Brenon was able to look at a finished positive print being projected in the studio exhibition room. George Rush is studio manager. The photographic department is headed by J. Roy Hunt, who has been camerman for Mr. Brenon for four years. Mr. Hunt also supervises the film cutting department. Charles Ritchie is assistant camera man.

The technical department is headed by George Fitch, who has been associated with Mr. Brenon since they both were members of the same stock company. He has been with Mr. Brenon in every picture he has ever made. George Edwardes Hall heads the scenario department, with Joseph Echazebel as assistant. Louis Plunion supervises the property department, Fred McBann heads the electrical division, Tom Tamagne manages the carpenter department and Tom Smythe directs the scenic division. Mrs. Cashman is wardrobe mistress. The factory and laboratories are in the hands of experts and the studio also has its own title man and printer. Each department has an average of from six to ten employees. The laboratories, fitted with six developing machines and four printing machines, have room provided for a staff of twenty-five girls.

The Hudson Heights studios have been occupied by Mr. Brenon since their construction was completed in June, 1916. On August 7th, Mr. Brenon started his first production there, the visualization of "War Brides." All his subsequent productions, including the "Lone Wolf" and "The Fall of the Romanoffs," were made there. Strange as it may seem to the uninitiated, every scene of "The Fall of the Romanoffs" was "shot" on the studio property, proving the possibilities and efficiency of Mr. Brenon's studios.

BRENON ESTABLISHES DISTRIBUTING OFFICE.

Herbert Brenon is now actively interested in the distribution end of the motion picture business, the Brenon Distribution Corporation having just been incorporated. This is the latest step in Mr. Brenon's progress as a leading independent factor in the screen world. Offices have been located at No. 509 Fifth Avenue. The Brenon Distribution Corporation will handle Brenon productions for the territory of New York State and Northern New Jersey. Mr. Brenon has made arrangements with the syndicate of capitalists who recently purchased the New York rights of "The Fall of the Romanoffs" to have this production booked out from the Brenon Distributing Corporation. This syndicate secured Sol J. Berman to handle "The Fall of the Romanoffs."

Mr. Berman will have his headquarters in the suite of offices occupied by the Brenon Distributing Corporation. Mr. Brenon has arranged to secure Mr. Berman's services as sales manager for all other of his productions to be released following "The Fall of the Romanoffs."

Mr. Brenon has the controlling interest in the releasing corporation bearing his name, and assures exhibitors that the service and fair play he wishes them to receive will always be maintained.

A completely equipped projection room is located on the roof of the building at No. 509 Fifth Avenue. This will be used in showing Brenon Productions to theatre owners and managers and will be of unusual convenience to exhibitors wishing to see the picture dramas.

COMPLETES THIRTEENTH MILE OF FILM.

Virginia Pearson has just completed her thirteenth mile of film for William Fox. She has finished eleven pictures and now is working on her twelfth, "All for a Husband," which will be the Fox Special Feature release of November 18. The thirteen miles, however, are not total length of film in the productions in which Miss Pearson has appeared, but length of frames in which she figures personally.

As the actual footage of personal photographs is 68,640 and as there are sixteen frames to the foot, it is easily computed that Miss Pearson has been photographed 1,098,240 times. She has been in the employ of the Fox Film Corporation for eighteen months. On an eight-hour day basis, this is at the rate of more than four photographs every minute for the entire period.

Administration Building, Garage and Two Studios of the Herbert Brenon Studio Property, Hudson Heights, N. J.

The Roll of Honor

EDWARD H. GRIFFITH, director of many successful feature pictures, has left the Edison studios to become a representative of the War Department Commission on Training Camp Activities. Mr. Griffith was preparing for the production of a thrilling war drama, for which he made the scenario, when notified that his experience and training could be of service to the Commission. Accordingly Studio Manager L. W. McChesney arranged to transfer the work to another director and Mr. Griffith was appointed by Raymond B. Fosdick, chairman of the commission. For many years a newspaperman, Mr. Griffith was scenario editor of the Edison studios before he began directing a year ago. Since entering the Government service he has produced a medical film for the Surgeon-General, designed for use in educational work among the medical and sanitary corps at the various camps and cantonments in the country.

Edward H. Griffith.

* * *

Lloyd Evans, popular member of the office staff of the Canadian Universal, has joined the Canadian colors for war service.

Albertson Now With the "Mosquito"

ARTHUR ALBERTSON, who for many years has been featured in Kalem productions, was one of the first actors to enlist. Shortly after the declaration of war he entered the navy as a seaman and is now with a "mosquito fleet" at an Atlantic port, guarding the harbor and undergoing intensive training in the pursuit and destruction of submarines.

Mr. Albertson, who is still in his twenties, was born and

Albert Albertson.

raised in Jacksonville, Fla. His bearing and personality won him a place in the Kalem stock company and, resigning from the bank in which he was employed, he made his picture debut in "Kit, the Arkansas Traveller." His rise was as rapid.

"There's no waiting around for scenes now," Albertson recently wrote to a friend in New York. "There's always something doing—from scrubbing the deck to target practice with the late models of rapid-fire guns. Last week, at a pinch, I was detailed to cook. I never had boiled water before, but had done a lot of observing at home, and I got by so well that mess really made a hit that day. Now I'm helping to paint the boat, and as my lower extremities are exposed to a school of hungry sharks, my attention is somewhat divided. We hope soon to be in European waters."

Fairbanks in Drive for Loan

Player Makes Quick Jump From Coast to Coast and Back Again—Sells a Million.

DOUGLAS FAIRBANKS, the popular acrobatic film star, has ceased activities before the camera to again "do his bit" for his country. When the first Liberty Loan was announced the energetic Douglas promptly purchased $100,000 worth of Liberty Bonds. Immediately upon conclusion of his newest Artcraft pictures, "Reaching for the Moon," Douglas gave his staff a vacation while he commenced a coast to coast tour of the country in behalf of the second loan.

Arriving in New York Fairbanks spent two days touring the big department stores, theatres and other Liberty Loan headquarters, making forty-two appearances and selling over $500,000 worth of bonds. He is now en route to California and expects to have sold $1,000,000 worth of bonds on reaching Los Angeles, where he will wind up his campaign in connection with the second loan.

In New York City, while addressing a crowd on Fifth avenue and 42d street, the smiling actor of the films spied a fashionable old lady in a passing automobile. Leaping from his platform, clear over the heads of some of the bystanders, Fairbanks held up the machine in the middle of the street and pleaded with the owner for a contribution. He was rewarded with a $1,000 check, and although the traffic was wrecked at this busy section, the player returned triumphantly to his platform and continued his plea for subscribers.

Mr. Fairbanks was assisted in his million dollar Loan drive by Mrs. Fairbanks, Douglas, Jr., Walter E. Greene, Al Lichtman, Allan Dwan and Pete Schmid.

MARGUERITE SOLD A MILLION.

A million dollars' worth of bonds in 12 hours was the record made in Cincinnati, October 23, by Marguerite Clark, famous actress of the Paramount Film Corporation, who came to Cincinnati as the guest of the Chamber of Commerce, to aid in the selling of Liberty Bonds.

Within the first five minutes Miss Clark sold $250,000 of the bonds, the largest subscriber being James J. Heekin, chairman of the Chamber of Commerce committee, who took $100,000.

Enroute to Cincinnati, aboard the train at Xenia, Ohio, Miss Clark was introduced to J. G. Schmidlapp, banker, of Cincinnati, who already had subscribed heavily for bonds, but he gave Miss Clark an additional subscription for $10,000.

The largest subscriptions taken by Miss Clark, including her own subscription of $50,000, included the Cincinnati Enquirer, $25,000; The Family Theater, $25,000; Keith's Theater, $60,000; The Ohio Butterine Company, $25,000; Wise Social Center, $40,850; Gilmer Fuel Company, $30,000; James J. Heekin, $100,000; The F. H. Lawson Company, $50,000, and Lee Wertheimer, $20,000.

FILM PATRTIOTS! ATTENTION!

This coming Thursday at 3 p. m. at the Paragon studios in Fort Lee, N. J., between eight and ten thousand feet of military, both naval and army, propaganda film is to be given private exhibition to any and all representatives of manufacturing and distributing motion picture concerns. These pictures are the property of and were made by the U. S. government, for the express purpose of serving as propaganda both in this country and abroad.

Such concerns as handle weeklies, or who could exploit these pictures either as a special feature on a program basis or via the state-right route, can do a patriotic service by sending a representative to cover this special showing with a view of determining just what use they can apply these pictures to the best advantage of our government.

Captain Ellis, who has this assignment in hand, wishes to emphasize that there is no set intention of restricting the exploitation of these films to any one company. On the contrary, the more that use them the greater the service rendered our country.

Set aside, therefore, 3 p. m. Thursday, November 2, and attend the showing at the Paragon studios.

Giegerich in Play Bureau

Will Handle Subjects Controlled by Stage Lore Play Company.

WITH the experience gathered first as a free lance press agent, then as motion picture editor of the New York Review, Publicity Director for the Vitagraph, Lubin, Selig, Essanay Company and more recently business promoter of the motion picture department of The Morning Telegraph, Charles J. Giegerich has established an office in the Knickerbocker Theater Building, 116 West 39th street, New York City, for the promotion of players and plays of "exceptional" merit.

Mr. Giegerich is offering to the trade for the first time the plays controlled by the Stage Lore Play Company, and the first artist to be exploited under the "something exceptional" rule is Jules Cowles, the talented character actor who made the big hit in "The Bar Sinister" as "Buck Moe," the "dressed up" negro.

Charles J. Giegerich.

In this characterization, Jules Cowles deceived even the critical audience that witnessed the initial presentation; without exception, both film men and critics believed that Mr. Cowles was a real negro; so faithful to the race was both make-up and mannerisms. Previous to this triumph of characterization, he had attracted attention for his work as 'Asticot,' the half-witted Frenchman, with Anita Stewart in "The Girl Philippa" and for exceptional work in "Notorious Gallagher," "The Yellow Streak" and several other successful features. "I have watched the work of Mr. Cowles," said Mr. Giegerich, "and I have noted that while he was not featured in the billing, the newspapers throughout the country always made mention of his work in all the criticism. This genuine praise stamps a player as 'exceptional' and worth the attention of the producer.

"While Mr. Cowles has shown 'exceptional' ability in each different characterization, it is my intention to first offer him to interested producers for a series of comedy negro types, because of the furor he continues to create where 'The Bar Sinister' is shown; and further, because the Negro is naturally a humorous race and, right now, the public will place a premium on anything that will make them laugh.

"I am going to use my years of observation and study from the dual angle of the public viewpoint and the picture promotion angle, and the happy prospect of the venture is that if I am successful, the producer must benefit through securing new artists at fair and sane salaries, and the exhibitor will benefit by having pictures produced at a cost that permits reasonable rentals.

"The plays of the Stage Lore Play Company that I will handle are thirty in number and all of them have successful records as stock vehicles. They all have attractive titles and some of them have made fortunes for stage play producers. Among the more prominent of these plays are 'The Little Lady from Lonesome Town,' 'The Kingdom of Clowns,' 'A Royal Slave,' 'The Holy City,' 'The Deadlock,' 'The Mischief Maker,' 'Making Good,' 'The Warning Bell,' 'The Web of Sin,' 'Charity Bess,' 'The Broncho Buster,' 'A Princess in Rags,' 'Thy Neighbor's Wife,' 'Madame Satan,' 'The Web of Sin,' 'College Days' and 'Under the North Star.'

"The plays cover a wide variety of subjects in both tragic and comedy themes that will fit most of the stars now appearing before the camera. For comedy vehicles especially written for Jules Cowles are four original stories with the titles of 'The Black Hand Mystery,' 'The Light Side of Darktown,' 'The Chinee and the Coon' and 'You're No Lady.'"

Losee Renews Contract With Famous Players

FRANK LOSEE, who is known as one of the most versatile and accomplished character actors upon the screen today, and who has appeared in many Paramount and Artcraft productions, has renewed his contract with the Famous Players-Lasky Corporation for two years and will be seen in some of the notable forthcoming productions. He is at present enacting the role of Bab's father in the "Sub-Deb" stories, starring Marguerite Clark, which are being released by Paramount.

Owing to the fact that he is gifted with remarkable versatility Mr. Losee fits into nearly every production. Among the photoplays from Paramount in which he has been seen with Miss Clark are "Miss George Washington," "The Valentine Girl" and the "Bab" pictures already referred to. He has appeared with Pauline Frederick in "Sapho," "The Eternal City," "The Moment Before," "Ashes of Embers," and will be seen in "Mrs. Dane's Defense," to be released in the near future.

Frank Losee.

In "The Dummy" and in "Great Expectations" Mr. Losee was prominently cast. He appeared also in Artcraft's "Seven Keys to Baldpate," with George M. Cohan, and "Less Than the Dust," with Mary Pickford. His fine work as the star in "The Old Homestead" will be remembered.

Frank Losee was born in Brooklyn, but in early years he went West. Chicago held him and he became a sort of protege of R. M. Hooley. Later he went to Pittsburgh, to Brooklyn, and finally, at the Union Square Theater in New York, he became a member of the company which later became famous and numbered among other prominent players such names as Charles Thorne, Stuart Robson, Mat Lingham and others.

This was followed by several years at the Boston Theater Later Mr. Losee was associated with Robson and Crane on their farewell tour with "The Henrietta." Among his latter stage appearances were characterizations in "The Rose of the Rancho," with David Belasco; "Dorothy Vernon," "Notre Dame," "Joseph and His Brethren" and "The Hawk."

Still Pictures for Ailing Soldiers

Lasky Company to Supply Thousands of Photographs for Entertainment of Invalids.

SEVERAL thousand photographs, snapshots, scenes from Paramount productions, etc., have been collected at the Lasky studios in California and given to Major Ross Moore, the famous neurologist, who will be in charge of the Neurasthenic Hospital, back of the American lines in France.

These photographs will be in charge of Louis Coleman Hall, of Los Angeles, who is to be aid to Major Moore in France and will be used for the purpose of distracting the minds of soldiers suffering from mental disorders as result of shell shock, privation, confinement, gas, etc.

The United States is preparing to establish a special hospital with 2,500 beds to care for these cases. As the ailments are entirely mental, the object of the physicians is to take the minds of the sufferers off the war as much as possible. The pictures, accompanied by little stories appropriate thereto, will be used to this purpose.

The Lasky company has also arranged to send with Major Moore's detachment Arthur Streib, one of their photographers. He will not only take pictures of the hospital cases, but will also run the hospital projection machine and tell stories of the life of the studios to the convalescents.

It is believed that this will be a very efficient factor in restoring to normal condition many of the boys who have undergone terrific strain but escaped actual wounds.

East and West Getting Together

Officials of National Association and Producers' Association of Los Angeles Confer on Question of Closer Affiliation.

As a result of conferences which have been held in New York during the past few days it is believed closer relations will be established between the Producers' Committee of the National Association of the Motion Picture Industry, now comprising the representatives of forty-seven important companies, and the Motion Picture Producers' Association of Los Angeles. Walter J. Reynolds, secretary of the Producers' Association on the coast, has been in New York in conference with president William A. Brady of the National Association, and has also met a number of the officers of important producing companies who have studios on the coast.

It is the consensus of opinion that some arrangement should be made to bring the activities of the two organizations in closer contact, in view of the fact that the coast organization some time ago established a cinema exchange. Secretary Reynolds was recently the luncheon guest of the committee of the National Association, which has had under its direction the organization of the service bureau, at whch time he conferred with Gabriel L. Hess, R. S. Cochrane, J. W. Engel, Arthur S. Friend and General Manager Wales Winters.

Mr. Reynolds offered several suggestions which will no doubt be adopted by the service bureau committee, with a view to establishing uniformity in the application forms and regstration cards of the service bureau, which has established its headquarters in Suite 320-1 of the Longacre Building.

More Picture Publicity

Petrova Picture Company and First National Exhibitors Circuit Plan Extensive Cooperative Advertising Campaign.

At a recent conference between Frederick L. Collins, president of Petrova Picture Company, and the officers of the First National Exhibitors' Circuit, arrangements were completed for a national advertising campaign destined to make the name "Petrova Pictures," and also the titles of the plays produced by Petrova Picture Company, household words throughout the United States.

The same list of approximately twenty-five national magazines, with a circulation of over fifty million readers, that have been used in the past for the exploitation of the motion picture productions allied with Superpictures Distributing Corporation, will be used. The personality of Madame Petrova lends itself particularly well to magazine exploitation, and, being a talented writer herself, her contributions upon subjects relating to the silent drama will appear from month to month in the Ladies World. The series of portraits in color of Madame Petrova by such noted illustrators as Clarence F. Underwood, Neysa McMein and Emil Fuchs, the English court painter before the war, will also be made a feature of this advertising campaign, as these lend themselves admirably to poster reproduction and to lobby displays.

Independently of this magazine campaign a $50,000 newspaper campaign, nation-wide in scope, yet so localized that the full force of it will be concentrated on the first run theaters composing the First National Exhibitors Circuit, as well as on the theaters booking the pictures through the exchanges of the circuit, will be used to exploit each Petrova picture, and advertisements are now being prepared by the circuit for its first picture, "Daughter of Destiny."

A billboard campaign covering the principal cities of the country will appear simultaneously with the magazine and newspaper campaigns.

The motion picture trade journals will continue to figure largely in the plans of Superpictures Distributing Corporation and Petrova Picture Company, since the universal interest aroused among exhibitors in the personal productions of Madame Petrova is attributed by the heads of the publicity departments of these companies to the trade-paper publicity of the last few months.

KEENAN AT WORK ON FIRST PATHE PLAY.

Frank Keenan, the new Pathe star, has lost no time at all in getting to work, for this week it was announced that the first Pathe Play of which he is the star is already in the course of production at the Sanger studio on 134th street, New York, which Pathe has recently hired. This studio has been completely equipped with everything needed in high class production and a strong story has been selected for Mr. Keenan's premiere as a Pathe star.

Farnham President of Screen Club

At the regular annual election of the Screen Club, held recently, the membership has, for the first time in the history of the club, made an unanimous selection of its officers for the ensuing year. Succeeding William Quirk, the present incumbent of the office of President, and taking office at the installation of officers on October 27, is Joseph Farnham, one of the charter members and organizers of the Screen Club, and a member whose activities on the club's behalf have ever kept him constantly to the fore in committee work and Screen Club progression.

Joseph Farnham.

In the first year of the club's existence Mr. Farnham was appointed to the office of Corresponding Secretary, to fill an unexpired term, succeeding the late John Bunny to the office of 1st vice-president under King Baggot's second term as president. Mr. Farnham is therefore no stranger to seat in the governing board of the Screen Club. A sound business regime is promised by the president-elect, the carrying out of a platform which he has long since most earnestly advocated as the essential for the future success of the young club.

Although Mr. Farnham is not of the actor-director element which goes in the large majority to make up the club's roster, still, he is none the less in favor with both player and director folk. His term of identity with the motion picture industry covers several years. In turn he has been newspaper man, press and publicity director, general manager of the All-Star Feature Corporation, and of the pioneer school of independent motion picture manufactures.

Mr. Farnham is at the present time in charge of production and sales and manager of the Frohman Amusement Corporation.

The president-elect is to be the fourth president of the Screen Club—King Baggot having served for two years, James Kirkwood for one year and William Quirk for the past two years. On the new ticket-elect are Frank Powell as 1st vice-president, the man who gave to the club its name; Edgar Lewis, 2nd vice-president; B. A. Rolfe, 3rd vice-president; Will C. Smith, re-elected as treasurer; Anthony P. Kelly, re-elected as corresponding secretary; George E. Blaisdell, recording secretary.

REGALADO MANAGER PATHE POSTER DEPT.

M. R. Regalado, who has been in the art and poster departments of the Pathe Exchange for nearly four years, has been rewarded for his faithful and efficient service by being given charge of the department. Before coming with Pathe Mr. Regalado was connected with the art departments of several of the largest advertising agencies in New York. In addition to being an artist he is an expert in photography and has made a specialty in high class portraiture.

Realizing the importance of first class posters to the exhibitors J. A. Berst, vice-president and general manager of Pathe Exchange, Inc., has installed a force of well known poster artists whose entire time will be devoted to Pathe work, among them being John Paleologue, whose fame is international. It is promised that the Pathe paper will be equal to the best put out by either theatrical producers or motion picture distributors.

J. GORDON EDWARDS IN NEW YORK.

J. Gordon Edwards, who has been on the Pacific Coast since last May, directing Theda Bara in "Cleopatra," returned to New York Wednesday, October 24.

Music for the Picture

Conducted by CLARENCE E. SINN

Non-Taxable Theater Music

Chicago Local M. P. E. L. Completes List of Numbers on Which No Royalties Will Be Demanded.

THE Chicago Local Branch No. 2, of the Motion Picture Exhibitors' League of America has issued the following list of musical numbers on which royalties will not be demanded.

The list is accompanied by the statement that it will be augmented from time to time and that information regarding the music tax or untaxable music may be obtained by addressing Miss Katharine C. Melcher, at the League headquarters, 1416 Masonic Temple, Chicago, who compiled the list.

A footnote adds that many of these publishers are offering special discounts to exhibitors. The Moving Picture World will publish additions to this list from time to time. Theater managers and musicians will find this list a handy reference and should be careful in eliminating copyright numbers from their programs.

S. M. Berg, Columbia Theater Bldg., Broadway and 47th St., New York.

Capricious Annett.....Gaston Borch
Sleeping Rose.....Gaston Borch
Babillage .....G. del Castillo
Berg's Incidental Series—70 numbers.
Berg's Concert Series—19 numbers.
There Waves the Flag.
Cavalry Parade.....J. E. Andino
Stampede .....Walter C. Simon
The Melody of the Bell..Chas. K. Herbert
Poppyland .....Carl Kiefert
Valse Caprice.....Carl Kiefert
March Bizarre.....Walter C. Simon
Indian Love Song.....Chas. K. Herbert
Indian Lament.....Chas. K. Herbert
Indian War Dance.....Chas. K. Herbert
Mexicana—Characteristic.Chas. K. Herbert
Pastoral .....Carl Kiefert
Thoughts—Andante Triste,
Valentina Crespi
Withered Flowers—
Characteristic Intermezzo..Carl Kiefert
Visions—Intermezzo Characteristic,
William Buse
Purity—Love Theme.....Gaston Borch
Sinfulness—Love Theme....Gaston Borch
Lamentoso .....Gaston Borch
Apassionata—Aria from Tschaikowsky's Romeo and Juliet.....Irenee Berge
Memories—Characteristic Andante Cantabile .....Valenti Crespi
Andante Doloroso.....Gaston Borch
Wild and Wooly—Charactertistic,
Adolf Minot
Graciousness—Characteristic Intermezzo,
Harold Smith
Agitato Appassionato.....Gaston Borch
A Dream.....Gaston Borch
Andante Appassionato.....G. del Castillo
Patrol Orientale—Characteristic,
Carl Kiefert
Love Song Orientale—Characteristic,
Carl Kiefert
Barcarole—Summer Idyll...William Buse

Carrie Jacobs Bond, 746 So. Michigan Ave., Chicago, Ill.

A Hundred Years from Now,
Carrie Jacobs Bond
A Perfect Day Song and Waltz,
Carrie Jacobs Bond
A Song of the Hills..Carrie Jacobs Bond
Do You Remember....Carrie Jacobs Bond
I Love You Truly.....Carrie Jacobs Bond
Just a' Wearyin' for You, S'long and Waltz Medley.....Carrie Jacobs Bond
Life's Garden.....Carrie Jacobs Bond
O Haunting Memory..Carrie Jacobs Bond
O Time, Take Me Back.Carrie Jacobs Bond
Shadows .....Carrie Jacobs Bond
Waltz of the Wild Flowers,
Carrie Jacobs Bond
No. 2 Library Edition:
Robin Adair.....Carrie Jacobs Bond
Play Make Believe..Carrie Jacobs Bond
No. 3 Library Edition:
Tzigani Dances No. 1,
Carrie Jacobs Bond
Tzigani Dances No. 2
Carrie Jacobs Bond
No. 5 Library Edition:
His Lullaby.....Carrie Jacobs Bond
Longing.....Carrie Jacobs Bond
Fischer Edition:
A Little Pink Rose.
The Shepherdess.
My Soul.
God Remembers When the World Forgets.

Oliver Ditson Company, 178 Tremont St., Boston, Mass.

Dancing Sunbeams.....R. Gruenwald
Dragon Fighter, The.....B. Hoffmann
Ecstasy .....L. Ganne
Edelweiss—Concert Caprice.R. Gruenwald
Edris and Hyperian.....R. Gruenwald
Enchantment .....Wm. Bendix
Entr'Acte—Valse Ballet....Geo. L. Tracy
Entr'Acte from "Rosamunde,"
Fr. Schubert
Fackeltanz .....F. Manns
Faith and Hope—Idyl.....R. Gruenwald
Fanchon—Concert Polka...R. Gruenwald
Fanchonette—Caprice.....R. Gruenwald
Flower Song.....G. Lange
Fifth Nocturne.....J. Leybach
Forget Me Nots.....H. Enclmann
Hand in Hand—Interlude...R. Gruenwald
Idle Moments—Idyl.....T. H. Rollinson
Intermezzo .....F. Mendelssohn
Intermezzo from "Naila".....Leo Delibec
Jewel Song from "Faust".....Ch. Gounod
Jolly Cadet, The.....J. F. Gilder
Just for the Fun of It.....W. F. Sudds
Leaflet, A.....R. Gruenwald
Lelia—Entr'Acte.....R. Gruenwald
Love Story, A.....Harry Pabst
Love's Caprice.....Max Heindl
Love's Confession.....M. Klemmer
Love's Confession.....S. E. Morris
Love's Message.....Ellis Brooks
Melodies in F.....A. Rubenstein
Moonlight Wanderings.....C. W. Bennet
Morning Dreams.....T. H. Rollinson
Nocturne .....F. Mendelssohn
Nocturne.....Geo. L. Tracy
On the Bridge of Sighs.....E. Cazaneuve
Passing Fancy, A.....T. H. Rollinson
Polka Caprice.....H. Perlet
Psyche.....Harry Pabst
Remembrance—Tone Picture,
J. S. Peckham
Remembrance—Serenade...W. H. Thomas
Ricordanze.....Alex. Haig
Rondo Joyeux.....J. D. Gilder
Roussean's Hym—Variations...Geo. Purdy
Royal Love.....E. Hasselmann
Sempre Giovine.....Ellis Brooks
Serenade.....M. Moszkowski
Sextet from "Lucia".....G. Donizetta
Spring Song.....F. Mendelssohn
Springtime—Novelette.....F. P. Atherton
Starlight—Entr'Acte.....J. Braham
Sub Rosa.....Harry Pabst
Sunshine.....Wm. Bendix
To Spring.....E. Grieg
Tattler, The.....D. W. Comins
Traumerei.....R. Schumann
Treasure Trove.....Ellis Brooks
Triumph of Art—Fackeltanz..Otto Langey
Under the Mistletoe—Polka Caprice,
R. Gruenwald
Under the Stars—Serenade..J. S. Peckham
Vesper Hym—Variations.....Geo. Purdy
Whispers.....F. M. Dean
Will o' the Wisp—Polka.....J. S. Cox
You May—Polka Caprice...R. Gruenwald

Overtures.

Aladdin.....T. H. Rollinson
Ballet Master, The.....R. Gruenwald
Bridal Feast, The.....R. Gruenwald
Castle Gate, The.....Rich. Schloppegrell
Comedy .....Rudiger
Comique.....J. Deissig
Comique.....Keler Bela
Comrades in Arms.....R. Gruenwald
Court Royal.....R. Gruenwald
Crusador, The.....T. H. Rollinson
Excelsior.....Otto Langey
Feast of Lanterns.....C. W. Bennet
Fortune's Favorite.....R. Gruenwald
From Childhood Days.....Rich. Ferber
Hungarian.....R. Gruenwald
Jack and Jill.....Ambroise Thomas
Lady Claire.....C. Kerssen
Little Italy.....R. Gruenwald
Love and Song.....J. S. Cox
Maid and Minstrel.....R. Gruenwald
Medora.....R. Gruenwald
Naied Queen, The.....T. H. Rollinson
Polichinello.....R. Gruenwald
Rose of Sicily.....R. Gruenwald
Secret Dispatch, The.....R. Gruenwald
Smuggler's Bride, The.....Carl Bohm
Soldier's Return, The.....R. Gruenwald
Spring's Awakening.....J. St. George
Thou Lovely Maid.....Rich. Ferber
Toreador, The.....Wm. Bondix
Two Benedicts.....R. Gruenwald
Arabian Divertissement.....E. Cazeneuve
Patrol of the Red, White and Blue,
T. H. Rollinson
Bubbles, Humoresque.....R. Gruenwald
The Gipsy Caravan Descriptive March,
Otto Langey
Bamboula—Negro Dance of Trinidad,
John Urich
Moonlight on the Hudson.....G. D. Wilson
The Whirling Dervishes...T. H. Rollinson
In the Seraglio.....E. Cazenouve
Russian Dance.....M. Glinka
Nekayah—Entr'Acte.....R. Gruenwald
Fantasia on "O Du Lieber Augustin,"
T. H. Rollinson
In Cairo, Oriental Patrol.....F. von Blon
March of the Nubians.....C. W. Bennet
Cuba Habenera.....G. C. Santistoban

Carl Fischer, Cooper Square, New York.

Elks March.....M. L. Lake
My Soldier Boy.....M. L. Lake
Mabell Charmante, Waltz..Chas. J. Roberts
Blue Monday, Fox Trot.....Harry Potter
Russian Life, Waltz.....S. Kats
Some Jazz, Fox Trot.....M. L. Lake
For Honor and for Home, March and One Step .....Jacques Perrin
Sons of Uncle Sam, March.....E. McCoy
Booster Rag.....M. L. Lake
Kiddies, Fox Trot.....F. W. Hager
Reverie.....Karl Rissland
The Mill—Characteristic.....Adolf Jensen
Romance from "King Manfred,"
Carl Reinecke
Romance from "Concerto No. 2,"
Henri Wieniawski

loration.....Felix Borowski
irtation Waltz—Intermezzo, E. Meyer-Helmund
termezzo.....A. Arensky
ve in April.....Christian Kriens
lse Poudree—Intermezzo, Valse Lente, Francis Popy
geunerweisen—Gipsy Airs, Sarasate-Roberts
e Broken Melody—Intermezzo, Auguste Van Biene
Bord D'un Ruisseau.Rene De Boisdeffre
ta—Spanish Dance.....E. Granados
unihild—Prelude to 3rd Act, Kistler-Roberts
Grace—Piece De Genre....Carl Bohm
vatina.....Carl Bohm
ronation—Grand March.Rich. Eilenberg
satschoque — Fantasy on a Cossack Dance .....A. S. Dargomijsky
tite Bijouterie Valse—Intermezzo, Bohm-Roberts
Deep Sea Romance.....M. L. Lake
urteen Fathoms Deep—An Undersea Tragedy .....M. L. Lake
uthern Rhapsody.....Lucius Hosmer
olution of Dixie—Fantasia...M. L. Lake

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m Fox Publishing Co., 340-346 The Arcade, Cleveland, Ohio.

arklets.....Walter E. Miles
eam of the Flowers.....Chas. Cohen
sket of Roses.....Fred G. Albers
Sunset.....R. B. Brewer
ncing Leaves.....Walter E. Miles
eanor.....Jessie L. Deppen
wl of Pansies.....Jules Reynard
lse Dansuese.....Walter E. Miles
n A'longin' Fo' You.....Jane Hathaway
ater Lillies.....Floyd J. St. Clair
Garden Dance.....G. Vargas
Poppyland.....Fred G. Albers
n Plaisir.....Lee S. Roberts
e Fleeting Hour.....Dorothy Lee
inty Daffodils.....Walter E. Miles
votte Piquante.....Wm. T. Pierson
ring Flowers.....J. Dellinger Wood
mmer Night.....Lee S. Roberts
gend of a Rose.....Jules Reynard
Japanese Sunset.....Jessie L. Deppen
nse Fantastique.....Jules Reynard
wilight Sketches..Frederick A. Williams
imiration.....Ralph C. Jackson
pid's Frolic.....Walter E. Miles
s.....Jules Reynard
yllis—Valse Caprice...Jessie L. Deppen
lips.....Walter E. Miles
the Mill Stream and Autumn Memories, Wilson G. Smith
e Chase and Wayside Flowers, Wilson G. Smith
mplicity.....Dorothy Lee
ly a Year Ago.....Fred G. Albers
Dreams.....Dorothy Lee
nset Land.....Ioane Kawelo
Thou My Guide.....J. Edgar Lowell
lse Fascination.....Frank H. Grey
l America, March.....J. S. Zamecnik
sten to This One-Step ..Mel B. Kaufman
mplicity, One-Step.....Dorothy Lee
troduce Me, Fox Trot..Mel B. Kaufman

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oger Graham, 143 N. Dearborn St., Chicago, Ill.

u Can't Bring Back Yesterday..May Hill
Tear, A Kiss, A Smile.....May Hill
t Our Battle Cry Be, "On to Berlin, Howard Steiner
e Undertaker's Blues—Fox Trot, Ray Lopez
e Stockyard's Blues—Fox Trot, James White
ring Back My Soldier Boy to Me, Frank Magine
wn on Bull Frog's Isle....James White
very Stable Blues, Alcide Nunez & Ray Lopez
ne D'Amour (Soul of Love), Frank E. Barry
lcartier—March & Two-Step, Frederick J. Pearsall
minion of Canada—March & Two-Step, May Hill

Valter Jacobs, 8 Bosworth St., Boston, Mass.

h Sin.....Walter Rolfe
llee Samee.....S. Gibson Cooke
g Ben.....Thos. S. Allen

Bumpty Bumps.....Lester W. Keith
Cabaret Capers.....Thos. S. Allen
Cane Rush.....Frank H. Grey
Cheops.....George L. Cobb
Chuck-A-Chuck.....Louis G. Castle
Country Dance.....Nat Brown
Good Goin'.....A. J. Weidt
Grey Eagle.....A. J. Weidt
Hong Kong Gong.....R. E. Hildreth
Kangaroo Kanter.....Arthur C. Morse
Kiddie Land.....A. J. Weidt
Knock-Knees.....George L. Cobb
Le Chic.....Arthur C. Morse
Looking 'Em Over.....Walter Rolfe
Lot o' Pep.....Thos. S. Allen
Mandarin.....Norman Leigh
Me Melican Man.....A. J. Weidt
Moonlight in Dixie.....Fred W. Clement
Mos-Kee-Toe.....A. J. Weidt
Omeomi.....Sammy Powers
Paprikana.....Leo Friedman
Reckless Rastus.....Chris. Smith
Rustic Dance.....Norman Leigh
Rye Reel.....George L. Lansing
See Dixie First.....George L. Cobb
Sing Ling Ting.....George L. Cobb
Stilt Dance.....Lester W. Keith
That Tangoing Turk.....George L. Cobb
Tipperary Twinkle.....George L. Cobb
When You Dream of Old New Hampshire, I Dream of Tennessee...George L. Cobb
Ylang Ylang.....Bert R. Anthony
Baboon Bounce.....George L. Cobb
Bantam Strut.....Arthur C. Morse
Darkey's Dream.....Geo. L. Lansing
Drowsy Dempsey.....Geo. L. Lansing
Four Little Pipers.....L. B. O'Connor
Frog Frolics.....R. F. Hildreth
Frangipani.....George L. Cobb
Fussin' Around.....W. C. Isel
Funnies' Trot.....Ernest Smith
Hey Rube.....Harry L. Alford
Hi Ho Hum.....Wm. C. Isel
Iroquois Fox Trot.....Louis G. Castle
Jag Rag.....Arthur C. Morse
Ken-Tuc-Kee.....A. J. Weidt
King Reynard.....Louis G. Castle
Lazy Luke.....Geo. J. Philpot
Powder and Perfume.....J. Frank Devine
Pussy Foot.....George L. Cobb
Rabbit's Foot.....George L. Cobb
Red Reynard.....Arthur C. Morse
Slim Pickin's.....Wm. C. Isel
Stop, Look and Listen.....Thos. S. Allen
That Sneaky Glide.....Arthur C. Morse
U-Te-Zer.....E. Mutchler
View Halloo.....Arthur C. Morse
Yip, Yip, Yip.....Wm. C. Isel
African Smile.....Paul Eno
Aggravation Rag.....George L. Cobb
Banana Split Rag.....A. M. Gifford
Darkies' Drill.....Agnes Melville
Dat Yam Rag.....A. M. Gifford
Dixie Twilight.....Chas. L. Johnson
Evolution Rag.....Thos. S. Allen
Fiddling Hank.....E. Mutchler
Happy Hayseed.....Walter Rolfe
Hoop-e-Kack.....Thos. S. Allen
Intoxication Rag.....Whidden and Conrad
Irma.....Arthur C. Morse
Kentucky Wedding Knot....A. W. Turner
Kidder.....Harry D. Bushnell
Laughing Sam.....Walter Rolfe
On Desert Sands.....Thos S. Allen
Orang-Outang.....Arthur C. Morse
Pickinanniny Pranks.....Dan. J. Sullivan
Procrastination Rag.....George L. Cobb
Ram Rod Rag.....Geo. A. Reeg
Rarity Rag.....Whidden and Conrad
Rhinoceros Rag.....Chas. A. Young
Rubber Plant Rag.....George L. Cobb
Russian Pony Rag.....Don Ramsay
Sandy River Rag.....Thos. S. Allen
Sissy Giggles.....Raymond Howe
Tarantula.....W. C. Powell
That Banjo Rag.....A. J. Weidt
That Hindu Rag.....George L. Cobb
Turkish Towel Rag.....Thos. S. Allen
Virginia Creeper.....Mae Davis
Zamparite.....M. L. Lake
Abeona.....Fred'k T. Trachan
Adalid.....R. B. Hall
Adamant.....E. E. Bagley
Aeolus.....Arthur C. Morse
Air King.....John H. Davies
Always Forward.....Jean Mussud
Ambassador.....E. E. Bagley
American Guild.....Myron A. Bickford
Arbitrator.....Theo. O. Taubert
Around the World.....Felice S. Iula
Assembly.....Paul Eno
Atlantic City Troop....Charles S. Walton
At the Wedding.....Charles A. Young
Aviator.....James M. Fulton
Babette.....Henry Kessler
Battle Royal.....Thos S. Allen
Battling Line.....Arthur C. Morse
Bean Club Musings.....Paul Eno
Behind the Hounds.....Thos. S. Allen
Belleclaire.....Henry Kessler
Belle of Montreal.....Fred W. Clement
Bird Man.....Whidden and Conrad
Black Mascot.....E. S. Williams
Blue Grass.....E. S. Williams
Bostonese.....E. E. Bagley
Bostonian.....W. D. Kenneth
Boys of the Militia....Victor G. Boehnlein
Brass Buttons.....George L. Cobb
Breakers.....John H. Bronson
Bucking Broncho.....Robert A. Hellard
Call to Arms.....Walter Rolfe
Captain Gooridge.....R. E. Hildreth
Captain in Command....Robert A. Hellard
Carroltonian.....Victor G. Boehnlein
Carronade.....Arthur C. Morse
Centurian.....W. A. Corey
Chorus Lady.....Audrey Kingsbury
Circus Maximus.....C. C. Samuels
City Lights.....Henry Kessler
Cloud-Chief.....J. Ernest Philie
Commander.....R. B. Hall
Conscription.....Thos. S. Allen
Convention City.....Thos. S. Allen
Coroebus.....Victor G. Boehnlein
Cowboy Capers.....Thos S. Allen
Cradle of Liberty.....Alfred E. Joy
Cross-Country.....H. Howard Cheney
Cross the Rockies.....Arthur C. Morse

Ross Jungnickel, 15 Whitehall St., New York.

Woodland Dreams, Waltz...E. Waldteufel
La Source Ballet—Suite No. 1, Leo Delibes
Kamenoi Ostrow .....A. Rubenstein
Reverie.....H. Vieuxtemps
Paraphrase, Long, Long Ago—Double Number, A.....F. W. Voight
Love Song—Double Number, 8..A. Flegier
Evening Devotion—Double Number, A, O. Koehler
Lamento—Double Number, B.Marie Gabriel
Prize Song from "Meistersinger," Wagner-Wilhelmj
Overture to the Opera "Ilka".F. Doppler
Evening Twilight—Double Number, A A. Hallen
Evening's Quietude—Double Number, B E. Kretshmer
Two Slavonic Dances.....A. Dvorak
Overture Comique.....Bela Kehler
On the Beautiful Hudson.....F. Hermann
Kol Nidrei .....Max Bruch
Bella Mazurka—Double Number, A, W. Waldteufel
King's Guard, Grand March—Double Number, B.....Rafael Leonard
Nocturne.....F. Doppler
Prelude, 5th Act to "King Manfred"—Double Number, A.....C. Reinecke
Pastel Menuet—Double Number, B, H. Paradis
Spanish Suite, "La Fete de Seveille," E. Tavan
La Source Ballet Suite No. II..Leo Delibes
Siegfried Paraphrase...Wagner-Welhelmj
Grand Fantasia "Faust".....C. Gounod
Canzonetta—Double Number, A, W. E. Heimendahl
Bagatelle—Double Number, B, W. E. Heimendahl
Valse Poudree—Intermezzo—Valse Lento, F. Popy
Entr' Act "Clarice".....W. E. Loud
Cavatina.....C. Bohm
Romance—Double Number, A, H. Wieniawski
Andante—Double Number, B, F. Mendelssohn
Adagio Pathetique.....B. Godard
Paraphrase, "The Mill in the Valley," F. W. Voight
Overture, "Le Roi l'a Dit".....Leo Delibes
Soirees de Vienne—Valse Caprice, F. Liszt Schubert
Overture, "The Carnival of Venice," A. Thomas
Rondo Capriccioso.....F. Mendelssohn
Nocturne, Op. 48, No. 1.....F. Chopin

Kendis-Brockman Music Co., Inc., 145 West 145th St., New York.

When the Last Rose of Summer Was in Bloom .....James Brockman
Come Out of the Kitchen Mary Ann', Bayha
O'Brien is Looking for You.....Bayha
Ephraham's Jazbo Band..James Brockman
Don't Forget Me.....James Brockman
I Broke My Mother's Heart All Over You, James Kendis
Why I Love You I Don't Know.Jack Smith

McCarthy & Fisher, 145 N. Dearborn St., Room 333, Chicago, Ill.

Night Time in Little Italy, Fisher & McCarthy
They Go Simply Wild Over Me, McCarthy & Fisher
Hello America, Hello, McCarthy & Fairman
Daniel in the Lion's Den, McCarthy & Fisher
Pull the Cork Out of Erin, McCarthy & Fisher
What Did You Do With the Love I Gave You?.....McCarthy & Fisher
When You Find There Is Someone Missing and the One You Love Is Gone, McCarthy & Fairman

McKinley Music Co., 119 N. Clark St., Chicago, Ill.

I'm a Real Kind Mama Lookin for a Lovin' Man.....Roger Graham
If You've Never Been in Dreamland You've Never Been in Love.....May Hill
I Ain't Got Nobody Much and Nobody Cares for Me, Roger Graham & Spencer Williams
Everybody Loves a Big Brass Band, May Hill
You Are the Image of Mother....May Hill
Sweet Cookie Mine.....Clarence Jones
Giddy Giddap, Go On, Go On....Jack Rose
The Dirty Dozen.....Clarence Jones
Paradise Blues.....Spencer Williams

Jos. Morris, Room 40, Grand Opera House Bldg., 119 N. Clark St.

America, Here's My Boy....Arthur Lange
Since They're Playing Hawaiian Tunes in Dixie.....Arthur Lange
From Me to Mandy Lee.....Arthur Lange
The Blue Bird Waltz.....Abe Ohlman
We're Going Over.....Arthur Lange
It's a Long Way Back to Mother's Knee, Arthur Lange
The Old Grey Mare.....Frank Panela
Come Back Home.....Alfred Solman
Good-Bye, That Means You..Arthur Lange
Beautiful Star of Heaven.....Drumheller
Where Memory Dwells.....Drumheller
My Old Home Town in Ireland, Alfred Solman
Before the World Began....Alfred Solman
I Know You.....Arthur Lange
When We Get There.....Alex Mar
There Is Something About You Makes Me Love You.....Arthur Lange
There's a Heart in Virginia for You, Arthur Lange
Let's All Do Something.....Arthur Lange
Oh, Jack, When Are You Coming Back? Arthur Lange
Tho I Am the First to Call You Sweetheart.....Arthur Lange
In the Sweet Long Ago.....Arthur Lange
Time Will Mend a Broken Heart, Bobby Lee
Nobody Else But You.....Arthur Lange
When Rosie Ricoola Do Da Hoola-Ma-Boola.....Arthur Lange
Whose Little Sweetheart Are You? Billy James
She's Everything a Girl Should Be, Arthur Lange
When Evening Shadows Fall, William Polla
That Girl of Mine.....Arthur Lange
Where the Yang-Tze-Ki-Ang Flows, Arthur Lange
Oh, You Naughty Little Girlie, Arthur Lange
Cheer up, the Sun Will Soon Be Shining, Arthur Lange
Just the Thought of Yesterday, Fred Seymour
Look Out for the Irish To-night, Arthur Lange
Say a Prayer for the Boys Out There, Alex Mar

Al. Piantadosi & Company, Inc., Astor Theatre Bldg., New York.

Send Me Away with a Smile
If You Had All the World and Its Gold
Someone Is Waiting for You

The composers of songs published by this firm, which are non-taxable, are: Al. Piantadosi, Jack Yellen, Bartley Costello, Allan Flynn, Jack Glogau and Harry Edelheit.

George Rosey Publishing Co., 24 East 21st St., New York.

March, "Military Tactics"...George Rosey
Savannah, One-Step.....George Rosey
Valse Divine.....George Rosey

Will Rossiter, 71 W. Randolph St., Chicago, Ill.

We Don't Know Where We're Going, but We're on Our Way.....W. R. Williams
Story-Book Ball....Montgomery & Perry
The Girl You Can't Forget.W. R. Williams
Why Keep Me Waiting So Long, Tony Jackson
America Today, March, Herbert Moore and W. R. Williams
In My Dreams of Waikiki.....Bob Brown
The Jazz Dance.....Benton Overstreet
Somewhere, Somewhere in France, Dunham & Brooks
I Hear the Land of Bohemia Calling Me, Newton Alexander
Back to Alabama in the Spring, Coffman & Palmer
My Hula Hula Lou.....Buster Santos
Dorothy Jardon, Waltz.....Billy Gaston
Dorothy Jardon, Novelette....Roy Barton
We'll Have to Do it Again.Herbert O'Mara
Jelly Roll Blue.....Fred Morton
Chicken Walk.....Tom Brown
Bull Frog Blues...Tom Brown & Shrigley
That Moaning Saxophone Rag, Tom Brown & Harry Cook
A Bunch of Blues.....Kelly & Wyer
The Ghost Breaker, March and Two-Step.....Jack Glogau & Sidney Falke
King Sol, March and Two-Step, Jack Glogau

G. Schirmer, 3 East 43d St., New York.

Les Idoles—Idols of the Heart—Valse, Gabriel Allier
Little Song.....A. D'Ambrosio
Incidental Motion Picture Music, J. E. Andino
Intermezzo.....A. Arensky
Chiffonette.....F. P. Atherton
Andante, from the Italian Concerto, J. S. Bach
Arioso.....J. S. Bach
Concerto in G Minor.....J. S. Bach
Ideal—Boston Waltz.....Jose Balart
A Love Song.....Homer N. Bartlett
The Creolo Tango.....Aleardo Battisti
Gavotte—Intermezzo from the String—Quartet.....A. Bazzini
Andante from Symphony I, L. Van Beethoven
Minuetto from the Pianoforte Sonata, Op. 49, No. 2.....L. Van Beethoven
Premier Amour.....Andre Benoist
Joaquina—Tango Argentino, J. Bergamino
L'Arlesienne Suite No. 1 and No. 2, Georges Bizet
Free and Easy Polka....Rudolphe Berger
Happy-Go-Lucky—Quickstep, Rudolphe Berger
Philopoena—Viennese Waltz, Rudolphe Berger
Chanson Bohemienne—Intermezzo Waltz, J. B. Boldi
Norwegian Folk Song.....Gaston Borch
Christmas Dreams, Waltz.....Ch. Bach
Concert Overture.....Ch. Bach
Ein Maerchen.....Ch. Bach
Flowret for Everybody.....Ch. Bach
Jubilee Overture.....Ch. Bach
Schauspiel Overture.....Ch. Bach
Awakening of Spring.....C. E. Bach
Grace and Beauty Gavotte.....W. Morse
Bohemian Girl Opera.....W. Balfe
Adelaide .....L. Beethoven
Coriolan Overture.....L. Beethoven
Danse Antique.....L. Beethoven
Egmont Overture.....L. Beethov
Fidelio Overture.....L. Beethov
Leonore Overture.....L. Beethov
Menuet No. 2 in G.....L. Beethov
Moonlight Sonata.....L. Beethov
Pathetic (On the death of a Hero) Funeral March .....L. Beethov
Carmen Opera.....G. Biz
Serenade D'Amour.....F. V. Bl
Whispering Flowers.....F. V. Bl
Nature's Adoration.....Ellis Broo
LaSource Ballet.....Leo Delib
Gavotte-Intermezzo—From "String-Quartet".....A. Bazz
Minuette—From the pianoforte "Sonata. L. Van Beethov
Berceuse.....G. Karagn
Idilio.....Theodore La
Arabian Night.....A. Mildenbe
Three Cuban Dances....Ignazio Cervant
Nocturne.....G. Karagn
Barcarolle: Over the Waters..H. Hofma
Air de Ballet.....G. Hi
Visions—Reverie.....P. Tschaikowsk
Cradle Song.....H. Kjeru
Northern Serenade.....O. Ols
Krakowiak—Polish Dance..R. Statkows
American Festival Overture, Anton Hegn
Nocturne.....I. Kryzanows
Serenade.....L. Zerkow
Swedish Processional March, X. Scharwen
Japanese Reverie.....Homer N. Bartle
Suite: From the South.....J. L. Nico
Adagio Cantabile.....Richard Straus
Waltz from the Ballet "Dornroschen," P. Tschaikowsk
A Polish Dance Theme, Phillip Schwarenk
Slavic Dance.....A. Dvora
Three Songs from Eliland..A. Von Fiel
March of the Dwarfs.....Edvard Grie
A Love Song.....Homer N. Bartle
Air de Ballet.....C. Chamina
Borceuse.....A. Iljinsk
The Lady Picking Mulberries..E. S. Kelle
Poetical Scenes ("Scenes Poetiques") B. Goda
Allegretto from the "Violin Sonato No. Edvard Grie
A la Hongroise.....Xaver Scharwenk
In the Tavern.....Adolf Jense
Romance in F.....P. Tschaikowsk
Canzonetta.....A. D'Ambros
Gavotte from the Opera "Iphigenie en Aulide".....C. W. Von Gluc
Menuet from the Opera "Bernice," G. F. Hand
Serenade.....G. Karagno
Tarantella.....Carl Boh
Polonaise from the Opera "Eugene Onegin P. Tschaikowsk
Canzonetta.....J. L. Nico
Mercedes.....Enrique Mi
Menuetto all' Antico.....G. Karagno
From Italy—A Selection of Italian Fol Songs.....Otto Lange
Serenade.....C. Chaminad
Cuban Dance No. 4.....Ignazio Cervant
Le Retour.....G. Biz
L'Automne "Bacchanale from the Seasons A. Glazounov
Vanity Caprice.....R. C. Jackso
Suite: Valse Gracieuse—Souvenir—Gipsy Dance.....Edward Germa
Canzonetta.....B. Godar
A Ball Scene.....J. L. Nicod
Serenade.....A. Rubenstei
Morris Dance—From the New York Pageant Music.....T. Tertius Nobl
Song of the Boatmen of the Volga, A. Cad
Cossack Lullaby.....J. Jirane
Moszkowskiana—From the Works of Moritz Moszkowski.....Otto Lange
Pizzicato Bluetto.....Theodore Lac
Norwegian Suite: Peasants' Dance—Eventide—Rhapsodie.....Ludwig Schytt
Hungarian Dance.....H. Hofman
Celtic Dance.....F. F. Bullar
Serenata.....A. Cajan
Passepied.....L. Delibe
Serenata Napoletana.....G. Sgambat
Funeral March (Burlesque)—From "Pierrot Macabre".....P. Lanciar
Danse Orientale.....G. Lubomirsk
Serenade Espagnole.....G. Biz
Intermezzo Pittoresque.....J. Kocia
The Emerald Isle—A Selection of Irish Melodies.....Otto Lange

arch and Procession of Bacchus "Ballet Slyvia".....Leo Delibes
mance.....Anton Rubinstein
nuet.....Franz Schubert
renade.....Arthur Kautzenbach
tite Serenade.....M. W. Horton
la Cubana and March Militaire, E. Granodos

ve Modern Songs:
Elegie .....Massonet
Wiegenlied .....Brahms
Nur Wer Die Sehnsucht Kennt, Tschaikowsky
Mandoline .....Debussy
I Love Thee .....Grieg
abian Serenade.....Otto Langey
editation.....G. Drumm
titebbijouterie.....C. Bohm
mille Bacchanale from "Samson and Delilah".....Saint-Saens
om the Highlands—A Selection of Scotch Melodies.....Otto Langey
sical Gems from Tschaikowsky, Otto Langey
mance.....G. Karagnoff
termezzo: Yester-love.....Gaston Borch
rwegian Folk-song.....Gaston Borch
ngs from Shakespeare's Time—A Selection of Old English Melodies, Gaston Borch
vo Sketches—1. Serenade; 2. Romance, H. Frommel
Old Love Story.....Paolo Conte
agnuola.....Irenee Berge
ree Lyric Pieces—1. French Serenade; 2. Folk-dance; 3. Butterfly, Edvard Grieg
ieu.....G. Karagnoff
quetterie.....H. A. Matthews
ientale.....Cesar Cui
ringtime Waltz—Intermezzo, George Drumm

Three Songs: (1) In Summer Fields, (2) Faithfulness, (3) The Vain Suit, Johannes Brahms
Air de Ballet.....Gaston Borch
Three Lyric Pieces: (1) Waltz, (2) Elegie, (3) Homewards.....Edward Grieg
Festival Dance, Valse of the Hours and Czardas from Ballet "Coppelia," Leo Delibes
Ballet Egyptien.....A. Luigini
Prelude Op. 28, Nos. 6 and 7....F. Chopin
Nocturne Op. 15, No. 2.....F. Chopin
Humorseke.....A. Dvorak
Vecchio Minuetto.....G. Sgambati
Danse Bretonne.....C. M. Wider
Gitanilla, Suite.....P. Lacombe
Coquette .....A. Arensky
Madrigale and Valse Lente...A. Wormser
Scenes from an imaginary ballet, S. Coleridge-Taylor
Allegro con Grazia from "Symphonie Pathetique" .....P. I. Tschaikowsky
Scene de Ballet from "Le Pavillion d'Armide" .....N. Tscherepnine
Two Hungarian Dances, Nos. 1 and 3, J. Brahms
Espana Rhapsodie.....E. Chabrier
College Life Selection of American Student Songs .....Gustav Hinrichs
Cosatcheque.....A. S. Dargomijsky
Marche Joycuse.....E. Chabrier
Cortege du Serdare from "Caucasian Sketches" .....M. Ippolitow-Iwanow
Prelude.....Armas Jarnefelt
Aria from Sonata in F sharp minor, Robert Schumann
Hungarian Rhapsodie.....Franz Liszt
Serenade.....Henry Ern
Gypsy Songs.....A. Dvorak
La Lisonjera.....Cecile Chaminade
Adagio Pathetique.....B. Godard
Intermezzo.....A. Arensky

Scarf Dance.....Cecile Chaminade
Hungarian Fantasia.....Armand Vecsey
L'Arlesiene Suite, No. 1.....Georges Bizet
Three Oriental Sketches: (1) Among the Arabs, (2) In a Chinese Tea Room, (3) Persian March .....Otto Langey
Souvenir - Serenade - Pensee - Lyrique - Menuet Rococo.....Henry H. Goehl
Prelude to Act II of the Opera "Cyrano," Walter Damrosch
Polonaise from the Opera "Eugene Onegin" .....P. Tschaikowsy
Ballet Music from the Opera "Faust," C. Gounod
Intermezze from the Opera "Goyescas," E. Granados
American Festival Overture...A. Hegner
Overture to the Opera "Il Guarany," A. G. Gomez
Overture to the Opera "Mireille," C. F. Gounod
Andante from the "First Symphony," L. Van Beethoven
Mozart Menuetto from "Symphony in G Minor" .....G. F. Mozart
First Movement from the "Military Symphony".....Josef Haydn
Menuet from the Symphony in E Flat, G. F. Mozart
Allegretto from the "Seventh Symphony," L. Van Beethoven
Selection from Elijah..Felix Mendelssohn
Selection from "The Messiah".G. F. Handel

Stone and Thompson, 145 N. Clark St., Chicago, Ill.

Good-Bye My Pretty Baby, Walter Hirsch & Howard Stiner
Good-Night but Not Good-Bye, Walter Hirsch & Howard Stiner
Down on the Yiddisha Farm, Walter Hirsch & Howard Stiner

Sidney Garrett

A New Power in the Motion Picture Field Has Been Elected President of the Brockliss Concern.

SIDNEY GARRETT, who, at the age of thirty-four finds himself president of the film exporting business of J. Frank Brockliss, Inc., of 729 Seventh Avenue, New York, belongs to the new, the youthful and the aggressive school of film executives, upon whom the industry in this country must rest its hopes of future expansion and success. Born in England, Mr. Garrett had considerable commercial experience in London, and five years ago at Montreal, in Canada, he was identified with several big industrial undertakings.

Sidney Garrett.

Restless, energetic, enterprising and looking for even bigger worlds to conquer, Mr. Garrett, in 1916, went to New York and broke into the film game by buying pictures for foreign markets. About the same time Mr. Brockliss established an American branch of his world-wide film distributing business, and early this spring the two operators joined forces. Mr. Brockliss has since returned to England, leaving Mr. Garrett here as president of the American branch of the great business, of which he is in sole control.

Mr. Garrett has personally handled such big film deals or abroad as "Intolerance," "The Deemster," "The Barrier," "The Mormon Maid," "Billy West Comedies," "For the Freedom of the World" and very many others. He buys pictures for England, France, Italy, the Balkans, China, Japan, for South America—for all the world, outside the United States, that isn't fighting, in fact.

He is a very good judge of the commercial value of motion pictures, and in addition to his position as president of J. Frank Brockliss, Inc., holds several positions as personal representative for foreign buyers.

In considerably less than a year Mr. Garrett, who is very popular with all who meet him, has established himself as a force to be reckoned with in the American film business. With youth and energy and, above all, a flawless integrity as his assets he should rise to a pre-eminent position in the fifth largest industry in America.

Mr. Garrett has large plans for the future, which, when matured, will be made public. He is optimistic in regard to the motion picture business, which, in his opinion, has yet to attract the best commercial and artistic minds in every community. 'Good business methods" is his slogan in the picture field. It is the application of them which has led Mr. Garrett to his present success.

VACHEL LINDSAY'S LATEST.

Motion picture enthusiasts who remember Vachel Lindsay's luminous book on The Art of Photoplay will be interested in his newest volume of verse just issued from the press of Macmillan, under the title of "The Chinese Nightingale." The title alludes to the first section of the book which offers the poem of the same title which won the Levinson prize in 1915. Of purely photoplay verse there are but two examples; the well known epitaph to John Bunny and a tribute to Mae Marsh, but his poems on the war are of timely interest, and there is included several examples of his poem-games which may presently lead to poem-plays on the screen that will differ from the old time visualization of well remembered poems. The volume will be read with interest by all who love poetry, and it will appeal with nearly equal force to those who like emotional appeal and sound sense. Lindsay's poetry is written for all people, and not merely for the lovers of poetry, and the current volume lists some of his best known efforts along with new work that presently will become better known.

PATHE CLUB ELECTS OFFICERS.

The annual election of officers of the Pathe Club was held on Saturday, Oct. 13th. J. A. Berst was re-elected president, Paul Brunet, vice-president and J. W. Kyle, secretary. J. Egan was elected treasurer. M. Ramirez Torres, P. A. Parsons, L. E. Franconi and M. W. Davidson were re-elected to the board of governors. A. Gini is the new member to be elected.

The treasurer's report showed the finances of the club to be in an enviable shape with a large surplus in the bank. It is planned to secure a club house within the near future, and a committee was appointed by President Berst to look up desirable quarters.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Red Cross Films at Exposition

American Red Cross Exhibit at Recent Electrical Exposition Includes Film Demonstration of Work of Organization.

AT THE Electrical Exposition held at Grand Central Palace, New York City, October 10 to 20, the Red Cross exhibit was not only one of the most attractive there, but gave answer to a question often raised as to whether any moving pictures have been made which thoroughly exploit the Red Cross work. In a projection room of considerable seating capacity arranged on the third floor of the building which, by the way, was given up entirely to the Red Cross exhibit, a number of reels of films of this nature were shown. One of the pictures, recently made, showed the new Red Cross building at Washington, D. C., the U. S. Army and Navy Hospital, also at Washington, and prominent members of the organization. This picture also includes interesting illustrations of the work of the Red Cross in the Army, the Navy, the Police Department, and at the mines. With regard to the latter we learn that the Red Cross organization sees to it that all first aid appliances are close at hand in case of fire or other accident. The demonstration on this side of the subject is unusually interesting. Then there is the naval hospital corps landing and setting up one of its hospital tents for duty on land. Here we see their methods of dealing with the sick and wounded, and the manner in which they make their way about the battle field under fire, gathering up the wounded. Methods of carrying the wounded when the stretcher is not available are also shown. One of the most interesting things in the picture shows members of the life saving corps giving practical demonstrations of the various ways of handling a drowning man in swimming ashore with him. In this demonstration a little girl of five years, said to be the youngest life saver in the world, is seen to swim successfully through the water taking with her a two hundred pound man by means of the head grip.

Another film well suited to patriotic purposes was exhibited through courtesy of the Wharton Bros., Inc., Ithaca, N. Y. This was entitled "The Episode," and advanced a strong argument for contributing to the Red Cross Fund. Its big scene represented a battlefield where for lack of necessities with which to operate men suffer and die. A double exposure shows a Red Cross nurse walking over the battlefield, and covering her face in anguish at the appeals for help which she is unable to give.

An excellent but lengthy illustration of the recent Red Cross parade in New York City was also shown along with pictures of the arrival of the first American contingent at Queenstown.

Information regarding the procuring of these or other Red Cross films can be had from Mr. Evan Evans, director of the Red Cross Motion Picture Bureau, 71 West 23rd Street, New York City.

"THE HIGH COST O' HURRY."

Katherine F. Carter Produces Two-Part Safety First Film of Excellent Quality.

THE NECESSITY for conservation of the human race which present conditions have brought us to realize adds unusual value and importance to the new two-part "Safety First" film recently produced by Katherine F. Carter, of 220 West 42nd street, New York City. Mrs. Carter has long been honorably connected with the educational end of the business, and a production made under her guidance should hold particular interest.

"The High Cost of Hurry" advances a very sensible argument, namely, that accidents never merely happen—they are caused. The picture has a slight story running through it which every step of the way demonstrates the significance of the title. A family named Hurryup and a young man named Hugo Slow are the prime movers in the story. The Hurryups, always in a hurry as the name would indicate, are ever meeting disaster as a result of their too rapid methods; while the young lady of the family with whom Hugo Slow afterwards falls in love exhibits carelessness which results in several accidents and near accidents. For instance, she turns the gas on at the gas range, and then goes to hunt a match; the result of applying the lighted match to the gas which has accumulated under a vessel left sitting over the gas ring is of course an explosion. She is also guilty of getting out of a street car backward, and without looking, and is seriously injured by an automobile. Mr. Hurryup, rising late in the morning, rushes to secure a position which his nervous excitement caused through too much hurry prevents him from getting.

There are also scenes photographed in a large electrical plant where we see an accident happen when one of the men enters a live cabinet forgetting that the current in this particular cabinet has not been turned off, and is seriously burned as well as being otherwise injured for his pains. The picture also contains a remarkably realistic street car accident due to carelessness of the motorman. And in fact all of the accidents which are seen to happen in the picture are very convincing.

This picture, as before stated in these columns, has been adopted by the Public Service Corporation of New Jersey, and it is expected that owing to its useful teachings it will be widely exhibited in the schools.

Interesting Educationals

Three Industrial Subjects, Two Topical, Two Zoological, Two Scenic, One Art, and One Scientific Subject.

Reviewed by Margaret I. MacDonald.

"Doing Their Bit" (Pathe).

A PORTION of what the women of our country are doing to help win the war is demonstrated in this picture which the Pathe Exchange, Inc., is presenting on its regular program. Views taken in one of the largest American munition plants show women employed in the manufacture of bullets, shells and other munitions, illustrating the subject fully.

"Building Our Wooden Fleet" (Mutual-Gaumont).

In Reel Life No. 79 will be found a series of interesting and instructive views showing how the South conducts the work of building ships. Inspiring scenes in the yellow pine forests show the felling of the great trees and the transporting of them to the mills where they are shorn of their bark and then sawed into slabs and beams. Then there is the actual building of the ship which when finished contains 1,500,000 feet of lumber or forty-two car loads. The making of the hull for which the lumber is steamed for a period of forty minutes to give it the flexibility necessary to bending it into shape for the hull, is interesting.

"Important Industries of Argentina" (Mutual-Gaumont).

A glimpse into one of the busiest and most important from an industrial point of view of all the countries of the world, Argentina, can be had in Reel Life No. 79. Here we see first the grain elevator and flour mills of Buenos Aires and the workmen unloading wheat at the mills. Then there is the flour mill on the Rio Plate where we are shown the interior with the machinery in action. This illustration of the manufacture of flour is not, however, detailed. Another of the important industries of Argentina is the cattle industry, which is quite well illustrated, showing the unloading of cattle at the stock yards, the washing of hogs, the dressed meat department, and also the canning department. The arrival of a shipment of hides from the Pampas is also interesting.

"Food for the Front" (Universal).

A new-style automobile field kitchen is demonstrated in Screen Magazine No. 45. The new contrivance carries a complete steam kitchen unit which is practically the same

as that found in a large hotel. There is a giant soup kettle from which soup can be furnished for from 1,500 to 2,000 men in a very few minutes. It is said that two cooks can do the work of forty men under this system, and that one unit replaces twenty company kitchen units with forty horses and seventy men. The truck also carries its own supply of filtered water. This is an interesting and well-illustrated subject.

"Dining on Wheels" (Mutual-Gaumont).

The manner in which the kitchen and dining room of a railroad train are arranged and manipulated is shown in Reel Life No. 78. Every detail in connection with the commissary department and the service given to the patrons of the dining room are nicely illustrated.

"The Smaller Monkeys" (Educational-Ditmars).

Another of the Living Book of Nature series by Raymond L. Ditmars acquaints us with the smaller monkeys, commencing with that queer little creature known as the marmoset. Apparently much disturbed at the presence of the camera, it gingerly munches at a banana held in the keeper's hand. Then there is the Spider monkey and the Brazilian owl monkey, exhibiting their chief characteristics for the benefit of the spectator; and also the South American Saki and the Wooly Monkey. The spotted nose monkey of Africa and the gibbon of Sumatra, are also interesting members of the family.

"The Rocky Mountain Jay" (Mutual-Gaumont).

A peep into the Rocky Mountains with their queer little feathered inhabitant the Rocky Mountain Jay is given us in the 79th release of Reel Life. Here we see this bold bird coming to the frying pan of the traveller and stealing bits of bacon found there. The picture tells us that this bird lays its eggs often as early in the season as February, and that but for the fact that it has an abnormal appetite which causes it to brave even the greatest danger in search of food, it would be a difficult matter for the hunter to find its eggs. Some beautiful views of the Rockies are included in the picture.

"In a Corner of the Moravan, L'Yvonne, France" (Pathe).

One of the most beautiful of colored scenics will be found in this picture which includes views in and about the town of St. Pere and the village of Asquins on the river Cure. The scenes in this picture are not only well photographed, but quaint, picturesque and altogether lovely. A shepherd bringing his flock home at the close of the day vies with paintings of this subject which we have seen.

"On Adirondack Trails" (Paramount-Bray).

A beautiful scenic and sport subject, in which we see how the city folk who choose to winter in the clear crisp air of the Adirondacks spend their time. Here they hunt the deer among the fragrant pines, or fish through the ice. Then there is skiing and snow-shoeing and other winter sports to be indulged in. There are scenes of rare beauty in this series of views presented in the Pictograph.

"Jewelry and Personality" (Paramount-Bray).

An interesting subject illustrated in Pictograph No. 91 reminds us that there is a more modern way of selecting articles of jewelry than that of choosing from the trays in the show case of a jewelry establishment. The picture takes us to the artistic headquarters of Miss Madeleine Pecke down Washington Square way, in New York City, when we discover that Miss Pecke's business is to fit jewelry to our personalities. We see her dealing with a customer who has brought her the very important question of what her bethrothal ring should be. Strange to say, she shows her no selection of rings from which to choose, but takes her aside to a comfortable spot by the window and chats with her and in the meantime studies her personality. At a later date the customer calls again and is shown a design of the ring. The most interesting part, however, is the working of the platinum band by Miss Pecke herself, the cutting of the filigree work, and the setting of the gems.

"New York's New Waterworks" (Universal).

In the 45th issue of the Screen Magazine will be found some interesting views taken in connection with New York's new waterworks. Scenes at the headwaters of the Catskill aqueduct give an idea of the immensity of the scheme. These include the great Ashokan reservoir, and the Olive Bridge Dam at Ashokan. Then there are the ten concrete bridges which have been built to serve the 900-mile watershed. The purifying of the water by means of two giant aerators, the largest fountains in the world, which throw 500,000,000 gallons of water into the air each day from their 3,600 nozzles, freshening and oxygenating it for its three-day underground journey to the city.

Yosemite

Educational Films Corporation of America Purchases Remarkably Fine Views of Yosemite.

A SERIES of views photographed in the Yosemite valley and purchased recently by the Educational Films Corporation of America can scarcely be surpassed as an illustration of what this beauty spot of Western America really is.

The picture opens with a suggestion of changing moods of nature as described by the sky. Here also we learn of the beautiful woodlands of the valley, and of the giant trees that are to be seen there. Then we are introduced by means of the most exquisite photography to the lovely waterfalls of Yosemite, including the Sillouette Falls, the Bridal Veil Falls, the Waterwheel Falls, the Nevada Falls, the El Capitan Falls, and the Vernal Falls. The Zigzag Trail is an enticing sight, and interesting also is Overhanging Rock at Glacier Point.

This picture will be much enjoyed by all who view it, one of its delights being the real live squirrels that cavort about the subtitles between scenes.

Minneapolis Pastor Talks

Rev. Francis Feely Tells of Five Years' Experience as Exhibitor of Films for his Parish.

A RECENT interesting visitor at the office of the Moving Picture World was the Rev. Francis Feely, O. P., of the Holy Rosary Church, Minneapolis, Minn. During a chat with the writer Father Feely told how for the past five years he had held moving picture entertainments in the Holy Rosary School with himself as projection expert. His program usually contains five reels of film consisting when possible of a three-reel feature, an interesting educational subject of some kind, and a clean comedy, making in all about an hour and a half's entertainment. This, he states, is as long as any child's interest can be held comfortably; and in fact, his personal opinion is that the same applies to the adult.

The school auditorium where these entertainments are held on Friday afternoons for the children and Friday evenings for the parents, seats about 300. In choosing Fridays for his purpose Father Feely aims at conflicting as little as possible with the regular moving picture houses, this being their poorest night. Nor does he advertise further than the placing of a notice in the church and school when the program is expected to have some particularly attractive feature. The children who are able to pay are admitted at five cents each, while those who are known to be unable to contribute are admitted without question. The funds from these entertainments are used to further their continuance as well as for other necessities.

Being in close touch with the large number of exchanges which are to be found in Minneapolis, Father Feely's experience in the securing of pictures is less complicated than that of others farther removed from an exchange center. He has formed the wise habit of waiting his chance for films which he especially desires to have. For instance, after waiting for "The Battle of Gettysburg" for nearly two months he discovered one day that it would be available between the hours of four and six in the afternoon. He promptly took advantage of the opportunity, carried the film to the school, showed it to the children, and had it back at the exchange in time for its next engagement. Frequently he has had to avail himself of a certain film on a Sunday afternoon.

Father Feely tells us that he has kept a complete file of the Moving Picture World for the past four years, and that one of his weekly duties consists of reading over the reviews and comments in search of suitable material for his programs. On these reviews and comments he has relied for these four years, and only on one or two occasions, he states, has he been in any way dissatisfied. It is an interesting fact that the three or four other churches of his denomination in Minneapolis are giving similar weekly exhibitions, following in every particular the example which he has set them, and also relying on him for guidance in the choosing of their programs.

The wisdom of being practical is a lesson which can be

learned from Father Feely's method of doing things. He has used both the Simplex and the Motiograph machines, and in each instance when purchasing the machine he has gone into the factory and studied its mechanism, and is able to repair as well as to operate it. Previous to exhibiting pictures in the first place he paid careful attention to the methods of projection in the theaters for the purpose of emulating what he saw or avoiding, if possible, faulty projection when he should come to try his hand at it. His special purpose in projecting the pictures himself was to give his audience confidence; or, in other words, to eliminate fear of disaster such as fire, which occurred more frequently in the early days.

Father Feely works quietly, but effectively. The fact that he has remained true to the screen, persistently making use of it for the entertainment and benefit of his parish in spite of obstacles, is a tribute, not only to the film, but to the faith of the man.

News from the Field Educational

Pictures are Proving Their Value in Aiding Government—Also Helping Forward the Work of Institutional Development.

By Rev. W. H. Jackson.

A REVIEW of the field of moving picture progress is from time to time most valuable. Despite the now well known fact that the moving picture has become a national as well as an individual necessity, there arises the new truth that it has become one of the most helpful and needed instruments of the age. It is now impossible to continue any scholastic, industrial, social, or even Governmental work, of any branch or kind without the aid of the moving picture. As with many other industries and arts the war is bringing the best of everything to the front, besides perfecting everything that is worth while, the moving picture is not escaping these beneficial experiences, and is giving the world the benefit of them.

Patriotism, Liberty, Humanity.

There is no power in the world today that is helping the true cause of the ideal nationalism better than the moving pictures, every theater and picture house or any place where pictures are now shown is always devoting the idea of the hour to its highest standard. This is causing the use of inspiring pictures, it is now well known that pictures which have the least dejecting influences in them are not timely; their sentiment is only timely in the day of peace, in the hour of conflict inspirational and heroic themes are in demand. The Star Spangled Banner, a new three-reel subject from the K. E. S. E., is particularly appropriate, also a reissue of "The Heart of a Hero" (Nathan Hale) World Film Co., may be mentioned as types of pictures that are successful in places where the latest productions cannot be immediately obtained. In a word pictures that are patriotic, that breathe the cause of liberty and humanity are in demand.

Sociologically.

The production of "The Public Defender," by Harry Raver has marked a great and distinct advance in a most timely manner. Ravings of a certain type of socialists have been much silenced by the genuine efforts of leaders of sociological thought, who been called upon by recent events to take positions of authority in the questions of the day. At this opportune moment the moving pictures become the instrument of putting before the world in concrete form a solution of one of the greatest evils of the day. The idea that persecution rather than prosecution has been too long burdening the mind of a great class of the less fortunate members of large communities. The admirable suggestions of The Public Defender so thoroughly worked out by this picture promises a day of relief if not deliverance for many that were oppressed. The views of Dr. Frank Crane, the eminent writer, are worthy of repetition here: "If we have a public prosecutor, why not a public defender? It is as much the business of the state to protect the innocent as to punish the guilty." This picture will without doubt blaze the way for great and lasting reforms; all who use this picture will be hastening that day.

Conquest Pictures.

Under the title of "Conquest Pictures," the Kleine system is now issuing a series of pictures arranged in sets readily adaptable for institutional work or where a private entertainment is sought, for nothing can better fill the occasion than these well balanced programs. It is worthy of notice here that there is a decided growth of private moving picture entertainments, wealthy people are either equipping their own places, or if a community house is near by, they hire it for their own guests. To such, and for people who have not the power to select a proper program, the Conquest series is of inestimable value. The make up of the program may be briefly described as instructively entertaining free from the slightest taint of anything vulgar either in subject, title, or sub-title; they consist of drama, topics, the arts and finely selected comedy, the writer has not yet seen one series which could cause unfavorable comment from the most fastidious; perhaps much of this may be due to the educated oversight of Mrs. Dessez, who is helping the Kleine Co. with this special class of work, than whom there is no one more fitted.

At the Strand

Recent Educationals Exhibited at the Strand Theatre Include the Story of Thomas Edison's Life.

The General Electric Company are credited with the production recently exhibited at the Strand theatre covering important incidents in the life of Thomas Edison. The title of the picture is "The Benefactor." It represents him as a child establishing a laboratory in the cellar of his home, and impresses on us the studious character exhibited by Thomas Edison even as a boy. Then we see him selling papers aboard a train, and later with his own printing machine installed in the baggage car, he printed a small newspaper for circulation among the passengers, acquainting them with the most important things by way of comfort and convenience to be found in the towns passed along the road. Finally the man Edison is introduced as the originator of many of the most wonderful inventions of our time.

A beautiful colored scenic presented by the Pathe Exchange, Inc., on the same reel with "Our Game Birds" was "A Corner of the Moravan, L'Yonne, France." This series of views in color are unusually beautiful. The bird study was also in color. The management of the Strand theater is to be congratulated upon the exceptional quality of these pictures.

Rialto's Educationals

"The Fading of Local Color" From the Educational Films Corporation of America, and a Beautiful Pathe Scenic Included in the Program.

THE week of October 14 found the Rialto well supplied with interesting and entertaining material in an educational way. The educational feature of the program was one of the Robert C. Bruce series from the Educational Films Corporation of America, entitled "The Fading of Local Color." The significance of the title is that after covering miles of desert land with his big boss, Thadeus Tinklebottom, "Local Color," a negro boy, falls asleep on a "warm rock" 10,000 feet above sea level and fades out with the close of the picture. In his auto Thadeus traverses for our benefit portions of New Mexico and Arizona, rising higher and higher on strange and winding roads. One of the interesting points which he touches is Meteor crater which is supposed to have been scooped out by a falling meteor in ages past. Strange mud hills of interesting origin are also to be seen in this vicinity. The picture pleases and is rife with comic incidents pertaining to the automobile and its party.

Some exquisite scenes in the Reviera were presented by the Pathe Exchange, Inc., beautifully colored and well photographed.

JUST ISSUED

Our second list of EDUCATIONAL and SELECTED FILMS covering releases from January 1st to June 30th, 1917. A handy reference list for managers and others in selecting programs for children's matinees. A few of the first list containing film releases of last six months of 1916 still on hand. Twenty cents for each list, postage paid.

MOVING PICTURE WORLD
17 Madison Avenue :: :: :: New York

Advertising for Exhibitors

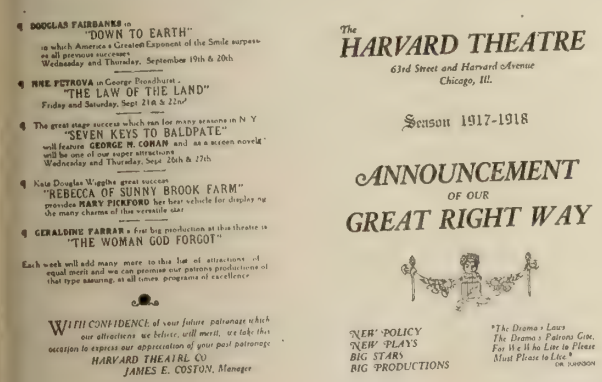
Conducted by EPES WINTHROP SARGENT

The Tribune Is Right.

LATELY in commenting on an advertising criticism in the New York *Tribune*, we told that a program publisher said to us that he ran a certain questionable advertisement because the *Tribune* also ran it. The *Tribune* has called our attention to their inability to discover the advertisement in question in their columns, and our informant adds that probably it was another publication which he had in mind, and which also censors its advertising, though evidently not so carefully nor as thoroughly as does the *Tribune*, which has steadily refused this and similar advertisements. We regret that we have unwittingly presented the *Tribune* in an undeservedly unfavorable aspect, and make our sincere apologies to our contemporary.

Quiet and Good.

There is an elegance to the announcement of the Harvard theater, Chicago, that goes far toward convincing the recipient that the house is in a class by itself. The sheet is about 5 by 8 inches, linen finish white stock, and though the type is large and showy, there is lacking the suggestion of noise. The second page announces a contract with



Paramount-Artcraft and lists the stars and some of the forthcoming productions, with the dates. The reproduction gives the front and back pages, the latter suggesting the makeup of the inside pages.

Opulent Words.

Ralph Ruffner took three fifteens in the Spokane newspaper to say this about "The Slacker":

> The Red, White and Blue crystallization of America's most momentous thoughts, woven into the mightiest drama of the hour.

After that he went to Los Angeles for a vacation. That's some little bunch of language for any production. It was lettered in black on a white oblong against a black tint, showing the house and play title and "starting today" in white letters and an eagle about to pounce upon a slacker who is hiding his face so the conscription board cannot identify him. It is timely and striking. Some day Ruff will get so strong at slinging words he will not be able to get plays to live up to his glowing descriptions.

In Style.

When the Majestic, Jackson, Mich., put on a style show it did it up brown, a bunch of models were brought on from New York, and a clothing house, a milliner and a shoe store collaborated in dressing them. It ran four days to big business. No matter whether you import models and run four days or use home girls and run but one, you can make legitimate money and future business with a Fashion Show. You can add men models and make it a double header if you want and that will give the men the excuse for coming that some of them have lacked, though in most cases the men have been prominent among those present. You'll spend an extra fifty dollars for a special film that is not long remembered. You can put the same money into a fashion show and have them thinking about it until you give the next one.

Service.

Ever notice how the house press sheets and other publications have started lately to bubble over with the Service slogan? House organs ooze service on every page, and some have just discovered that there is such a thing.

And did you ever notice that for the last ten years THE MOVING PICTURE WORLD has been giving service as a matter of course and not saying anything about it?

With The Moving Picture World's series of text books on the various phases of the business, anyone can now offer service so long as it is covered by the standard text and presents no new phase, but if you want something besides the opinions of a book-taught Bilkins, if you remember that old cartoon series, you still have to come to this paper for it. Don't wait to be asked. Walk right in on any department and tell your troubles. We are glad to see the rest getting into line, but we see no particular reason for bragging about it.

Bill Has Moved.

Bill Lord Wright, for the past three years the Selig Sage, has come to town to help along the publicity for Pathe. Bet they won't let him drop that humor column. It's too good a thing to be lost.

Newspaper Advertising.

We picked up a couple of old Sunday papers the other day and noted the displays. About the best was an advertisement of the Strand theater in the New York Sun. Here you get the two chief factors played up properly, the house and the title, and the title is nicely divided in that "the retreat of the Germans" is more conspicuous than the qualifying "at the battle of Arras." It is a four fives, and while it is too wide for the two-to-three generally suggested, it is wide enough to come again into proportion, though now the ratio is inverted and it becomes a five by nine. To run so much small type as appears below

STRAND
BROADWAY AT 47 ST.
PERSONAL DIRECTION HAROLD EDEL
LAST WEEK'S WONDER BILL SURPASSED!
TWO MORE SUPER ATTRACTIONS
the RETREAT of the GERMANS
AT THE BATTLE OF ARRAS
Second Attraction DOROTHY DALTON "THE TEN OF DIAMONDS"

the main title would be suicidal were it intended to do the pulling with this bank, but really the only line that needs to be played up in all that bank is the "Proceeds to War Relief." The rest merely amplifies the announcement of the title and the cut will do all the attracting necessary. It is a nicely balanced and well set advertisement.

In the same issue, the Rialto advertised George M. Cohan. Here the house trusts to the house cut to get the attention, and the only other

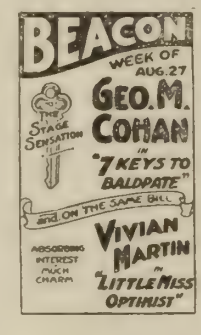
"THE TEMPLE OF THE MOTION PICTURE"
RIALTO
Direction of
S. L. ROTHAPFEL
"Always Worth While."
Broadway at 42d St.
Beginning TO-DAY
Artcraft Pictures Corporation Presents
GEORGE M. COHAN
In a Screen Adaptation of His Popular Mystery Farce
"SEVEN KEYS TO BALDPATE"
From the Story by Earl Derr Biggers
Mr. AND Mrs. SIDNEY DREW in "THE PATRIOT"
Paul Dorci (Tenor) Alberto Bachmann (Violinist).
Rialto Animated Magazine—"Current History in Picture Form."
INCOMPARABLE RIALTO ORCHESTRA
HUGO RIESENFELD, Conductor.
Rendering "Sakuntala" Overture by Goldmark, and Selections from "George Washington, Jr.," by George M. Cohan

matter of note is the name of the star. A lead or two above and below the Cohan name would have set off the type much better. In the Strand the text can come right down to the title because the title is so much the stronger, but in the Rialto advertising the same does not hold good and a little white space would have helped much. This is but

two threes, yet in the six inches there is plenty of display, though not much argument. Perhaps the name of Cohan is relied upon to carry the matter.

It is interesting to contrast this advertising with two clips from a Boston paper giving the same attraction. The larger is two columns four and one-half inches deep, and the other is one column wide and an inch shorter. But by working with the white space to the left, or what is practically white space, the smaller advertisement stands out

MODERN
WEEK OF AUG. 27
GEO. M. COHAN IN
IT NEEDS NO INTRODUCTION TO THE PUBLIC
ON THE SAME BILL
7 KEYS TO BALDPATE
THE BIG STAGE SENSATION
VIVIAN MARTIN IN
"LITTLE MISS OPTIMIST"
A STORY OF ABSORBING INTEREST AND MUCH CHARM

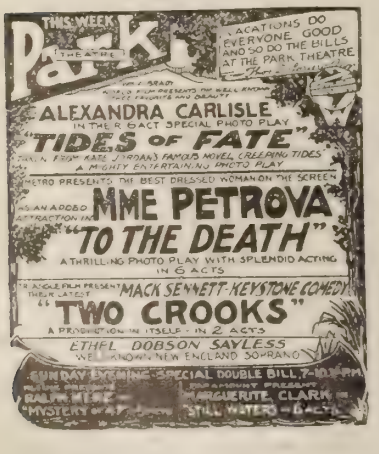


as well on the page as the larger but more crowded space. From the similarity of the text it would seem that both of these were done by one man, but he has planned better for the three and a half than for the nine-inch space.

The cut for Gordon's with Marguerite Clark in "The Amazons" as the feature, at first glance looks more like the display of a burlesque theater than for a picture-vaudeville house. Doubtless it is a "cute" picture of Miss Clark, but while she is the star, an outline sketch of

the three girls would have been more attractive and her name could have carried the weight of appeal. The artist has given rather too much detail. That blotch on her face may be the correct shading from an artistic point of view, but it should have been more open in a cut made for advertising purposes.

The Park gets a better display by framing in the advertisement with a drawn design in black. The design is rather sketchy, but it is clear and it is a very decided advance upon straight twelve point border. Working into white letters at the top and bottom gives an emphatic division that keeps the space from running into any other material, and it is made up with about one pica of white space top and bottom to gain further privacy on a crowded page. This is all hand lettered, and a new design is drawn each week, but such a design could be electrotyped and then mortised for type letters. If hand lettering were desired with a stock design, the design could be made into a cut with a blank center and printed upon sheets of card upon one of which the lettering could be done each week.


THIS WEEK
Park
ACTIONS DO EVERYONE GOOD AND SO DO THE BILLS AT THE PARK THEATRE
ALEXANDRA CARLISLE
IN THE FIFTH EPISODE SPECIAL PHOTO PLAY
"TIDES OF FATE"
A MIGHTY ENTERTAINING PHOTO PLAY
METRO PRESENTS THE BEST DRESSED WOMAN ON THE SCREEN
MME PETROVA
"TO THE DEATH"
A THRILLING PHOTO PLAY WITH SPLENDID ACTING
IN 6 ACTS
MACK SENNETT KEYSTONE COMEDY
"TWO CROOKS"
A PRODUCTION IN ITSELF - IN 2 ACTS
ETHEL DOBSON SAYLESS
WELL KNOWN NEW ENGLAND SOPRANO
SUNDAY & MONDAY SPECIAL DOUBLE BILL 7-10-11 P.M.
MARGUERITE CLARK
"STILL WATERS"

The cards should be carefully printed to get an intense, flat black that will reproduce well. Another scheme would be to have electros made of the frame, routed out, with block material upon which to tack a cut made from the lettering alone. This would not work as well, but would perhaps save a little money. The frame should not be so heavy as to be intrusive, for here the idea is not to illustrate the advertisement, but merely to isolate the text from the surrounding material and too much illustrative detail would detract attention from the message to be given. It should be an almost solid black with the inner edges broken by the design in preference to a smooth inner line with the design drawn between the lines. The Park gets better results from this than from a design reproduced in the issue for August 25th.

A 210 Campaign.

G. H. Ostrander, of the Liberty, Denver, Colorado, writes giving the details of the campaign for "Is Marriage Sacred?" The house, sloganed as "The Big Little Theater," seats 210, and Mr. Ostrander had to work his schemes cheaply to keep within his revenues. He explains that he has disposed of the Liberty, the sixth house he has owned or operated, in the hopes of getting a larger place or a connection with some large house, and adds—

> The little 210 house was a winner and the ways employed of making it so were many and varied, but I would prefer to exert my energies on a larger proposition that would yield a larger profit. After seeing a number of the series, I decided that they were worthy of being advertised and determined to experiment a little. The exchange could furnish nothing in the way of heralds or tack cards so I decided to make them up myself, and they obtained good business on each chapter. I have learned that an established policy, backed by common sense business principles *and plenty of advertising*, makes for success.

Really plenty of advertising is the first of the common sense business principles, for nothing can be done without plenty of advertising. The material for this campaign was naturally cheap stock, but the idea was hammered in that people who were married or about to be married or who even expected to be married should see the series. Almost equally insistent was the declaration that this was a series of individual pictures and not a continued story. The tack card was a white sheet 11 by 14 inches. It carried a twelve-line letter in two lines for "Is Marriage Sacred," which dominated the sheet. Below this, on one side of a cut of Miss Clayton, was "16 Great Human Interest Dramas." Please remember each play has a Separate and Distinct plot Balancing this was an announcement of the six stars, and below was "Not a serial or continued picture" and the house name and day of playing. There was nothing elaborate about the card, but it was distinct, legible and attention-getting. A locality paper was induced to drop the news from its back page for a run of an extra thousand, and this advertisement was run there, being distributed as herald at a small cost. The house programs hammered upon the coming of the serial in the underline, there was a throwaway on cheap colored stock, and a colored card. This would be a pretty good layout for any house, but the great thing is that by going to this trouble and expense the management of a 210 house was able to show a profit where larger houses are complaining that the business no longer pays and that all the money goes to the exchange for film rental. You can't sit with your heels on your desk and make a 210 house pay, nor yet a 2,100 house. No matter what your seating capacity, eternal plugging is the only way to break even or better, and if you advertise properly you'll be too busy making money to kick. Business does not come to you any longer. You must go after it, but it is still there if you get after it, using discrimination in your choice of film and advertising methods.

Heading Right.

Possibly Goldwyn has been reading the plaints of Ralph Ruffner and others, for their advertising service offers something really new. For each release is sent out a photographic sheet, 10 by 12 inches,

giving the design and lettering for two single and two double column advertisements. It seems to be a part of the plan that one of each is a heavy design and one a lighter line sketch. These drawings are mounted on a card, with the typewritten suggestions, and are photographed on a single plate and sent out on glossy paper. One of each width is designed to be 50 lines deep and the other 100 lines. There

is nothing to prevent the single column advertisements being raised to 100 lines by 2 columns or 200 lines by four columns or enlarged to three column measurement. Most of the drawings are mortised, but there are always some that can be cut from the mortise and put into an advertisement with type above, below or on all four sides. The main point is that for each Goldwyn production there are supplied four absolutely good sketches in the *best* possible form, that will serve the purpose precisely as well as the best work your local artist can turn out, and that will give better results in most cases. If Goldwyn maintains the present standard of photography it will be possible to get it as large as you like or as small as you need, and judicious cropping will even permit you to alter the proportions of the space. This is what live Exhibitors have been asking for, rather than mats and ready-made cuts, and Goldwyn is the first to come along with the goods. We would suggest, however, that most exhibitors are more familiar with the inch than the line measurement. Only the larger newspapers charge line rates. It would be less confusing to the majority to prepare advertisements to inch measurements and let the few who use line multiply by fourteen rather than require the great majority of exhibitors to divide by fourteen to get inches.

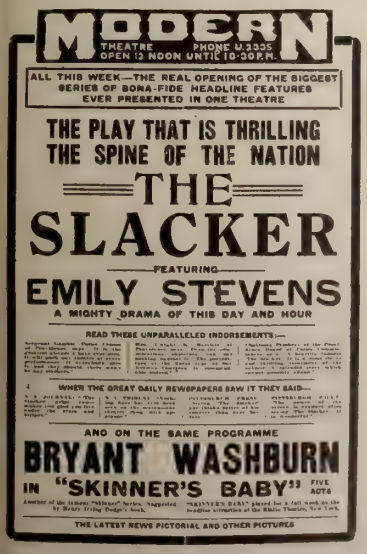
And you will note that the name of Goldwyn is not smeared all over the space. They concede it to be your own advertisement and not one for the releasing company. This, too, is a step in the right direction. Service to Exhibitor is service to the Exhibitor and not self-exploitation by means of the Exhibitor. Goldwyn is not asking you to make its brand more famous locally than your own theatre. It is willing to be the tail to the dog and merely do the wagging. Live wires will appreciate the value of this.

Has Class.

Harold B. Franklin, of Shea's Hippodrome, Buffalo, N. Y., sends in an unusually fine folder for the third anniversary of that house. We can remember the time when the only Shea house in Buffalo was an architectural joke that was saved only by Mike Shea's liberality of management and good judgment. The Hippodrome is of a different sort, but the management seems still to be there. The folder is about 9 by 9 inches square, folded twice to get two pages and a half to a side, the freak folding in itself giving a certain distinction, but it is the good press work, fine screen cuts and chastity of ornamentation that give the sheet its real value. It is the sort of advertising that gives the uninformed a better idea of the picture theaters. It raises the house in the estimation of the man of good judgment to the plane of the so-called regular theater, and gives to the picture house its rightful place among amusements. The paper is a blued white and it is printed in photo brown with a lineal border, the house cipher in light line and a cupid lighting the three candles on a birthday cake, all in excellent taste.

Booming the Slacker.

Frank D. Stanton, who used to be with the Fenway, in Boston, sends in samples of his advertising for The Slacker, which seems to have come in for a deal of booming throughout the country. The first example is a three tens, rather full of type, and yet nicely laid out. There is much said, and yet, through an adroit arrangement of the types the title stands out so well as to show up almost with the strength of a white space. We think that perhaps the top lines, "The play that is thrilling the spine of the Nation," could have been displayed better in an italic so as to reduce the friction between that and the title, but below the main title the use of press comment gives proper prominence to Bryant Washburn and Skinner's Baby, though evidently Skinner was no slacker. The sample is a galley proof and does not show how it stood up on the page, but we think that it more than held its end up, even if it had to go on a heavy page. The picture is one that will stand press quotes better than the everage for the reason that it deals with a vital topic and is approached by the press from that angle rather than from the viewpoint of a production. This is especially noticeable in the individual comment, which is led off by a quotation from the local police censor.


MODERN
THEATRE PHONE U.3335
OPEN 12 NOON UNTIL 10:30 P.M.
ALL THIS WEEK—THE REAL OPENING OF THE BIGGEST SERIES OF BONA-FIDE HEADLINE FEATURES EVER PRESENTED IN ONE THEATRE
THE PLAY THAT IS THRILLING THE SPINE OF THE NATION
THE
SLACKER
FEATURING
EMILY STEVENS
A MIGHTY DRAMA OF THIS DAY AND HOUR
READ THESE UNPARALLELED INDORSEMENTS—
WHEN THE GREAT DAILY NEWSPAPERS SAW IT THEY SAID—
AND ON THE SAME PROGRAMME
BRYANT WASHBURN
IN "SKINNER'S BABY"
FIVE ACTS
THE LATEST NEWS PICTORIAL AND OTHER PICTURES

The other exhibit is a permanent street ad. Mr. Stanton writes:

> I am mailing a photo of my latest street ad. This affair is fourteen feet high and sixteen feet long and is mounted on a twenty-foot scenery wagon. There is an eight-sheet on the rear end. The moulding and margin are painted white with a green strip running around the line of the paper. The blankets on the horses are khaki green with burnt orange letters and red binding. The letters are cut out of felt and sewed onto the blanket, making a nice-looking job. The two blankets cost fifteen dollars. We use fifty eight-sheets on selected locations about the city so that the paper on the wagon was no extra expense, excepting for stock dates.
>
> I am not going to use the eight-sheets next week but am having my sign painter decorate the wagon. I will send you a snapshot. The idea of having it painted will give a different design on each side and we can still use the eight-sheet on the back.

Street floats are excellent if they are not used too much. The mere fact of their possession is no reason why they should be used all day and every day. Mr. Stanton has the right idea in painting the sides

with original lettering, and this lettering should not alone be changed in text, but in layout, for each use. Have it something new that will be watched for, use it for the big attractions, to emphasize the value of the offering, and nothing will do better or more direct advertising than a street float. Newspaper advertising may not be read, and throwaways may live up to their name, but no one will overlook the attractive float, and their attention will be directed to the other forms of advertising. This cannot be done if the float is used continually and always with posters. In time the people will become so familiar with the perambulating sign that they will not notice it. Even Niagara Falls is an old story to the people who live there, and some of them declare that they do not even notice the roar of the falling water, they have become so used to it. It is the same idea with any sort of advertising. Familiarity may not breed contempt, but it will breed indifference. Used occasionally and done right, with good horse blankets and a change of copy, the idea will always make for business.

Kauffman Service.

Abe H. Kauffman, of Memphis, sends in a set of cards he got out for the Grand theater of that town, adding that that's the sort of service his exchange gives the Exhibitor. It's alert service and we are sorry we cannot reproduce one of the cards, but they are on tinted stock. It is a teaser campaign of three cards, each three by six inches, printed in red on colored stock, each of a different tint that they may be distinguished from each other. The first reads

If that
FATAL RING
ever encircles your finger
no power on earth
can save you.

The second reads "Beware of the Fatal Ring. Perhaps YOU are wearing it." The last runs "Has an evil eyed stranger in Memphis tried to give you a certain peculiar ring! Beware of him, also of the Ring. It's Fatal. The Fatal Ring will be shown at the Grand Theater," etc. Teaser campaigns are always good if not used too often, and The Fatal Ring lends itself well to this treatment. But we certainly are getting away from the day when an exchange would reply to a call for help with a suggestion that the Exhibitor buy a couple of three sheets and an eight.

Wanted—Some Airdomes.

Are there any airdomes left? We have not had stuff from a single one this season.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building, Chicago, Ill. — Wright and Callender Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT.

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Play Sources.

SOMEONE in Denver asks as to play sources, possibly to settle a dispute. He writes:

> Which of these two men has the right idea? A noted producer claims that the best photoplays can be adapted from novels. A great photoplaywright says nine-tenths of the novels cannot be adapted to the screen. Which is correct?

Neither is absolutely correct, but the playwright seems to have the best of the argument, though he places his estimate too high. It is probable that more than one novel in ten is capable of being adapted to the screen, but no very great proportion of novels can be worked successfully upon the screen.

It is all a matter of material and medium. Some stories depend very largely upon action—strong action, quickly changing locations and rapid movement of a simple story. Such themes are best done in pictured motion. Other stories are capable of being told as a series of three or four incidents, closely connected by the plot but divided into a limited number of times and places. These generally work best as stage plays. Other tales are dependent largely upon the thoughts and emotions of the leading characters. Here the printed word, which permits the elaborate discussion of the thought rather than the action, is generally best, and this is the best novel form. Each theme has its own best medium but is capable of being told in other forms with varying degrees of success, just as a landscape may look best in oil or water color and yet show well, though not so well, in the other medium.

Many plays and novels work better on the screen than they do on the stage or on the printed page, because they are best shown in pictured action. That they were first of all novels or dramas of the stage does not in the least affect the fact that primarily it is a motion picture plot. In the same way, some motion pictures will show to greater advantage when novelized or dramatized, because here the medium is the proper one. Some few themes lend themselves equally well to picture and to words. These, perhaps, are the ten per cent. to which the dramatist refers.

The only excuse for the wholesale adaptation of books and stage dramas is the element of cheapness. Even where the book or play right is purchased, that purchase price does not represent the quarter of the cost of a motion picture play *equally good*. The picture rights of a stage play may cost two or three thousand dollars. It may make only a moderately good picture, but the average producer would prefer to use a known and advertised success. He would not pay an author of similar standing ten thousand dollars for an original drama not known to the public. He wants to play safe, and considering the grade of much of the original stuff for which he has paid high prices, you cannot well blame him, until you come to realize that he has paid high prices for gold bricks without requiring the author to become familiar with his medium. Naturally the author, told that the technical part will be supplied by a studio man, does not exert himself. He knows this is perhaps the only play he will ever write. He is not interested in the pictures. He dashes off something, this is butchered by a cheap staff man, and presented as the author's work. All agree that the specially written story is not as good as that taken from the average stage play or action novel. It is not. It is written by a man who has given years of study to the stage or the fiction work. He has given no thought to the picture form, and does not write for the screen. He does not study the screen because the rewards are not sufficiently great. The man who can get five cents a word for all he can write will not take five thousand for a theme he can turn into a novel that will net him ten thousand dollars in royalties as a book or even greater sums as a stgae play. He may dash off something, but it will not be a carefully considered photoplay, great in theme and splendid in the finish of its technique. It will be the second-class thoughts of a first-class author, plus the botched technique of a third-rate studio writer.

In such circumstances the novel or stage play will provide the best themes until such a time as the writing of a photoplay will bring to its author the same revenues as will a novel or a play for the speaking stage. The present curse of the business is overproduction of plays and impermanence of the presentations. Real stage successes will net the author six-figure returns before the end of the stock runs. Even an average play will go above ten thousand dollars, all told. Few photoplays will yield that much to the manufacturer of film and naturally he cannot pay the authors such prices. The way out seems to be to deal with men and women who have really big ideas, yet who are unable to put these into dramatic or fiction form. Use those who are unable to write plays and who can write the photoplay form, and presently it will not be necessary to use rehashed material, but it will be necessary to offer real encouragement not alone in the form of checks but of help. Photoplay writing as an art dates back only to about 1910, and much of the good done in the first five years has been nullified by the evil wrought by incompetent editors of the past two years. It will be necessary to start afresh to get things going again. Meantime the published novel and the presented play furnish the best available material only because these older established firms can afford to sell their second-hand stuff cheaply, and sometimes more can be done on the screen with a stage play than can be done on the stage, because primarily it is a screen play and not a stage drama.

Direct Synopses.

If you tell one story and tell it well, you have done all that a synopsis can do. If you try to tell two stories, you are attempting too much. In the recent brain polisher contest one story started out to tell that the chief point of attraction in a small town was the face in the pavement, "and this was the story they told the tourists." Then followed a long knockabout farce, and the climax came when the jealous hero ran the heroine into the soft asphalt with a steam roller, and then "but if" you could get the natives to tell the truth, it would be found that it was a practical joke on the part of some of the local humorists. There are but two forms of fiction that are more generally vicious. These are story told in the form of letters, and that other, in which the narrator tells it all in the first person with some such prelude as "After all these years it has come to me that the truth should be told about that awful night in October, 1743." The introduction to the face in the pavement might possibly be regarded as the lead to a real story, but when the author follows a fast climax with the explanation it was all a practical joke, then he achieves an anti-climax that cannot be excelled as a bad example. The reader who has become interested in the story (if it is possible to become interested in such a story) is resentful because his interest has been wasted upon a fake. Were the story to be made, any intelligent editor will eliminate the anti-climax and probably the prelude, so, at best, it is a useless labor and, at worst, it is a handicap not to be surmounted. Tell your story, tell it all, and no more than the story, and you have done enough.

Gymnastics.

Suppose you try this scheme some time. Set down all the events of some commonplace day. Put down every detail you can recall. Then go over the list and see how many plots you might work from the data you have on hand. Suppose that right at the start you oversleep or become wakeful a full hour ahead of your usual rising time. You might make your wakefulness the start of a story in which the hero gets up too soon and carries a grouch all day. That would be the most elemental treatment of the plot germ. But suppose, instead, that you let permature wakefulness suggest narcotics. At once you have the whole field of drug plays to draw upon. A thousand ideas may be worked from this single suggestion. Or it might suggest a sudden wakefulness during the night. What waked you? What was the result? Did you find a burglar at the library safe or your small son at the ice box, devouring the pie? You can work a couple of hundred plots from that. Or perhaps it was some accident that roused you from your last precious hour of sleep. What then? Was it a row between the cook and the milkman; suggesting a comedy of below-stairs life, or did the policeman on the beat find your pet enemy on the walk in front of the house, with his head caved in, and ask you if you threw him out of the window? An active author could work another hundred ideas from that last suggestion alone. And that is just starting to plot from one single incident of a day crowded with similarly uneventful incidents, all of which can be made into stronger themes. It is merely a case of learning how to amplify and magnify the simple plot suggestion into the five-reel feature. A story is not something you experience, but rather something suggested by what you have experienced. Learn to see the opportunities in the simple happenings and make them into big themes. In time the action becomes almost automatic.

Censorship.

Censorship is going to hurt you as much as it does your exhibitor. If you are threatened with censorship, write your Congressman or Assemblyman. If we ever get censorship, editors will play safe and take no chances at all. Perfectly good ideas will be passed u pcompletely. The trouble with a censor is that once he gets started he doesn't know where to stop. Don't let him acquire momentum at your expense.

The THIRD Edition of

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IS NOW READY

This is virtually a new book under the old title. More than double the text and with an arrangement especially adapting it for the student. The most complete book ever written on the subject of scenario or photoplay construction.

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THE MOVING PICTURE WORLD

17 Madison Ave., New York City

Schiller Building, Chicago, Ill. Wright & Callender Bldg., Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

A Tough One.

The following letter presents a problem which concerns all. I am therefore taking the liberty of publishing it, asking those among our thousands of operators and managers and exchange readers who can offer explanation to do so. The letter is from the Mutual Film Corporation, W. E. Lusk, Manager, Cleveland, Ohio:

> The writer and M. J. Sullivan, of the Mutual Film Corporation home office, have been giving some little time to the study and investigation of our inspection department. We have found a condition, the cause of which has been variously explained, and will be glad if you will spare a few moments of your time with reference thereto.
>
> A great many reels of our films have chipped sprocket holes. Holding the emulsion side towards one the chipping is invariably on the right-hand side of the film. What is the reason that chipping should occur only on this side of a film? It suggests itself to the writer that if the trouble were due to fault in the projector, then the chipping would be on both sides. This seems to be a matter worthy of investigation, and we would be glad to have you offer comments with regard to it.

Upon receipt of the forgoing I wrote friend Lusk, asking certain questions and for a sample of the damaged film. His reply, containing the film sample, at hand, but unfortunately he did not reply to the questions, which had been carefully compiled with view of getting what is commonly termed "a line" on the whole thing. The problem presents decided difficulties. The sprocket holes on the left side of the film are cracked (not chipped) at their upper outside corner, looking at the film from the emulsion side as it goes in the machine and quite regularly every fourth hole the split either extends clear to the edge of the film, or else is longer than it is at intervening sprocket holes. But nearly every hole on that side of the film is split in the same corner, most of them about 1/32 of an inch; also quite a considerable number are split or cracked at the opposite corner. The opposite side of the holes on that side of the film shows no damage, nor do the opposite sides of the holes on the same side of the film.

But for the regularity of the long break every fourth hole I would say the trouble was entirely due to excessive tension at the gate, plus an intermittent sprocket badly out of line up and down and probably overspeeding of the projector. That is what it looks like, but why the break clear through the film track at every fourth hole? Under a powerful microscope the film shows no evidence of the cracks having been made in any other way than by pressure on the sides of the holes, nor do the long breaks display evidence of force of any kind having been exerted to cut or punch them; also they are not all exactly the same shape, as they would be if they were punched or cut by some part of the machine.

Mr. Lusk says Jacob Fried, a one-time operator, now assistant manager of the exchange, has offered the following solution. I give it for what it is worth, though I cannot exactly see how such a condition could cause damage of this sort. Mr. Lusk sets Mr. Fried's theory forth as follows, first explaining that he is not familiar with the names and phraseology of operating, therefore may not have it quite right: The bottom idler, through which the film passes after it has been through the machine and is on its way to the take-up reel (lower sprocket idler is meant, of course), is mounted to the frame of the mechanism on the side away from the operator. When this fastening becomes loosened the idler seems to work down. Taking the fastening as an axis the idler swings downward in the direction the film takes as it goes through. In this condition the film seems to bear or wear on the inside of the idler, and wearing on this side, we are told, chips and breaks the sprockets.

So much for Mr. Fried's story, but why would it crack the corners of the sprocket holes in the way described? Can't see it, brother Fried, though I do not go the length of disputing your theory. I am passing this matter up to the department readers. There are many thousands of you and it may be some have experienced exactly this same thing, hence know the answer. If so, please let us have it at once, as damage of this kind constantly occurring is a very serious matter. My view is that at least a goodly portion is due to excessive gate tension and intermittent out of line up and down so that one side of the sprocket is doing all the work, plus probable overspeeding.

Hardly Think So.

J. W. Johnson, Detroit, Michigan, has an idea concerning the practicability, of which he desires our opinion. He sends in a sketch there, of, saying that if we think it good he will send it to the Power's Company.

The idea seems to consist of the threading of the outer (pulley) end of the take-up shaft of the Power's projector and the placing thereon of two knurled nuts, one of them a lock nut. One of these nuts, the inner one, rests against the coil spring which supplies pressure to the two halves of the split pulley. Brother Johnson's idea is to provide means whereby the operator may change and adjust the tension while the machine is running.

Well, friend Johnson, your drawing is excellent, but your idea is, I think, not so good. In the first place the nuts would be on the side opposite from the operator. In the second place, I should imagine it would be rather difficult to manipulate them, and in the third place, I doubt if you could unlock the lock nut with the machine running. Sorry, old man, but I guess it isn't quite a practical thing.

To Suit Themselves.

Perry J. Sherman, Corpus Christi, Texas, who traveled to San Antonio, Texas, to meet the editor and hear him expound the gospel of scientific projection, comes in with the following:

> Sorry I did not get the opportuuity for a big talk with you when you were in San Antonio, but as friend boss was heating up the telegraph and telephone wires instructing me to get back on the job as soon as practical, thought it best to heed duty's call. I feel well repaid for the three hundred mile trip—one hundred and fifty each way—though I fear your labor was in vain insofar as concerns San Antonio, which city I regard as pretty nearly hopeless, from the projectional viewpoint. As to the San Antonio union, certainly it would not be the loser if some expert take-it-apart-and-stick-it-together-again artist put in a few licks. My letters to San Antonio union officials (regarding application for membership I think Sherman means.—Ed.) have been ignored repeatedly. Please understand me right. I am making the flat accusation that the San Antonio union is not an effective, efficient body and what is more I stand ready to back up that statement. Yes, I want you to publish it exactly that way. I do not claim to be a wonderful wonder, or the only operator who ever happened, but I most emphatically do claim to be competent, and that the ignoring of business communications by a union is an insult to the writer of them, as well as uncontrovertible evidence that the business of the union is not rightly or properly conducted.
>
> As to conditions here in Corpus Christi, we have things pretty much our own way so far as concerns salaries. We receive the highest pay of any city in this section—Chief, $35; First Assistant, $25, and Second Assistant, $15; also we have everything a reasonable man could desire except direct current. The owner says he won't get a motor generator or rectifier because we are getting better results with a. c. than most get with d. c. Visiting film men say the same, but I am not satisfied, for I know d. c. would improve our screen result and I want to produce the best. At present my boss is pulling "Snow Stuff" up in Colorado and has left Yours Truly in charge of his theaters as manager—business of swelling up! He says things are run to suit him as well when he is gone as when here, and proves it by grabbing off a bale of railway tickets and taking a trip whenever he feels like it.
>
> And now here is where Friend Sargent emits a dolorous wail. At the Queen we run straight five and ten cents and give a free ticket to the Amusu, or vice versa. The Queen shows Paramount, Triangle, Metro, Butterfly and Pathe Gold Rooster. The Amusu shows Metro, Bluebird, V-L-S-E, Artcraft, Mutual and Fox. Some might say the owner is foolish, but allee samee he is the only man in this city who has made a success of the show business, and that is what counts in my estimation, for you know, Friend Richardson, the "Has-been" is not in it with the genuine "Is." Our Queen has two brand new Motiographs and two compensarcs, the Amusu two

Power's and a Lemon Arc Regulator, and The Rex, the oldest of the three houses, has Power's projectors.

There is one feature in the Queen which I think will ultimately be found in every up-to-date theater. It is my own idea. There is a dark room where I can develop and print motion pictures and slides, as well as enlarge stills for lobby displays. Five hours after an event occurs (local, you of course mean?—Ed.). you will find it displayed in the lobby in stills and shown on the Queen screen, which same is, I believe, the fastest service possible. I do my own camera work; also have a number of assignments for various companies. Do you know of any other theater with an equipment like mine? I firmly believe the time is coming when the Chief of Projection for a string of theaters will have to be a cameraman as well. High grade operators will do well to look into the possibilities along this line.

In my opinion operators should thoroughly understand lens speed and its application to projection. Cheap lenses for projection are, in my judgment, a serious mistake and a costly one. My projectors are equipped with Dallmeyer F.2 lenses, extra wide aperture, which means that the picture is pretty nearly perfect in every detail, and don't you forget it. But a comparatively short time ago you learned that amperage had directly to do with condenser focal length, and now that you have cleared that matter up and arranged for a nice spot, without undue waste, what are you going to do with all that light? Lose it in the objective? It surely looks that way, for the average operator or manager tells the projector man what size picture he wants at a given distance, whereupon Mr. Projector Manufacturer, or his agent, sends him two fifty cent condenser lenses and a projection lens he has purchased because it is the cheapest he can buy in gross lots and—retires from his labors, declaring them to be well done.

Adios Hombre and don't forget the fact that although the San Antonio local may have ignored my letters successfully, I am preparing to take action they won't be able to ignore, and there will be a rattling of dry bones when it happens, believe me!

A long letter, but interesting. As regards the San Antonio local, that city impressed me as standing in urgent need of a corking good shaking up—from the projection viewpoint, I mean. Conditions were, as pointed out, very bad indeed—much worse than they should be if there was a really live, effective operators' organization. I do not know whether or not a Corpus Christi operator is eligible to membership in the San Antonio local. He is not if there is another I. A. T. S. E. local (either M. P. M. O. mixed or straight stage hands) nearer to him. Be that as it may, however, if the San Antonio union officials received letters from Friend Sherman it was very much up to them to at least reply. Failure so to do is rank discourtesy and most emphatically no credit to the union. The San Antonio local does not have to accept a man into membership unless it desires so to do. Under the I. A. laws the individual local is judge of its own membership, except that it cannot accept into membership those who do not come within the limitations set down by I. A. laws, nor may it expel a member without just cause. This department does not like to criticise the San Antonio union. The boys treated me well while I was in their city, BUT if criticism is necessary or deserved (and I fear it is) I would be but a poor friend to the local if I failed to make it through fear of offending its members. Frankly, brothers of San Antonio, from what I know of conditions in your city, through observation, hearsay and verbal report of operator visitors to San Antonio, it would benefit all concerned if you got real busy and indulged in a vigorous house cleaning, rearranging the furniture, changing the pictures and using a vacuum cleaner on both rugs and furniture. Yes, I think a vigorous cloud of dust around the San Antonio local would give encouragement for better things. Dost get me, Euphirias? Dost get me? Now don't let your angry passions rise, brothers of San Antonio! Just squat down, scratch your craniums and THINK, remembering that Richardson is your true friend—that is why he takes the chance of your wrath by criticising for your own good. Incidentally I have toned down what Sherman said very, very much.

Your producing plant certainly is some stunt! Do you mean that you have a printing machine and all the apparatus necessary to reproduce a finished positive? As to the wide opening objective, it is a big gain in one way, but don't forget the necessary increase of shutter width the wide aperture lens may call for unless you can reach the aereal image point with the shutter, which is very difficult, not to say impossible with long focal length lenses. What I am now trying to do is parallel the light beam so that we may use a lens of comparatively small aperture. In this way we to all intents and purposes increase the speed of the lens, at the same time securing the ideal shutter condition.

As to your programmes, well I'll leave that to Sargent, with the remark that while your employer may be succeeding by supplying a programme of that sort at 2½ cents (I don't see how it is possible), at the same time that is no proof that with proper management success would not come with reasonable admission prices. Of course selling a ticket at 5 cents and giving another with it free amounts to a 2½ cent admission.

Thirty Cycle Current.

Kenneth S. Ingalls, Danville, Quebec, orders the question booklets and writes:

> I am no electrician, and only partly an operator, but am improving along those lines, thanks to the Handbook and Projection Department. Am expecting to open a small theater in a town having thirty cycle a. c. supply. As it comes from a high tension line I can get any desired voltage, but the question puzzling me is: can I use thirty cycle current for projection without buying a motor-generator set? The picture will not exceed twelve feet, and the throw will be about sixty-five. Have not access to my Handbook just now, as I am many miles from home. Am up against the above proposition and want your opinion, which will be absolute authority with me, even as it is with all real operators of my acquaintance.

It is indeed nice to have such friends and to feel that their confidence is not misplaced—that one has done his best to be deserving. But your friendship and confidence carries with it a burden of care which often weighs pretty heavily. The conscientious editor of a department such as this must often perforce stand as a buffer between the theater manager and operator, who is the customer, and who looks to him for protection and guidance, and the seller of goods, who is not, unfortunately, always guided by a strict code of morals when it comes to the description of the merits of his goods. I have seen advertising matter, the reading of which gave the impression to one in the "know" that its writer was only on speaking terms with nine of the Commandments, the one concerning false witness having been lost, strayed or stolen. This may seem strange, but it is true. And it is this class of advertiser who usually simply cannot understand that it is any of our business what he claims or does not claim for his goods. That we should presume to caution our readers concerning his claims is to him an unwarranted outrage. Of course, we could keep still and escape all trouble by allowing you to "take a chance," with possible (probable) sorrow and trouble at the end. But if we did, how long would we have, or deserve to have, your confidence? True, when we butt in we instantly face a fight, and expect to be abused, accused of everything from cradle snatching to arson, and threatened with many things, the most mild of which will be a suit for steen thousand perfectly good dollars' damages, but that is to be expected, for the way of the editor who seeks to honestly serve; who refuses to be an adjunct to the advertising department, or to be scared, bluffed or brow beaten; who insists on doing his plain duty as he sees it, defending the SUBSCRIBER from wrong and insists that the seller produce at least a reasonably close imitation of the goods his advertisements call for, and that the manufacturer make improvements in his apparatus which experience indicates is for the best interest of the user and the industry, is going to find his path beset with some considerable number of long, very sharp thorns. Yea, verily, will the feathers in his editorial bed have large quills and darned little fuzz. His row will be long and hard to hoe, and his greatest reward the true friends, such as yourself, neighbor Ingalls, he makes in the process.

And now to your query: Yes, you can have the voltage stepped down to 110 by the power company and use sixty (not less) amperes a. c. at the arc through some approved type of economizer. You will, however, probably find this current to be unsatisfactory, because there will be considerable flicker in the light, the same being due to length of current alternations. This is unavoidable when using low cycle current. I could not conscientiously recommend you to open your house with such a handicap. Better get a small motor generator with a 220-volt motor and a seventy (about) volt generator. If a thing is worth doing at all, it is worth doing well. Of course, if you have insufficient capital to get such a set, then you can try out the a. c. through an economizer, but the result will be none the best.

Stein's Trouble Answered.

George F. Deutsch, Poughkeepsie, New York, answers Stein as follows:

> With regard to Brother Stein's trouble, Sept. 15th issue, "Probably a loose lens." If the brother does not find a loose element in his objective lens and presuming his lens is in perfect condition, that is, if the glasses of which the lens is composed are perfectly set, so as they have one common principal axis, then his trouble, I would say, from his description, is that he did not place his lens so that this principal axis is in line with the center of the rest of the optical system and that this principal axis does not hit the center of the film picture. Without going into lens ability, type, saucer shape field of focus, etc., etc., a manufacturer constructs his lens to cover a flat field of certain size, and this flat field is at right angles to the principal axis, and this axis hits this flat field plumb in the middle. The brother undoubtedly introduced this eight-inch lens for his new 124-foot projection distance and then only roughly centered it. A loose jocket might be enough to cause a tilt to the principal axis. Let the brother move his lens about on the front of the projector and, if necessary, prop up the lens fiange at such point as may be necessary and be governed by screen results, not machine measurement.
>
> Microscopically speaking, when the very center of the picture is in absolute focus, the four corners are out of focus, owing to the saucer shaped aerial image, but we are projecting a flat surface to a flat surface and somewhat balancing conjugate distances to all points; also—but why go any further. The man simply wants a remedy.

What Friend Duetsch says is quite correct, though it hardly seems possible to me that the lens would be out of line enough to produce the result described. But I have found it to be a fact that for some, to me, unaccountable reason there is an occasional individual lens which will be largely affected by something which does not seem to appreciably alter the result with another lens. Maybe this is a case of this kind, or maybe the brother has thrown his objective very badly

out of line by something he has done. What Duetsch means by "propping his lens flange up," is that you should shove something under one edge so as to raise the flange. I take it he refers in this to the Power's lens ring, or flange. Anyhow, you just do whatever may be most expedient to line the lens with the rest of the optical system, if you find Duetsch's diagnosis of your trouble to be correct.

Union Examination.

E. E. Beattie, Fort Gibbon, Alaska, that land of flowers, paradise, hell, icebergs or mosquitos, according to who tells the tale of its wonders, writes as follows:

> Having operated at various shows in Juneau, where there are no unions, am writing to inquire as to the general lines along which union examinations are held on the Pacific Coast. Have enlisted in the signal corps of the United States Army for the period of the war, and was thinking of locating "below" when discharged. Have good all-around knowledge of projection, both as to theory and practice, but would not like to go to the expense of a trip unless I had chance to "get by." Have plenty of confidence, but want to know what I will be up against and be prepared.

Hum! friend Beattie, I don't like to reply because one phase of the matter is probably going to look to you like rank injustice. First off the reel you will be barred from membership in any union until you have resided in the city you may select for a minimum period of six months. It will require that period of actual residence before you may even make application for membership. This doubtless seems to you very unjust, but there is, nevertheless, a very good reason for this particular union law, even though it does apparently violate some very fundamental rights of the individual. As to the actual examination, I cannot give you information of much value because examinations vary widely in different localities. In British Columbia you would first have to pass a very stiff examination and secure a license from the government. Having successfully passed this examination you need have no fear of that given by the union, for you certainly and surely will know your business. In San Francisco and some of the larger coast cities, such as Portland, Tacoma and Seattle, the examination will, I believe, be pretty thorough; also you must be examined by the city examining board and secure license therefrom. In Los Angeles I understand the union examination is not quite so hard; also the license is, I am told, mostly the matter of paying a fee.

In general both the authorities and the union seek to determine whether or not you are a competent operator. The examination is likely to cover questions calculated to bring out your knowledge of electrical action, of transformers, of rheostats and resistance, including various connections of rheostats and the effect of each; of motors and generators, of the three-wire system, of the projector mechanism, of fuses and, maybe, of a little optics, with such other things as the various examining committees may deem advisable to examine into. Given ten examining boards, a total of thirty members, there is likely to be a wide variety of ideas as to what constitutes competent examination questions. Incidentally, in one or two cases, I have listened to members of examining boards gravely putting questions to a candidate, only to later privately discover that the "examiner" himself knew absolutely nothing about the matter. Sorry I cannot help you further, but that is the situation.

Information Wanted.

Nick Slaviero, Chisholm, Minnesota, writes:

> Am a regular reader of the World, particularly the Projection Department, and must say that you have been and are doing wonderful things for the operators. Everything is going nicely in this neck of the woods, and local union No. 487, to which I belong, is getting along fine.
>
> The proprietor and manager of the house in which I work asked that I write you, requesting certain information, so here goes: I have a Power's 6-A machine, projecting a 15-foot, 2-inch picture at 105 feet, pulling about 60 amperes a. c. from a 110-volt 60-cycle supply, the arc being supplied by or through an old-style economizer he bought second-hand about one year ago. Am getting a satisfactory light and picture, but in another month or so he is going to get me D. C. apparatus of some kind and wants the best. Will you please advise us which to purchase?

My dear sir, honestly, what kind of a row do you suppose there would be if I answered that question through the department? All the outfits on the market have their good points, though some are better than others. Had you watched closely you would have seen which ones had the approval and endorsement of this department. Further than that we cannot go. Unless a thing is good you may gamble your last suspender button and the garment which goes with it it will *not* get the endorsement of this department. But it does not follow that some approved apparatus is not better than others.

Traveled Two Hundred Miles.

W. E. Campbell asks that his World be sent to Healdon, Oklahoma, instead of Ringling, Oklahoma, and remarks:

"Please give this matter prompt attention, as I have already missed several copies and don't like that at all. When Mr. Richardson was in this state I traveled about two hundred miles to hear him lecture and would gladly repeat the trip to hear him again."

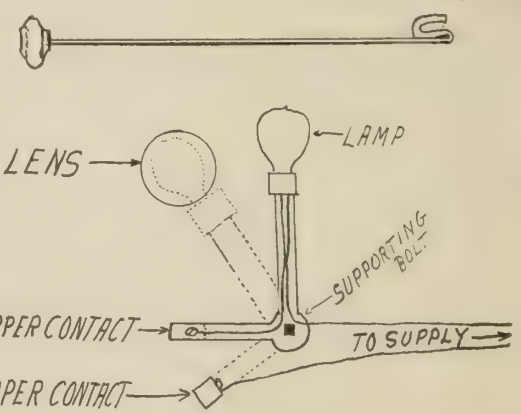
Which same, I believe, is a very real compliment. When a man travels that distance to hear a two-hour address and is so well satisfied that he wants to repeat the performance surely the speaker had a worth-while message to deliver.

Framing When Threading.

M. St. Ledger, Skowhegan, Maine, asks:

> Will you kindly inform us as to the best method for threading in frame. Am running two Simplex projectors. Reply will be highly appreciated.

There are many methods of framing the picture when threading the film into the machine; also there are many individual ideas as to which method is best. However, it may be said that any method



which enables the operator to see the position of the picture in the aperture, and which involves the least amount of trouble, is "best." Some use a battery lamp inside the mechanism, but that method is not available with the Simplex, owing to the enclosure of the light ray clear up to the lens. Personally I believe the following will serve as well as any. First, drill a very small hole in the top of the mechanism casing directly over the back end of lever carrying fire shutter. If you have a Handbook, then directly over part indicated by upper arrow S-101-C, Plate I, Fig, 254, page 516. The hole should not exceed 1/32 or 3/64ths of an inch in diameter. Having drilled the hole, get a short length of stiff brass or iron wire and bend its lower half inch so that it is as per upper sketch in illustration. Now stick the straight end up through the hole in the casing and attach to it a bead as shown, allowing the lower end to straddle the fire shutter lever near its end. When you shove down on the upper end of the wire the fire shutter will be raised, and when you release it the shutter will fall back into place. Caution: Don't use a heavy wire.

You are now in position to look through the aperture merely by pressing down on the upper end of the wire. Next rig a low c. p. lamp in such a way that when you tilt it over in front of the objective lens, between the lens and revolving shutter if there is room, it is automatically lighted, and when pulled back it is extinguished. This is, perhaps, as convenient and practical an arrangement as any. The sketches are rough ones, but I guess you can grasp the idea all right. Lower one shows lamp arrangement. Of course, when the two copper contacts come together, by tilting this arm, the lamp lights.

When You're in Trouble

There isn't an operator's booth in the universe in which this carefully compiled book will not save ten times its purchase price each month.

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For Managers and Operators

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MOVING PICTURE WORLD

Schiller Bldg. Chicago, Ill. | 17 Madison Ave. New York City | Wright and Callender Bldg. Los Angeles, Cal.

This paper has never been published except in a Union shop so it makes no difference whether we print the Union Label or not, but at the request of a few of our readers to the editor of this department it is printed herewith

Motion Picture Photography

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

"Over the Top"

BETTER be an 'is now' than a 'has wasser;' and as for a 'not yet but soon,' why, he always is one" was one of the snappy observations of the sage of East Aurora, the late lamented Elbert Hubbard. Do you ever stop to ask yourself to which of these classes you belong? Are you one of the great class of selfsatisfied, complacent mugs who are content to rest on the merits of their past achievements and yet bewail the blindness of their employer in not advancing their salary, or one of that vast army of shiftless but well intentioned persons who intend, sometime in the future to improve their condition, but never get around to it, or are you really and truly one of the few who are steadily forging ahead of the crowd by being and doing what "is now?"

Five years ago no one dreamed of the expansion and change that has occurred in the motion picture industry; five years ago the higher range of salaries for cameramen was beyond the dreams of the average cinematographer of that period and yet that advance has not been commensurate with the development of the business. The prices paid for actors, settings, stories, etc., have been multiplied many times in those five years and yet the average of the photographers' salaries has only doubled, perhaps not quite that.

Where can we find the reason for this? More than likely it is the cameraman himself. Let us consider the situation a little and see if we can place any of the blame. We have been wont to pat ourselves on the back and say "Look at the tremendous strides in cinematography in the last few years," with all the assurance of cock-sparrow announcing "I did it, I, with my bow and arrow!" But did we? Methinks we should think some more. True, we are making better pictures; we had to, to hold our job. We are using better and faster film, but it was evolved in the research laboratory of a film manufacturing concern. We have better lenses, but they were made by scientists working for lens grinding concerns. We have better cameras, but the great bulk of improvements were evolved not at the suggestion of the cinematographer, but by the mechanics who built the camera. The close-up, the cut-back, the vignette, the vis, etc., are practically all due to the demand of the director. About the only prop we have left to bolster up our pride in the improvement in laboratory work, and to the laboratory worker who seldom classes himself as a cameraman, we must accord the palm for the major part of the credit.

In spite of the variety of stuff that is recorded by the camera operator there is a deadly monotony in much of the work—it tends to become like a game of building blocks in which, no matter what structure we may be making, yet we are building over and over again. We get into a rut so that, oftentimes, even when we are offered new blocks to add to our collection in the way of camera improvements or the like, we are prone to reject them and still play with the meagre assortment we started with instead of casting eagerly about for new forms to lend verisimilitude to our mimic structures. Inertia seems to be the stumbling block of our class. Clannishness is another drawback—we resent the intrusion of new members—if a chauffeur or mechanic or still photographer has the guts to break into our profession and show some of us a few things, the anvil chorus starts and the music seems to soothe our lacerated pride.

Instead of extending the glad hand to the new brother, and thanking him for letting us know the grass is sprouting under our feet, we are more prone to sit down and polish a chair while we watch him step up ahead of us.

What mostly ails cinematography as a profession is the crank turner.—a crank turner being a person who chases the handles of a crank around the rim of a cipher. Incidentally most crank turners are artists but only in one line, that being the production of resonant chin music, otherwise specified as superheated atmosphere. If there were only some way for the quiet boys, who are saying nothing but sawing wood and drawing honest-to-gosh pay checks, to teach the crank turner photography, and the crank turners to teach the photographers the gentle art of tooting their own bazoo, the stars and directors would soon look with envy at the cinematographer's pay check.

It takes a big jolt to get out of a rut and most of us hate to be jolted, but a jolt that jerks us out of the rut is what we need. None of us are doing so well that we couldn't do better and the Lord only helps those who help themselves.

A little self analysis is a good thing to indulge in now and then—in spite of the ego which dominates each and every one of us, we are each aware of some deficiency which we can eliminate and other qualities that we can cultivate and thus render to ourselves and to our profession our bit to carry on over the top.

Through us, through our work, is interpreted into universal comprehension of the entire world the great bulk of drama, art, popular science, current events, history, travel and literature. No grander or farther spreading influence, no more powerful tool for the shaping of human destinies has ever been placed in the hand of man, and while you may not, perhaps, make the messages you transmit, yet on you depends the accuracy of their transmission and the beauty or badness of their transcription. Are you in love with the work you are doing or are you merely working for wages? Are you interested in the pictures you make or merely interested in getting them done?

If you are only working for the money you can make you had better find another way to make money. If you are interested enough in the making of the pictures you will get the money without worrying overmuch about that.

Have you a library of books on cinematography and photography? If not, it is high time you started one; if you have one you can always add to it. Just a fraction of the time you waste every day in the unavoidable waits about the studio will give you the opportunity you think you lack to study the things you should know about your profession.

If you are free to serve your country, now is your chance to help distinguish your profession—the motion picture operator and the photographer furnish the modern army with eyes to see; the army needs as many as it can get. Particulars may be had from Signal Officer, Eastern Dept., 39 Whitehall St., New York, also from Kendall Banning, Bureau of Public Information, Washington, D. C.

If you have a hobby in your work, fit up a laboratory in your home where you can potter about and investigate this or that problem in photography, chemistry, optics or mechanics. A little apparatus, well within your purse or the cost of idle amusements that return no permanent benefit, will be an investment where your principal is safe and which will pay dividends as long as you live and work.

A correspondence course in chemistry should be valuable to any photographer. Every photographic orperation depends upon the science of chemistry. If you are not fortunate enough to own your own motion picture camera a small still camera will furnish analagous results which will teach you many things in regard to motion photography. If you have a motion camera, but no space large enough for working with any quantity of film, you can use test pieces of six inches or a foot in length and experiment at an infinitesimal amount compared to what you might use if you had unlimited space.

What you can do with six inches of film you should be able to do with two hundred.

Tinting, toning, developing, printing, can all be done on a miniature scale with your still camera outfit of trays.

The cameraman of mechanical turn of mind can install a small bench lathe and do innumerable odd jobs in the way of camera repair, lens mounting, attachments, etc., or even construct a new model camera for himself, embodying his own pet ideas in camera design.

Probably you have been intending all along to do some of these things—if so, raise your right hand and solemnly promise yourself that from now on you will be an "is now," and as for a "has wasser" or a "not yet, but soon," why, you ain't going to be one any longer.

We are not the official organ of any single organization or branch of the industry. BUT we are read by more members of the league than are any two other moving picture trade publications combined and by ten times more exhibitors than belong to the league.

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Hoffman to Distribute Flynn Serial

Independent Firm Chosen to Get the Results Desired With What Appears to be the Most Appealing Serial Ever Offered.

M. H. HOFFMAN, INC., has been chosen as the distributing organization best fitted to book the forthcoming serial to be produced by Whartons, Inc., that is being written by Chief of the United States Secret Service, William J. Flynn, and which will present the most amazing array of diabolical machinations of the Imperial German Government against America.

For the first time, the untold story of what German spies have done and tried to do to us will be set forth. And the advantage of its presentation in picturized form need not be dwelt upon. When one pauses to consider that the public has no idea of the lengths to which Germany has gone to cripple the United States, and that all these details in proper sequence will be shown in the William J. Flynn serial, its importance looms to a magnitude difficult to describe.

Having such a motion picture feature, it is only natural that its distribution should impress those identified with it as a matter of imperative concern. For it is not alone because of its value as an entertainment, but for the added reason that the people of this country will rise in their patriotism and flock to see it.

This requires, primarily, a method of distribution which will enable every motion picture proprietor in the United States to show Chief Flynn's serial. Such a campaign necessarily demands a degree of concentration possible only to the distributing organization occupying a peculiarly fortunate position.

It was largely due to this fact that M. H. Hoffman, Inc., through its Hoffman-Foursquare exchanges, can approach the distribution plan with that degree of efficiency essential. Freed from the necessity of having to devote attention to too numerous features, and not being tied to program procedure, the Hoffman-Foursquare exchange managers and attaches will be able to devote their energies to this serial in the measure required to put it into the thousands of motion picture theaters which will want it.

"In having been chosen to distribute Chief Flynn's most remarkable serial, I feel that our organization has been signally honored," said Mr. Hoffman. "I have gone over the episodes already in preparation, and I can state frankly that never have I seen a serial possessing such a wealth of superlative material as this one.

"Without desiring to exaggerate in any way—for this is contrary to the Hoffman-Foursquare policy—I am keeping well within the limits of fact when I assert that when this serial is placed before the public it will take precedence over everything of like nature that has gone before.

"Here, I believe, we may well use the term 'super serial' without fear of contradiction. It will be found to be 'super' in the richness of incident in each episode; it will prove to be 'super' in its quality of entertainment, and lastly, it will stir to the fullest depths within every loyal American his or her patriotism.

"As I regard Chief Flynn's serial, it excels in dramatic elements even the finest creative effort of pure fiction. Facts, such as these, so far surpass what the mind can conceive that when they come to be placed before the people of this nation in picturized array they will be chosen as topics for continual conversation.

"If I am somewhat enthusiastic it is solely because the proposition in its entirety reaches uncommon heights. And with the making of the production in the hands of the Whartons, I can rest content that when completed it will represent the last word in such accomplishment.

"Pioneers in the producing of serials, resourceful to the uttermost, the Whartons will make Chief Flynn's serial something to remember for all time. Nothing that can contribute in the slightest degree to the perfection of the whole will be slighted.

"Therefore, I can confidently pledge to the American exhibitors a serial which they will gladly welcome; which will entertain their patrons to the limit of entertainment possibility, and which will send every person away from each episode with head high, and heart throbbing staunchly for this great country of ours—the land of the free and the brave."

DORA MILLS ADAMS IN METRO PICTURE.

Dora Mills Adams has been engaged by Fred J. Balshofer to play the prominent role of Mrs. Pugfeather, in support of Harold Lockwood, Metro star in Frances Perry Elliott's story, "Love Me for Myself Alone."

Laemmle Explains Policy

Says Universal Has Dropped Several Producing Companies Pending Adjustment of War Tax Contingencies.

CARL LAEMMLE, president of the Universal Film Manufacturing Co., has issued the following statement concerning the temporary suspension of some few producing companies at Universal City. This announcement will be of general interest to the trade, and of particular importance to exhibitors of the Universal product:

"Until we know exactly how seriously the war tax is going to affect us," says Mr. Laemmle, "and until we are positively convinced that the exhibitors will co-operate in collecting the money from the public, we intend to take advantage of the fact that we have accumulated the largest reserve stock of negatives in our career by laying off several feature companies for about four weeks.

"This will not affect the production of serials, because we are not far enough ahead on serial negatives to suspend producing them. The same thing of course applies to the Animated Weekly, the Current Events and the Universal Screen Magazine because of the fact that it is impossible to have a reserve supply of negatives on news events.

"The fact that the cloudy and rainy season are about at hand helped us to arrive at this decision, for we have not quite enough electric light stages in Universal City for all our companies. By suspending operations until we have used up a certain amount of our big reserve supply of negatives, we avoid the heavy loss of having several companies lying idle on cloudy or rainy days. This, by the way, happened only last week entailing a loss of approximately $15,000."

Mr. Laemmle continues: "It has taken us a long time to arrive at the point where we have accumulated enough high-class negatives to carry out this economic policy. In fact, this is the first time we have been in a position to take such radical steps. No doubt this temporary suspension will give rise to various rumors, and it is to prevent any possible misapprehension of the true situation that the Universal company has issued this official announcement."

Edmuud Lawrence Re-Engaged by Ivan

Edmund Lawrence's last production, "Married in Name Only," for Ivan Film Productions, has met with such encouraging success that Ivan Abramson, Ivan's directing head, has re-engaged him to produce several other pictures. The script for the new picture is now finished and studio work begins this week. The name of the production is "Life Against Honor." It is an entirely new kind of a picture, looked upon from the standpoint of the Ivan people, and should prove a welcome novelty to Ivan followers. This is but one of the signs of the much heralded enlarging of the scope of Ivan productions.

Edmund Lawrence.

While the company has always aimed to produce pictures that would stand far above the ordinary run, and must remain true to their reputation of producing plays that, besides merely having entertaining heart interest, should and must be unique, with particular problems treated, yet it has been found absolutely necessary to have a variety of topics treated from the viewpoint of different directors. This is the reason that men like William Humphrey and Edmund Lawrence have been engaged to put their individuality in a sufficient number of productions so as to guarantee a marked variety in Ivan presentations.

The title of the new production about to be done by Edmund Lawrence speaks for itself, "Life Against Honor."

Chaplin Files Many Suits

Popular Comedian Will Attempt, By Legal Process, to Stop Imitations.

IF CHARLEY CHAPLIN'S suits against his alleged imitators are brought to trial the silent comedian will undoubtedly be required to fill an extended engagement in the United States District Court, but if the juries agree with his own estimate of the measure of the damages to which he is entitled he will be amply compensated for his time.

The originator of the funny walk is demanding no less than $250,000 damages against each group of corporate and individual defendants, which he claims to be involved in the production and release of spurious Chaplin comedies, as a means of effectually stopping imitations of his funny antics.

The latest suit filed by the comedian through his counsel, Nathan Burkan, is against the Film Exchange, Inc., the King Komedy Film Co., Inc., and several individual defendants connected with those companies. In addition to his request for $250,000 damages the comedian demands an accounting and injunctive relief.

Judge Mayer granted a temporary restraining order enjoining the defendants from releasing the following alleged spurious Chaplin comedies: "Charlie the Heart Thief," "Sentimental Charlie," "Charlie in the Trenches," and "Musketeers of the Slums."

In his suit against the New Apollo Feature Film Co., previously reported, in which he obtained a preliminary injunction enjoining the film company from releasing "Charlie Chaplin in a Son of the Gods" and "Charlie Chaplin in a Harem," the comedian obtained an injunction subsequently enjoining the film company from releasing "Charlie Chaplin in the Rummy-Nuffs" and "Fall of the "Rummy-Nuffs."

Dupers Indicted

United States Grand Jury Returns Indictment on Two Counts Against Beck, Weiss and Singer.

BEFORE the United States Grand Jury on Wednesday, October 24th, the Cardinal Film Company, secured an indictment on two counts against Fred Beck, Lewis Weiss and Leo Singer, consisting of conspiracy to infringe upon a copyright of "Joan the Woman," a feature film owned by Cardinal, and for actual infringement. Cardinal Film Company is a subsidiary of the Famous Players-Lasky Corporation.

The arrest of the three men some time ago was considered one of the biggest achievements made thus far in the efforts of film producers to end the theft of positive motion picture films.

The three men were brought before United States Commissioner Hitchcock and after hearing were held for the Grand Jury in $2,000 bail each. Following the theft of one of the prints, Ralph A. Kohn, attorney for the Famous Players-Lasky Corporation, after investigation, took the matter up with Assistant District Attorney E. A. Stanton, who conducted the criminal proceedings. The three men were then arrested. It is alleged that the stolen positive was taken to New Jersey where a "duped" negative was made.

The theft and duplication of the "Joan the Woman" positive would have meant a big source of revenue to law breakers. The picture was produced by Cecil De Mille, Director General of the Famous Players-Lasky Corporation and its star was Geraldine Farrar. The feature appeared at the 44th street theater, New York, for a season. It was following the winter run that the positive was said to have been stolen from a film exchange.

The securing of indictments against Becker, Singer and Weiss is considered not only a victory for the complainants, but for the entire industry as well. Film "duping," which amounts to piracy, is one of the serious difficulties with which picture producers are forced to contend. It is believed that this action of the Grand Jury will do much toward discouraging further attempts and the complainants and their attorneys are receiving congratulations of the industry upon their victory thus far.

THEDA BARA SELLS LIBERTY BOND.

More than $300,000 worth of Liberty Loan Bonds were sold by Miss Theda Bara, the William Fox screen star, when she made her first and only public appearance under the auspices of the Stage Women's War Relief at their booth, situated in front of the New York Public Library at 42nd Street and Fifth Avenue on Friday afternoon, October 26th.

Metro Enjoins Mayer

New England Distributing Company Takes Legal Action Against Its Former Manager.

LOUIS B. MAYER, former vice president, assistant treasurer and director of the Metro Film Corporation of New York, and president, general manager and director of the Metro Pictures Corporation of New England, who was recently appointed general manager of the New England office of the Select Pictures Corporation, has been made the defendant, along with the Select Pictures Corporation, in a suit brought by the Metro Pictures Corporation, charging that Mr. Mayer and the Select Film Corporation immediately entered upon a campign to wreck the business of the Metro organization by intimidating its employees into leaving and joining the Select Corporation and attempting by fraudulent misrepresentations to secure its customers for the Select service.

The Metro Corporation has asked the courts to grant an injunction against the defendants, restraining them from inducing, soliciting and tempting in any way whatever the employees of the Metro Corporation to leave the employ of the Metro Corporation. The order was granted on October 25 by Justice Wait of the Superior Court, Boston.

Leah Baird to Be Starred

LEAH BAIRD is to appear in six forthcoming superfeatures. It is said that in addition to her salary she is to receive a percentage of the profits. Leah Baird was born in Chicago and was educated in a private seminary. Her first big work in the film game was in the Vitagraph features, "Red Barrier" and "Hearts of the First Empire," and were two of the best stories released by the General Film Corp. in the earlier days. In the productions of "Absinthe" and "Ivanhoe," in which she was starred opposite King Baggot by the Imp Company, Miss Baird established herself as one of the most versatile actresses the screen has ever seen. One hundred and eight prints of "Ivanhoe" were sold in England alone. "The Lights of New York," another Vitagraph feature in which she appeared, was one of the best booked subjects of the New York office of the V. L. S. E.

Leah Baird.

Each one of her releases, indeed, has been a big money maker for the concerns that she was under contract with.

Leah Baird is considered one of the greatest beauties of the day, and her intelligence and mentality have stood her in good grace. Not alone has she worked in pictures throughout this country, but she has played in England, France, Germany and Italy as well.

Under Herbert Brenon's direction she contributed mightily to "Neptune's Daughter." Among the successes which she wrote may be mentioned "Molding," "A Woman" and "The Road of Many Turnings, in each of which she played the leading parts.

Miss Baird will start to work in the next three weeks on the six products. The subjects of her stories will be taken from well-known books. Her backing comes from a financial institution of international reputation.

Nat. H. Spitzer, who knows as much about selling pictures as any man in the film industry, and whose success as sales manager of the King-Bee Comedies is a record, is mentioned as the man who may handle the sales end of the Leah Baird releases. However, no arrangements have been definitely settled between Miss Baird's company and Mr. Spitzer, but that an offer has been made him is known.

In a short time it will be announced how the six Leah Baird products will be released, whether on a state rights proposition or through their own exchanges.

Chicago News Letter

By JAS. S. McQUADE

The Fifteen Cent Reel Tax

The Mutual Film Corporation Follows Triangle's Lead by Assuming Payment.

At a special meeting of Chicago Local, M. P. E. L. of A., held in their hall in the Masonic Temple, Friday afternoon, Oct. 26, President Hopp introduced General Manager Sullivan, of the Mutual Film Corporation, stating that that gentleman had an important message to deliver.

"We are pleased to inform you that the Mutual Film Corporation will absorb the special war excise tax imposed on film, and that it has instructed its branch managers to this effect in a telegram dated Oct. 25, received from New York, signed by John R. Freuler, president," said Mr. Sullivan.

The following telegram was then read by Mr. Sullivan:

Cancel all war excise tax instructions and operations. Make no charges or collections. Government permits us to pay direct without passing tax on to exhibitors. Destroy all stamped contract blanks and discontinue the use of rubber stamps or vouchers. Notify exhibitors. Had previously understood that law required us to charge tax to exhibitors, and believed that exhibitors supported the 15-cent tax charge proposed by the National Association of the Motion Picture Industry in which exhibitors are represented.

This means the Mutual Film Corporation will pay the war tax on films.

The message was enthusiastically received by the large gathering of exhibitors, and Mr. Sullivan was assured that the example set by the Mutual Film Corporation would not go unrewarded.

After Mr. Sullivan's departure the meeting took up the discussion of the 15-cent reel tax, during which much heat was displayed. It was finally terminated by the meeting taking unanimous action against one of the distributing concerns in Chicago, which it was charged had been unusually offensive in imposing the tax, and one of the managers of that cocnern was charged with having indulged in disparaging remarks against the League. A special committee consisting of three was then appointed and given full power to take charge of all matters in the city pertaining to the 15-cent reel tax.

The special committee appointed at the last meeting to take charge of the admission tax then made its report. It was stated that the law governing this tax, so far as it concerns moving picture theatres, was clearly understood, except in the matter of the five-cent admission tax. It was found that a diffrence of opinion existed whether five cent admission tickets in a house that sells admission tickets for 10 cents the same day, are exempt from the collection of the one-cent tax or not. The members of the committee had interviewed two deputies of the office of the collctor of intrnal revenue of Chicago on this question, and it was ascertained that these gentlemen differed in their interpretation of the law, so far as its application to the collection of the tax is concerned. One held that all admission tickets for which a maximum of five cents is charged are exempt from the tax, while the other deputy held that only in theaters where the highest admission charge is five cents on any one day, is the five cents admission exempt, while houses having th five-cent charge and a higher charge on the same day are not exempt, and that in such cases the one-cent tax must be added to the five cents.

President Hopp stated that during the past week he had sent two wires and one long explanatory letter to Daniel C. Roper, commissioner of internal revenue, treasury department, Washington, D. C., but that he had not received a reply up to that time. He was hopeful that an interpretation would be received from Washington which would guide exhibitors so far as the five-cent admissions are concerned and their relation to the war tax.

In this connection it is pertinent to state that about an hour and a half after the meetings had adjourned the following telegram was received by Mr. Hopp from Mr. Roper:

The exemption is to place the maximum charge for admission to which is five cents All five-cent admissions not exempt. Our commission has acted in conjunction with Lee A. Ochs. Children paying admission in houses not exempt from tax are taxed one cent each.

This telegram as received was even more obscure than it is given here, owing to the evident rush of the Western Union oprator at Washington; but its evident purport is that in all theaters where five cents admission alone is charged the tax does not apply; also that in all houses where the prices may be five cents and 10 cents, or higher, the tax must be paid on the five-cent tickets.

The Music Tax.

President Hopp then called attention to the fine work that was in progress on the music tax. He stated that lists containing the names of over 700 musical compositions had already been sent out to the members of the Chicago League, and that the work of compilation was going on daily, under the able direction of Miss Katherine C. Melcher; also that the end was not in sight, as there are still many hundreds of musical numbers remaining which are non-taxable and available, and that a supplemental list of these will be sent out each week for some time to come. He also announced that requests were coming in to the headquarters of Chicago local from organizations and individuals in various parts of the United States regarding the lists.

Owing to the taxation questions and other matters which have recently arisen and which must receive immediate and capable consideration, the meeting decided to select an attorney for the Chicago Local, M. P. E. L. of A., at once. After the names of a number had been suggested, the selection of Edward Sonnenschein was unanimously made, and he is now the regular counsel of Chicago local.

President Hopp then announced that two expositions would be held the coming year under the joint auspices of the N. A. M. P. I. and the M. P. E. L. of A., the first to be held in New York City in February, and the second at Boston, in July, the national convention of the M. P. E. L. of A. to be held at the latter. He then stated that Fred W. Hartman, of Chicago Local, had been appointed assistant general manager for the two expositions, and that he had been summoned to New York and would leave in a few days to take up his duties.

M. P. T. O. Association's Action on Reel Tax.

Chicago Local, Motion Picture Theater Owners' Association, also received the telegram sent by John R. Freuler regarding the 15-cent reel tax.

At a meeting held last week in their quarters, at Fraternity Hall, 19 W. Adams street, the members were forbidden to pay the 15-cent reel tax, and were advised that if any of the exchanges held their shows up, on refusal to pay the tax, communication should be immediately made with the Association's counsel, Fred Lowenthal, of the firm of S. L. & Fred Lowenthal. It was emphatically stated at the meeting that exchanges will be held to their original contracts by members of the Association.

Rothaker Gets Big Order

Will Print Chaplin Pictures and Other Releases of First National Exhibitors' Circuit.

Watterson R. Rothacker, president of the Rothacker Film Manufacturing Company, announces the consummation of the most important contract yet secured by that organization, as well as one of the most prominent in the history of the printing and developing of moving pictures. The other contracting party is the First National Exhibitors' Circuit.

By virtue of this contract the million dollar Charles Chaplin pictures and other releases controlled by the First National Exhibitors' Circuit will be printed and developed at the Rothacker plant, which is widely known for the perfection of its work in these important departments. Not only this, the Rothacker plant will be the center from which the pictures will be shiypped to all parts of the world.

The contract was awarded after careful consideration and analysis of the situation by J. D. Williams, general manager of the First National Exhibitors' Circuit, and a committee of members of that organization composed of Aaron J. Jones, Chicago; Robert Lieber, Indianapolis, and H. Schwalbe, Philadelphia. The document was signed by S. L. Rothapfel, president, and H. Schwalbe, secretary, of the First National, and by Watterson R. Rothacker, president, and H. J. Aldous, secretary, of the Rothacker Company.

Details of the big transaction will be given to the trade in the near future.

A Famine in Pennies Exists in Chicago.

With Nov. 1 close at hand, when 10 per cent. of the admission to theaters of all kinds must be paid to the Federal government, the owners and managers of moving picture and other theaters, who are planning to have the necessary change in readiness, have been surprised to find an absolute dearth of the copper coins in Chicago. The United States sub-treasury in Chicago gave out several days ago that there was less than $300 worth of pennies on hand, where customarily $25,000 in coppers was stored.

The demand for coppers from dramatic, vaudeville and picture theaters alone will run up into the millions in Chicago, and, besides, the department stores are having their troubles as some of them use from $300 to $600 in pennies daily. Then there are the numerous news stands, but these are better provided with pennies than any other business in the city.

Joseph Hopp, president of Chicago Local, M. P. E. L. of A., wired to Mr. Roper, Internal Revenue Collector at Washington, on the matter, but up to the time of writing, the reply has not been announced.

News from Washington, however, shows that the demand for pennies throughout the country is unprecedented, and the government officials cannot say when the demand can be fully met. The mints in Philadelphia, Denver and San Francisco are running 24 hours a day, and three shifts are pressed to the limit.

The probable cause is attributed by an official in the treasurer's office at Washington to the creation of new pay rolls. As many as three shifts are now working in numerous factories, and the new pay rolls require more coins. Besides, the recent new tax on various commodities may also have increased the demand for pennies.

Chicago Film Brevities.

The Film Art Club of Chicago was recently organized at a dinner held in the Morrison Hotel, when C. R. Plough, manager of the Chicago branch office of the Universal Film Manufacturing Co., was elected president. Other officers chosen were: Victor Eubank, assistant to the president of the Essanay Film Manufacturing Co., vice president; Hill Bernstein, manager moving picture advertising department of the Chicago News, secretary, and Ludwig Schindler, owner of the Schindler theater and other picture houses in the city, treasurer. On the list of directors are: F. K. Brockell, Nate Ascher, Fred Ireland, Frank Schaefer and Alfred Hamburger. Secretary Bernstein states that it is the intention of the members of the club to make Chicago the center of a chain of like clubs which will be formed in all the large cities of the country. The Film Art Club will accept as members only those holding responsible positions in the business, or who have money directly invested in a department of the business. The club will be distinctly a social organization. The next meeting was held at a luncheon at the Hotel La Salle, Friday noon, Oct. 26.

* * *

On Monday, Oct. 15, Fred C. Aiken, well known in film circles for many years, and who has held prominent positions with the General Film Co., was appointed manager of the Chicago branch office of Select Pictures, Inc., with offices in the Consumers Building, 220 S. State street.

* * *

Billy West, comedian of the King Bee Films Corporation and an imitator of Charlie Chaplin, is in the city visiting his family. The Standard Film Corporation of Chicago will release the two-reel comedies in which he appears in this section.

* * *

Douglas Fairbanks came in on the Century Sunday, Oct. 21, and left for Los Angeles the same evening, accompanied by his wife and child. Mr. Fairbanks delivered short addresses on the Liberty Loan at every station stopped at on his way to the Coast. During his stop here he spoke at the Covent Garden and other theaters.

Samuel S. Hutchinson, president of the American Film Company, states that exclusive rights for "The Diamond from the Sky" were recently sold to the Brazil Film Trade. This well-known serial is 60,000 feet in length. Every employe of the office and factory of the American Film Company, in this city, subscribed for a Liberty Bond one day last week, the company arranging for the employes to make monthly payments through the office.

* * *

Alfred Hamburger, director-general of the Continental Theaters Corporation, announces that the President theater, Fifty-fifth street, between Calumet and South Park avenues, operated by the Ascher Bros. until a few weeks ago, will be shortly opened under that management. The theater is now in the hands of decorators, and is being thoroughly renovated.

Billie Burke in "Arms and the Girl" (Paramount) will be the attraction at the Ziegfeld for the week beginning Sunday, October 28.

* * *

A dispatch from St. Louis to the Chicago Herald, Oct. 22, announced that the New Grand Central theater, owned by the New Grand Central Amusement Co., of that city, was robbed on the night of that date. Three robbers bound the night watchman, blew open two safes and a large vault, and stole $1,700.

* * *

On October 23, the Illinois Supreme Court, sitting at Springfield, refused to consider the case brought against Chief of Police Healy and Second Deputy Funkhouser by the Epoch Producing Co., owner of "The Birth of a Nation," on the grounds that it had no jurisdiction in moving picture matters, and ordered the case transferred to the Appellate Court. It will be remembered that a writ of mandamus was asked by the Epoch Producing Co., over a year ago, against the Chicago chief of police and the Chicago censor board to permit the showing of "The Birth of a Nation" to minors as well as adults. This ruling of the Supreme Court places the case just where it stood at that time.

* * *

At the meeting of Chicago moving picture operators, Local 110, I. A. T. S. E., Thursday, Oct. 18, it was voted unanimously that each member subscribe for a Liberty Bond, from $50 and up. It was estimated that, as there are about 600 members, the minimum amount subscribed woud be about $30,000, and since several members have declared their intention of taking more than one bond, it is believed that the total sales to the members of this organization will reach $46,000. Good, for the Chicago operators!

* * *

Helmer N. Jernberg, manager of the Province theater, Winnipeg, has arranged for the entertainment of his patrons from 12 noon till 1.30 p. m. daily, beginning Oct. 22, by a special noon-day entertainment. The program, as outlined on the card forwarded me by Manager Jernberg, includes organ solos, a soprano vocal selection, piano solos, short educational films, polite comedy attractions and the latest International News Film. A complete change will be made every Monday and Thursday. By way of invitation the card has the following paragraph:

"Help us to help you. Come in when you like. Go out when you like. Always entertaining. No waits."

* * *

A. F. Powers, of the Decorators Supply Co., this city, reports that he has secured the contract for the ornamental plaster decorations for the new theater being constructed by the Hankeye Amusement Co., at Des Moines, Ia. A. Frankle, manager of the Casino theater, Des Moines, will also manage the new theater. The house will be devoted exclusively to moving pictures, with high-class musical accompaniment. The architects in charge of the construction are Kraetsch and Kraetsch, of Des Moines, and it is said they will spare no expense in erecting a thoroughly up-to-date and elaborate theater, from the polychrome terra cotta front and lobby to the last detail of artistic decorations in the interior. The theater will have a main floor and balcony. The building will be 44 feet by 132 feet long. The ceiling of the lobby will have a large dome illuminated on the lower surface of the beams with double rows of lights and around the edge of the dome with concealed lights. The center of the dome as well as the beams and ceiling will be elaborately ornamented.

* * *

At an expense of over $200 to the Chicago Local, M. E. E. L. of America, half sheet cards for box offices, one sheet posters for lobbies and slides for screens, bearing instructions to patrons for the payment of the war tax, were delivered to every theater in the city during the week begin-

ning Friday, Oct. 19. All exhibitors who have not received this matter are invited to call at room 1416 Masonic Temple, where the entire outfit can be had free of charge.

A special meeting of Chicago Local, M. P. E. L. of A., has been set for Friday, Oct. 26, to consider and determine what action shall be taken on the additional charge of 15 cents per reel by some exchanges, to meet the war tax of ¼ cent per foot on negative and of ½ cent per foot on positive film, which additional charge has been in force since Oct. 4.

Manager Clark an "Old-Timer

Head of New York Branch Exchange of the First National Circuit Has Had Much Experience.

R. H. CLARK, who has been long associated with the Turner & Dahnken interests on the Pacific Coast, is to be general manager and treasurer of the new First National Exchange which has secured quarters at 509 Fifth Avenue.

Mr. Clark's varied experience began with Turner & Dahnken in San Francisco when their exchange business was taken over by the General Film Company. He left them to associate himself with Sol Lesser, who had just contracted for all the Mutual single releases. While with Lesser he was actively identified with the development of the Feature business in the West. When the World Film Corporation opened their San Francisco offices he was chosen for manager, remaining in that capacity two and one-half years, when he resigned to reassociate himself with Turner & Dahnken as manager of their Tivoli Opera House which he held until placed in charge of the new T. & D. theater in Oakland—the largest in the West. So it will be seen that, though still young enough to be one of the boys, Mr. Clark's experience has been such as to eminently qualify him for the responsibilities of his latest position.

R. H. Clark.

Mr. Clark is surrounding himself with a staff who are thoroughly familiar with local conditions. Although it will be a few days before the new firm is fully ready for business, Mr. Clark and his salesmen will be on hand to discuss bookings of Chaplin's new "signature-protected" comedies and Petrova films. He states that other releases will be added as rapidly as quality productions can be purchased on the open market.

MABEL NORMAND SPEAKS FOR THE LOAN.

Mabel Normand, Goldwyn star, made a whirlwind speaking tour in eight New York theatres Monday night, October 22, in behalf of the Liberty Loan. Beginning at 8.30 in the evening at Marcus Loew's American theatre, Miss Normand made a two-minute talk first to an audience on the roof-top theater and a few minutes later met the audience in the main ground floor theater. Thereafter, she averagd one theater every fifteen minutes, appearing at Mitchel H. Mark's Strand theater at 9 o'clock. Marcus Loew's New York theater came next at 9.15 and was followed by trips to Loew's Circle, Loew's Lincoln and Loew's New York roof. The last stop of the evening was at A. L. Shakman's Eighty-first street theater.

If there was any need of proof of the affection in which Mabel Normand is held by the public this Liberty Loan speaking tour was all that was required. In the course of the evening she faced a total audience of from 18,000 to 20,000 persons and the greeting they gave Goldwyn's beautiful little star showed that her power is as great as ever.

Rothapfel Has New Job

Will Be "Pre-Production Counsel" for Superpictures Distribution Corporation—Does Not Affect His Present Job.

ONE would think, naturally, that Sam L. Rothapfel as manager of the Rialto and the new Rivoli theater, when it is finished, would have about all he could turn his hands to; but if you think so you don't know "Roxie." All of which leads up to the statement made by Frederick L. Collins of the Superpictures Distributing Corporation to the effect that he has secured the services of Mr. Rothapfel as "pre-production counsel" for his producing interests.

Mr. Collins explains that it is his idea in engaging Mr. Rothapfel to get at the exhibitors' viewpoint of the scenario and the picture before he puts it on the market. Mr. Rothapfel, for himself, says: "For years I have been studying pictures, primarily from a presentation standpoint, but deep down I have always felt that some day would come an opportunity to have a hand in making them. I look forward to my association with the Superpictures Distributing Corporation with pleasurable anticipation, for it will be the sort of work I have always wished for. Of course, my duties will be purely advisory—I can give only a limited amount of time to them. Aside from the pleasure I shall derive from the work, Mr. Collins' offer was so generous as to tempt anyone. In judging scenarios I shall have the aid of the Board of Directors and Officers of the First National Exhibitors' Circuit which is to handle the releases of the Petrova Picture Co."

Mr. Collins believes the entire arrangement to be a coordination of expert judgment which will go far in avoiding the pre-production pitfalls which doom many a release before it is born, and that the advice of an exhibitor of Mr. Rothapfel's standing and experience will be highly beneficial to the various interests concerned.

Mr. Rothapfel will join in on Madame Petrova's second release and accompany it from selection of scenario to its presentation on the Rialto screen.

Innovation in Pictograph Doings

Paramount-Bray Pictograph to Cooperate With Printed Magazines—Will Illustrate Interesting Current Topics.

ONE of the most significant happenings in the field of the educational moving picture is a cooperative system about to be put into effect between the Paramount-Bray Pictograph and a number of prominent printed magazines including Leslies, Metropolitan, Every Week, Popular Science Monthly, Woman's Home Companion, and Field and Stream. The manner of procedure will include the submitting of lists of articles to be used in these magazines to the management of the Paramount-Bray Pictograph; and from these lists will be chosen subjects that will allow of successful screening.

It will then be the duty of the Pictograph cameraman and editor to get busy on the job for the purpose of illustrating the chosen subjects for those particular numbers of the Pictograph which will be presented on the screen simultaneously with the current issues of the printed magazines in which the subjects which have been filmed appear. It is also the intention of the Pictograph management to include in the introductory portion of the "magazine on the screen" the names of the editors of the different magazines who are lending their cooperation to this enterprise.

The fact that each of the magazines with which the Pictograph is about to co-operate represents a different class of subject bears evidence of foresight in selection; and there is not a doubt that this method of diffusing knowledge will go far toward making an established place on the exhibitor's program for the magazine on the screen. The close association of animated magazine with printed magazine will doubtless be an inspiration to the editor of the latter to put extra thought and attention on the choice of subjects that will admit of screen illustration; and it is only natural to expect interesting developments from this progressive move.

FARRELL SUCCEEDS MAYER.

Edward J. Farrell, formerly manager of the Boston Pathe Exchange, has succeeded Louis B. Mayer as general manager of the New England territory for Metro. The change became effective Monday, October 22.

Mr. Farrell is widely known as an able manager, and has the good wishes of the exhibitors in his territory in his new responsibility. Mr. Mayer will become New England manager for the Select Pictures Corporation.

News of Los Angeles and Vicinity

By G. P. HARLEMAN

Quinn's National Circuit of Theaters

Further Announcement of Large Theater Enterprise by Los Angeles Exhibitor—Proposed Plans for Operating of Circuit.

AS ANNOUNCED in this department last week, J. A. Quinn, well known Los Angeles exhibitor, is organizing a national circuit of theat rs. Mr. Quinn informs us this week that as soon as an important deal now impending in Los Angeles has been closed he will depart for San Francisco to look about for a suitable location for one of the new theaters of his chain of modern moving picture houses. Branching out from Los Angeles, with this city as headquarters of the entire system, and with probably several suburban houses established before leaving, J. A. Quinn states the organization is rapidly forming into a solid reality.

Headquarters will be located in Los Angeles to direct the affairs of the organization. Mr. Quinn will personally engage the differei t house managers, who in turn are held responsible for the capability of their attachees. Each manager is to hand in a weekly report, and in turn will receive directions how to properly present the coming features. Each house manager is to pay particular attention to the merits of his employees, and it would appear that the chances for advancement on the circuit are plentiful. What will probably be the most generous and important basis of all operations, and perhaps the underlying foundation, is the distribution of a weekly bonus to all employees, from ushers up to managers, of a certain percentage of the profits. This bonus will help materially to organize a spirit of cooperation and stick-to-itiveness.

It will not only be the big city which is to receive the benefits of proper presentation of features booked, but the small town exhibitors are equally to share the brain products of the best talent engaged in the various head offices.

Outlining the various departments of the organization, Mr. Quinn states that all offices will be located in Los Angeles as follows:

1. Executive Department: With Mr. Quinn at its head, this department will direct all operations of all theaters and departments of the organization will be under orders from this office. An auditing system is to be established to receive and check on daily statements from the various houses, to supervise handling of all capital, even paying attention to the smallest purchases. House managers are to send in their weekly expense accounts and will be responsible for any waste of capital.

2. Booking Department: A specially selected staff will be engaged to pass on all pictures considered by the head office. It will be the duty of this office to see that each house is to receive pictures best suiting its locality.

3. Exploitation and Publicity Department: The head of this office is to lay out schedules of advertising to be followed in the different districts, to make reports on conditions in each city, to advise as to the best method of advertising suited each locality, to state the exact amount of money to be expended for this purpose, and to personally see that instructions are followed. This office will prepare all matters of publicity, and in turn mail a weekly clip sheet to house managers, saving the circuit the expense of a press representative for each house. The manager will be expected to place the publicity already prepared for him, and handle all ad. copy. The task will be a comparatively easy one, as all work has been prepared. All outdoor advertising, such as billboards, signs, banners, etc., will be in charge of the best talent obtainable and Mr. Quinn states that the circuit will have designed for its exclusive use special paper for each production. House managers are to request from the Supply Department their wants in this respect.

4. A Department of Designing: Each theater on the circuit will receive by express its lobby displays, designed and executed in this office. All houses to have uniform frames for all cards, etc., and this policy once established will save the treasury untold amount of capital, as the weekly expense of the new cards for each house would run into thousands of dollars. The smaller exhibitor will derive especial benefit from this institution.

5. Purchasing Department: The head of this office will at all times obtain the best prices on materials, such as carbons, lamps, etc., and buy in large quantities from the most satisfying bidder, giving each house the benefit of lower prices on all necessities.

6. Supply Department: Requisitions sent in from the house managers will receive the attentions of this office. House managers will here be checked on and kept from over supplying their stock.

7. Projection Department: The head of this office will personally visit each theater on the circuit to advise managers in the work of obtaining the best projection obtainable. Current saving devices are to be installed and improvements made at all times.

8. Music Department: Mr. Quinn has formed this office so that a man who is a genius in this line may devote his entire time to give pictures a proper music accompaniment and select the best material to rightly enhance a production. Once these selections have been standardized as the musical accompaniment of a feature, an iron clad rule will be followed that at n time a house director shall use his own judgment in this matter. Suggestions, however, are at all times in ited from headquarters in this and in all matters.

Further particulars with regard to the Quinn National Circuit of Theaters will appear in an early issue of the M. P. W.

Chaplin's New Studios

$100,000 Film Plant and Residence to be Built in Hollywood by Famous Comedian.

Unique among the motion picture producing plants of Southern California will be the studio to be built in Hollywood by Charlie Chaplin.

The plant will be at once a workshop and a home for the film comedian, but it is declared that every effort will be made to get as far away from the shop aspect as possible. Mr. Chaplin has acquired as a site the beautiful estate of R. S. McClellan at the southeast corner of Sunset Boulevard and La Brea avenue.

The property comprises nearly five acres and is for the most part covered with old orange trees, there being a sightly ten-room Colonial house set in the midst of lawn and gardens fronting on Sunset boulevard. The holding extends back along La Brea avenue to De Longpre avenue, having a frontage of six hundred feet on the former by three hundred feet on the latter, with three hundred feet on Sunset.

The north half of the property, on which stands the house, is to be retained by Mr. Chaplin and his brother as their home. The south half, cornering at La Brea and De Longpre, will be used for the studio, which will front on Le Brea.

Six buildings of English architecture will front on the street, and these will be so arranged as to give the effect of a picturesque English village street. As planned, they offer no hint in their appearance of the purpose for which they are intended. The stages, dressing rooms and other buildings will be well back from the street and out of the view of passers-by.

The Milwaukee Building Company (Myer & Holler) has drawn plans for the project, and will have charge of the construction end. The total investment in the site and plant, it is understood, will be in the neighborhood of $100,000.

Through the action of the City Council in approving the purchase, the motion picture contingent won another victory over forces opposed to the industry, although for a

while it appeared as though there would be another rupture similar to the now historical censorship fight.

It was only after heated debate which continued for three days and during which time the council was split, that a verdict was finally given in favor of the producers by a vote of eight to one. The only negative voice was that of Councilman Conway.

The initial objection was raised by the principal of the Hollywood High School, barely causing that body to frame an ordinance which, if adopted, would have driven at least seven of the largest motion picture plants out of this city.

According to information gathered from the council, it had been stated that Chaplin was about to build directly across the street from the high school, despite the fact that the property purchased by the comedian is several blocks distant from the institution.

Through the efforts of Sidney Chaplin and John J. Jasper, manager of the Chaplin company, the members of the council were induced to make a tour of inspection of the proposed site and their findings disproved the allegations which had been filed with that body.

The last session of the council brought out large delegations prepared to argue on both sides of the case. Efforts were made by the opposition to have the matter laid over for several weeks, but this was side-tracked by the statements of Sidney Chaplan, who in substance made known the fact that every week's delay was equivalent to twenty thousand dollars' loss to his brother.

A strong appeal was made in behalf of the industry by the Merchants' and Manufacturers' Association in the shape of a letter to the council, and numerous bankers and other business men of the city spoke in favor of the studio and the promotion of the industry. San Diego was represented by a delegation ready to make flattering offers to induce the picture people to establish themselves in that city.

Property owners, real estate operators and members of the clergy and the Board of Education drew up in defense of the opposition, requesting that the granting of a permit to Chaplin be refused. Their arguments lacked strength, however, and their allegations were without foundation and greatly exaggerated.

The ordinance which had been drawn up but not acted upon was specific in its regulations of studios in the neighborhood of schools. Restrictions were made prohibiting the construction of a motion picture plant within 1,000 feet of a school, air line measurement. This would have seriously affected the Lasky, Fox, Metro, Paralta, Rolin, Horsley, Ince and Chaplin companies.

Elaborate Studio for Fox Kiddies.

On the Fox lot, an elaborate glass enclosed stage has been recently completed for the exclusive use of the Fox Kiddies and their directors, C. M. and S. A. Franklin.

Most interesting are the adjacent buildings, where the care of the children who make the pictures is provided for. Besides the directors' rooms, and those for the technical men, there are little dressing rooms with private baths, a school house, while a swimming pool and rest and play rooms are now under way. In the midst of it will be a quadrangle where grass and flowers will make the place one of real beauty as well as usefulness.

Directors Franklin are now producing "Ali Baba and the Forty Thieves," which is the latest Fox fairy tale to be set in motion. The leading parts are being taken by little Georgie Stone and Gertrude Messinger.

It has been decided to give this a Persian setting.

Universal Director Films Exciting Episode.

In a deafening roar and a cloud of smoke, a dozen motorcycle policemen sped through a numbe of the principal business and residential streets of Los Angeles one day this week following a white roadster which was traveling along in apparent disregard for all speed regulations.

The car and the cops tore through one of the main thoroughfares of the down-town section of the city, and as the machine stopped at a corner a large crowd gathered, expecting to see the driver arrested a dozen times by as many county motor cops. The policemen drew up alongside of the racer and stopped.

"Now we'll go out to Wilshire Boulevard and make another run," said Universal Director Harry Harvey, stepping from a touring car and elbowing his way through the throng. Away went cops, cars, cameras and crowd—nobody was arrested.

Harvey was filming a number of thrilling scenes for an early episode of the new Universal serial, "The Mystery Ship." The officers were honest-to-goodness minions of the law and a special permit had been obtained by Harvey to use the streets and roads for the scenes.

Los Angeles Film Brevities.

A. Carlos, General Manager of the Western studios of the Fox Film Corporation, has returned from New York, only to say goodbye to Los Angeles. He will leave almost at once to accept a position of importance with the New York office of the Fox Company. S. M. Wurtzel, recently from the East, will become the local manager.

Jewel Carmen and her director, Frank Lloyd, have also returned from the Eastern Fox studios. Mr. Lloyd will direct the little star in a new picture, work to be started at once.

* * *

It is expected that the Triangle-Keystone studios in Hollywood will shortly be transferred to the spacious Triangle plant at Culver City, California. Several truck loads of sets, properties and lighting equipment have already been sent over to the Culver City plant.

The Triangle-Keystone players are enthusiastic about the move of the comedy studio to the Triangle plant at Culver City, although it will necessitate many of them changing their residence from Hollywood to Culver City or the nearby beach cities.

* * *

Arrangements are being made by Director-General McGowan of the Signal Film Corporation to take Helen Holmes and her company to the Yosemite Valley for scenes in and around the famous Mountain King Mine. It is Director McGowan's intention to use the ore carriers of the mine for several scenes in "The Lost Express." It was necessary to sign a release absolving the Mountain King Mining Company from any blame in the event of injury through use of the ore carriers. These carriers start at the top of a thirty-six per cent. grade eight thousand feet above the level of the railroad tracks. It is McGowan's plan to have Miss Holmes ride down the grade in one of the carriers, and as it turns at the tracks, leap to a speeding locomotive and dash in pursuit of a car load of stolen ore.

* * *

With Ruth Clifford and Monroe Salisbury, his leading players, and a large company, Director Rupert Julian of Bluebird Photoplays, has left for the San Bernardino mountains where he will film the exteriors of a new picture of the rugged west.

The story is by Elliott J. Clawson, but its title has not yet been decided upon. Julian himself will appear in this picture playing the role of a miner.

The company will be away from the studios for at least three weeks working in a new region of the San Bernardino mountains never before invaded for motion picture purposes.

* * *

For several scenes in the eleventh chapter of "The Lost Express," the new Signal serial, Director McGowan employed three hundred extra men as mine workers, deputy sheriffs and members of a posse, between whom a terrific battle was staged for possession of "The Mountain King Mine." Director McGowan insists upon realism and as a result black eyes, swollen lips and general bruises were in evidence after the smoke of the melee had cleared.

* * *

At the American Film Company's studios in Santa Barbara, Director Edward Sloman has been cutting the "Flying A's" latest William Russell production entitled "His Arabian Night." Mr. Russell spent the week in Los Angeles taking a short vacation and has now started work on his fifth production of the present series of six.

This picture is a story of an Aztec treasure hunt laid out in South America and was written by Raymond L. Shrock. Ed. Sloman will direct the picture. Mr. Russell will be presented in an entirely new role and will be supported by a large cast.

* * *

Director Tod Browning and his company of Metro players, including Edith Storey, Philo McCullough and Charles Gerard, have left the local studios for Monrovia, California, where many of the vital scenes of the forthcoming Metro production, "The Legion of Death," will be filmed.

* * *

"The Price Mark," Dorothy Dalton's first Paramount offering, promises to be one of the most beautiful pictorially that Thomas H. Ince has ever attempted. There is a great diversity of scenes. The prologue is laid in Egypt, for which a replica of a Cairo bazaar was especially built. Later the principal characters are transferred to America. One of the remarkable sets represents the interior of an artist's studio in New York City, with all the lavish and artistic decorations with which a fashionable artist surrounds himself. Thurston Hall, William Conklin, Dorcas

Matthews and other well known players are in the supporting cast.

* * *

Gus Inglis, of Willis & Inglis, has returned from a vacation trip to New York where he was instrumental in selling a multiple reel feature production, in which his company was interested, placing some high-priced players and directors, obtaining the rights to several novels—Gus spent the balance of his "holiday" in "Pullmans" and dining cars.

* * *

At the Triangle Culver City studios, Director William Gittens is putting the finishing touches to his first Triangle picture, "The Ship of Doom," a stirring narrative of the sea, which includes such spectacles as a fight between the officers and the mutinous crew, while the vessel is burning at sea, and a battle between a man-eating shark and a sailor, armed only with a knife.

Some spectacular photography is promised in this picture, in which the historic Triangle three-masted barkentine, "The Fremont," is used. Included in the cast are Monte Blue, Claire McDowell and Frank Brownlee.

* * *

Mary Miles Minter, Margarita Fischer, William Russell, Henry King, Lloyd Ingraham, Edward Sloman and other players of the American Film Company heard William G. McAdoo, Secretary of the Treasury, give his plea for Liberty Bond subscriptions from the steps of his private car in Santa Barbara, recently, and immediately started a campaign to make the bond purchases of the American Film Company employees exceed that of any other studio of its size in the country.

When the campaign is finished the stars and directors who have been named on the committee expect the amount to exceed $350,000.

* * *

Chief Propertyman Danny Hogan, of the Metro Company, does not hesitate to raid private homes, as was evidenced this week when he returned from Pasadena bringing to the local studios a carload of furniture belonging to the Italian Ambassador to the United States, for use in a setting representing the library of a Russian palace, which will be one of the scenes in the forthcoming Metro production, "The Legion of Death." Hogan, after visiting the art furniture stores of Los Angeles and not finding suitable furniture, decided to renew an old acquaintance with the Ambassador, having acted at one time as sparring partner to his son. After meeting the Ambassador at his winter home in Pasadena he was given carte blanche, and Danny is now zealously guarding the valuable furniture secured by him.

* * *

"The Passion Flower" is the latest picture to be selected for Alma Reuben, and this story, a great part of which is laid in Italy and France before the world war, is being directed at the Triangle Culver City studios by Walter Edwards.

The carefree life in the Latin quarter section of Paris will be depicted in this Triangle production. The scenic effects will be under the personal supervision of R. McCaskill, who has traveled extensively over the European continent and lived in almost every country in Europe. The cast includes W. L. Lawrence, Francis McDonald, Joe Gregory, John Lince, and Harry Mann.

* * *

One of the recent visitors at the Fox studios was James W. Gerard, former Ambassador to Germany. He came out unexpectedly, and although many were anxious to meet him, he insisted that the work of picture making go on as usual and that he be allowed to watch it.

One of the things that he was interested in was the court scene in the current production, "Responsibility," which Director Richard Stanton is producing for Fox. As Mr. Gerard was formerly Justice of the Supreme Court of New York, he looked upon the setting for this scene with a critical eye, but apparently could find no flaws in it.

The children amused him greatly, and after he had met Virginia Corbin, he tried to tell her how delightful he considered her work.

Mr. Gerard visited the Sunshine Comedy studio, where Henry Lehrman is making plays for William Fox, and was amused at the work which was being done there.

* * *

The "Edge of Sin," the second Dorothy Dalton picture being produced by Thomas H. Ince for Paramount, will be remarkable for the numerous and original lighting effects used in the filming of the story. The big scenes of the play take place at night in interior settings, and practically two-thirds of the production will have been made at the Ince studios after the regular working hours.

Margarita Fischer, the recently acquired American Film Company star, has suffered from a severe attack of la grippe, which confined her at home for several days. After a quick recovery she is working again in the final scenes of her initial American-Mutual production entitled "A Daughter of Joan," a timely patriotic story written by Beatrice Van and William Parker

Miss Fischer's second vehicle has been selected. It is entitled "Molly Go Get 'Em," also from the versatile pen of Beatrice Van. It is a comedy-drama.

* * *

Frank Borzage, former leading man and now directing Triangle productions, has started work on a story of the great Northwest, "Until They Get Me," which promises to be a thrilling picture depicting the life of a royal Northwest mounted police officer.

The cast includes Pauline Starke, Jack Curtis, Joe King, Curly Baldwin, Anna Dodge and others. The story was written by Kenneth B. Clark.

* * *

During the filming of "The Silent Man," a Thomas H. Ince production starring William S. Hart, a photographic effect which experts had considered impossible was obtained. Hart is shown, a solitary figure, standing on a great rock, watching through the night o'er the girl he loves. A full moon floods the desert landscape with its beams. It had always been maintained by those who specialize on the motion picture camera that there was one thing the camera could not do—that is, communicate a real moonlight scene to the film. This scene was taken in the Mojave desert when the moon was at the full, and the effect, which is beautifully weird and uncanny, is shown for the first time in motion pictures.

* * *

Mary Miles Minter, the charming little American star, will give a big Christmas dinner to the children and families of the Santa Barbara men called to the training camp. Miss Mary intends to see that no little Santa Barbara children miss the usual Christmas festivities because of the hardships of some families during war time.

Her director, Henry King, is rapidly completing "The Mate of the Sally Ann," in which this little lady is being starred. Many of the scenes of this screen play are being filmed in an elaborate set, the interior of a wealthy society man's home. Little Mary presents a decided contrast in these scenes with a ragged sailor boy attire.

* * *

Charles Ray is now being filmed in "The Hired Man," his third Thomas H. Ince production for Paramount. The story, which was written by Julien Josephson, one of the younger members of the Ince scenario staff, is so constructed as to give Ray a character in which humor and pathos are deftly blended. A strong supporting cast has been provided, including Charles K. French, Carl Ullman, Doris Lee and other well known players.

* * *

Technical Director J. E. Newmann has, this week, erected a "setting" at the Metro West Coast studios which is said to be an exact reproduction of the Czarina's boudoir in the Winter Palace in Petrograd. The set is unusually elaborate and is intended for the current Metro production, "The Legion of Death."

* * *

Triangle-Keystone director, Charles Avery, has started production on a new comedy this week with a cast including Harry Depp, Fritz Schade, Myrtle Lind, Jack Henderson, Ruth Langston and Lee Forbes. Lee Forbes is a new recruit to the screen, having formerly been in vaudeville and with the Sells-Floto circus.

Director Avery recently established a record for the entire studio by producing a one-reel comedy in two days and two hours, and the most remarkable part of it is that the comedy is considered one of the best he has ever made. Avery attributes his speed to the fact that he and his assistant, Clarence Ludy, have everything arranged before they start work. Avery insists upon all of his sets and locations being ready before he starts production, and when he does commence the fur flies.

* * *

A million scenic postal cards, showing various views about the beautiful American Film Company studios at Santa Barbara, California, with circular inserts on each card of one of the five American stars, Mary Miles Minter, Margarita Fischer, Gail Kane, Juliette Day and William Russell, have been printed and are on sale at book stores and news stands throughout the country.

* * *

Harry Depp, Triangle-Keystone comedian, has started a Christmas fund at the studio for former associates who

have been called to the colors. From the way the idea has taken hold it is very evident that the former Triangle-Keyston players who are now doing duty at the training camps, will be well remembered at Christmas time. Depp has placed a large box at the studio, where gifts of money with which they may be purchased, may be deposited.

* * *

Miss Jess M. Hobart has been engaged by the Metro local studios to take charge of the script and stenographic department. Miss Hobart was employed by the Triangle Film Corporation for some time in the same capacity and is a reader of long experience.

* * *

Kathleen Clifford, Horkheimer Brothers' toy star, will report for work at Balboa studio late in October. Her Orpheum engagement was a triumph and she expects to return to the stage after a season in pictures. Miss Clifford's first release will be as the featured star in Horkheimer Brothers' serial, "Who Is 'Number One?'" released by Paramount.

* * *

Alan Forrest, who plays leads in Mary Miles Minter photoplays, produced by the American Film Company, has proved in one record breaking flight that he must be regarded as a high class aviator. Unbeknown to his friends, Alan procured an aeroplane at Santa Barbara, and piloted his mount across the Santa Barbara Channel to the Santa Cruz Islands, thirty-five miles way. The Loughead Company, which has a contract to build aeroplanes for the government and have engaged young Forrest as official tester, because of his sensational flight.

Previous to his unheralded advent into the aviation field, Mr. Forrest spent much of his spare time around the Aeroplane factory picking up pointers here and there. When Alan is drafted, which will be in the near future, he will, no doubt, gain a place in the Aviation Corps.

* * *

One of the most important scenes for "By Super-Strategy," the multiple reel production now being filmed by the Mena Film Company has been made during the past week. The scenes are directed by Howard Gaye within enclosed sets, and from the time work begins absolute quiet is demanded from the other workers in the plant. The scene in question is in the Restitution Period of the play, which on the screen will precede the Modern Period upon which work will begin almost immediately. Abraham is shown being called forth from the tomb and at the beginning of the story some months ago, this tomb was built, and in appearance is much like a cave with a huge stone closing the entrance. Mosses and shrubs were planted on it and when the scene was made, they were growing naturally, further carrying out the realism and thought of detail that has been a factor throughout the production. Howard Gaye is the director, with Amy Jerome and Virginia Chester playing the leading roles in the Ancient and Modern Periods, and Frank Whitson playing Abraham. The leading man for the Modern Period has not yet been selected.

* * *

The name De Grasse spells patriotism with a capital "P," and well it should, for a recent issue of The National Geographic Magazine contains a lengthy article about Admiral De Grasse. Beneath a picture of the Admiral the magazine prints the following caption: "Admiral De Grasse, Who Risked and Did More for the United States Than Any Single Foreigner. By Blockading the James and York Rivers and by Repulsing the British Fleet, Thereby Preventing Its Coming to the Relief of Lord Cornwallis at Yorktown, This French Naval Officer Became a Potent Factor in the Establishment of the American Republic."

And now a descendant of this famous warrior will return the compliment by going to France, for Mancelia De Grasse, Joseph De Grasse's nephew and his assistant at the Bluebird studios, has been drafted and passed by the medical examining board.

Joseph De Grasse himself is doing his bit by purchasing large blocks of Liberty Bonds.

* * *

Frank Beresford, well known in theatrical and motion picture circles, has been made "script" editor of the Triangle Film Corporation's scenario department of the Culver City studios.

Beresford began his stage career as an actor in the Belasco and Frohman companies. Later he took up the technical side of the profession. He put on operas for the Aborns and vaudeville acts for a western producer and Mort Singer. For the latter he produced many musical comedy successes in Chicago and wrote variety sketches in the meantime.

Beresford entered the theatrical profession as the result of having a five-act play accepted by Kirk Le Shelle. Later he played with Sir Henry Irving and helped rehearse the company for a repertoire tour. Other engagements associated him with other great artists, including Maude Adams, Mrs. Fiske, and E. H. Sothern, but during this time Beresford's ultimate aim was that of writing and producing plays and he took these opportunities to study the drama.

Beresford's picture experience includes the post of technical director with three big companies in the east and one in the west.

Besides his theatrical career he has won honors as a portrait painter, one of his pictures being in the Royal Academy at London.

Fred Aiken Joins Select

Veteran Exchange Man Will Have Charge of the Chicago Territory.

ARTHUR S. KANE, general manager of Select Pictures Corporation, has been receiving many congratulations on Select's having secured Fred C. Aiken as executive for the Chicago branch. Mr. Aiken was installed as branch manager when Sydney E. Abel, executive office representative, was in Chicago last week.

Fred C. Aiken is not only one of the most popular exchange executives in the entire Chicago territory, but he is also considered one of the most efficient and well grounded men in the field. Aiken has been prominently identified with film activities in Chicago for nearly a decade, and what there is about the Chicago industry that Aiken does not know is hard to find.

Fred C. Aiken.

About ten years ago he made a beginning in this field as a partner to Samuel S. Hutchinson, who at present is head of the American Film Company. Hutchinson and Aiken were associated together in the Theater Film Service, and when that concern was absorbed by the General Film Company in 1910 Aiken became branch manager for the General. A most successful administration as branch executive for this concern brought him the appointment of district manager, which post he continued in for about six years.

On leaving the General Film Company he entered the field of states rights pictures, in the interest of his personal friend, Colonel William M. Selig of the Selig Polyscope Company. Aiken was particularly successful in selling states rights for Selig, and unusually so with the large and costly production, "The Garden of Allah." This picture he also "put across" in the middle west territory in great shape.

Undoubtedly, Mr. Aiken's experience in handling big features will be of valuable assistance to him in his capacity as Chicago exchange manager for Select, as this company distributes only productions of magnitude. Besides various pictures produced by Clara Kimball Young, Norma Talmadge, Alice Brady and Constance Talmadge and distributed in Select series of star pictures, Mr. Aiken's exchange will handle the Select's new patriotic photo-drama, "Over There," the Eva Tanguay production, "The Wild Girl," "The Public Be Damned," "War on Three Fronts," Rita Jolivet's super-spectacle, "Lest We Forget," and other single productions of prime importance.

CHAPLIN CONTRACT CLOSED FOR FRANCE.

William M. Vogel, president of William Vogel Productions, Inc., announces the sale of the First National "signature protected" Chaplins to the Mundusfilm Company of Paris for the countries of France and Switzerland. This sale is the outcome of negotiations through Sidney Garrett, president of J. Frank Brockliss, Inc., who is the personal representative of Mrs. Schuepbach, one of the directors of the Mundusfilm Company.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"The Spreading Dawn"

Goldwyn Presents Jane Cowl in a Drama Romantic, Sensational and Exquisitely Visualized.

Reviewed by Louis Reeves Harrison.

DEPICTING Jane Cowl as an elderly aristocrat on the point of disinheriting a sweet young niece for falling in love "Spreading Dawn" starts with a flavor of old-time romance. Love has been the bane of the elderly woman's existence—she is bitterly cynical on the subject, almost amusingly so, until she reveals her own past history to her niece through a diary she kept while a girl. The diary begins with a few

Scene from "The Spreading Dawn" (Goldwyn).

quaint entries and gradually extemporizes in picture form, portraying vividly the life of a young society maiden in New York just before the civil war. The story of her courtship and marriage is very beautifully done, so sweetly and consistently that we forgive a lack of common sense on the part of a girl whose narrow life has made love its whole object. Whatever the game men played in those days, in the professions, in commerce, in war, there was only one game for the woman, and her whole being centered on a single interest. That we are made to feel this gives the story a power it might otherwise lack, and it is done by pure artistry of production in all departments.

The girl of that day gone by, loving simply, deeply and purely, could not tolerate an apparent infidelity on the part of her favored suitor and refused him, but there was only one answer to give when he rescued her from a burning theater at the risk of his life, and she married him. Almost immediately afterward he was called to serve his country in the Civil War and left a lonely bride to await his return. She was bravely patient until he came home on furlough, but he had barely greeted her when there came a note from "the other woman," and the bride suffered the most grievous insult a long-absent husband could give. She followed him only to see him shot down by the outraged husband of "the other woman," and returned home to pass the remainder of her existence in hatred of the sentiment she had so fondly cherished—there was no such thing as love.

Such is the diary, forming the main part of the story, but the young niece, who has come to plead for her own happiness, finds an unopened letter in the diary, written by the supposedly unfaithful husband, clearing him and pointing clearly to a great wrong done him by a woman whose bitterness had made it impossible for her to read any explanation he might offer. His last message to her was one of unfailing devotion with an appeal to keep their love sacred and meet him in "The Spreading Dawn" when her time came—she would find him waiting there. The shock of this discovery breaks the proud heart of the woman and she dies without carrying out her intention to disinherit her niece, dies and goes to join the love she has lost in a spiritually presented "spreading dawn."

The entire production is made effective by careful attention to atmosphere, by a realistic fire scene exceptionally well pictured, by some true notes of pathos and, in spite of past performances, by Jane Cowl's interpretation of the leading role. She exhibits a better grasp of the possibilities of this silent art in "The Spreading Dawn" than she has ever before shown. There emerges from this fine release the idea that in the whole scale of human vicissitude and human emotion, the most pathetic note is that sounded on the strings of a woman's broken heart.

Four-Part Falcon Features

"The Best Man," a Medium Quality Photoplay Featuring William Ehfe and Margaret Landis, and "The Clean Gun," a Mystery Story with a Farce Finish—Produced by Balboa.

Reviewed by Edward Weitzel.

"The Best Man."

AN EXCELLENT argument in favor of temperance goes with "The Best Man," a four-part Falcon Feature on the general Film program, produced by Balboa from a story by George Cain and directed by Bertram Bracken. The featured players are William Ehfe and Margaret Landis, and the picture is a good example of the Balboa brand. Scenes shift from New York to a fishing village in Nova Scotia, and some of the action takes place on and in the water.

Arnold Hammond, a business man of New York, having disposed of a great deal more than his share of highballs and brought on a bad case of the snakes, goes up north and puts himself under the care of a skillful old physician in a Nova Scotian village. The doctor does his best for his patient, but his daughter's bright eyes work the real cure. The girl, however, has the bad luck to have another admirer who is also too fond of strong waters. He is a handsome but reckless fisherman, and the doctor's daughter does not know which man to choose until an accident reveals to her the true nature of the city chap. Hammond invites her to go sailing with him and engages his rival to sail the boat. The fisherman manages to spill the party into the water and all three are dragged, half drowned, on to the deck of a passing tugboat. Whisky is offered them and the fisherman accepts without a word of protest. Hammond will not break his pledge, although jeered at by his rival, and the New Yorker gets the girl.

Some of the details of production might be improved. The

Scene from "The Best Man" (General Film).

acting of the stars is capable and they are well supported by Gordon Sackville, Capt. Nicholson, Mollie McConnell, Clifford B. Gray and Frank Brownlee.

"The Clean Gun."

Taken from a story by Barr Moses, "The Clean Gun," a four-part Falcon Feature, also on the General Film program, contains a fairly interesting murder mystery, but the finish is turned into a farce by the introduction of a character who has nothing to do with the plot. He is like the old conundrum where you ask what's so-and-so got to do with it? and receive the answer, Nothing; I just put that in to make it harder.

A wealthy old gentleman is shot while gunning with a party of friends on his estate and suspicion points to his nephew. Circumstantial evidence makes the case look bad for the young fellow, but a jealous woman reveals that a rival for the

hand of the nephew's sweetheart is the culprit. A mysterious stranger, who is seen frequently lurking behind trees, keeps up his actions until near the end. He then buys a ticket for a journey, but pauses long enough to grin at the spectators and inform them that he has merely butted into the story. Some people will find this amusing, but it is never a safe expedient to turn the laugh on the man out in front.

The picture is competently directed by Harry Harvey, and acted with equal ability by a cast consisting of Stanley J. Preston, Edward Jobson, Robert Weycross, Kathleen Kirkham, Wm. Marshall, Carl McInroy, Chas. Edler, and Louise Sothern.

"A Rich Man's Plaything"

Valeska Suratt Plays a New England Spinster Who Tries to Take a Hand in Metropolitan Affairs.

Reviewed by Hanford C. Judson.

THERE is a little but not much that is idyllic in "A Rich Man's Plaything," the recent Fox five-reel offering. It is a Valeska Suratt picture, and while it has the backgrounds of a typical New England idyl, it is continually

Scene from "A Rich Man's Plaything" (Fox).

warped away from romance to give the leading woman a chance to picture the realism that is her forte. The picture has much to commend it. It has been ably directed, is filled with good locations, has sets and scenes beautifully photographed, and best of all has the charmingly artistic work of two little child players. These make many a scene in it a thorough delight. The choice of a name is hard to understand unless it was to attract those patrons who like the sensational and whom the director seems to have had in mind when planning his interpretation of the script.

In a New England home there is a grandmother, two orphan grandchildren and a spinster aunt. A distant connection has the family fortune in his charge. He contrives to get the money himself and sells out the home. He appears and is driven from the house in contempt. A power in Wall street is passing the village in his yacht and is bitter because some woman has played him a trick. He sees the village, remembers that he had spent his boyhood in it, and decides to spend a month there as a poor stoker. On the street he finds a village bully annoying Valeska and the two children. There is a very rough fight and Valeska and the children take refuge in the village gin shop. The fighters fall through the window and are separated by those inside. The "stoker" is taken home and cared for. Meanwhile the schemer who has ruined the family fortunes tries to ruin the financier now absent from Wall street. An idyllic month passes in the village. The financier, who in a second scrap has completely licked the bully, contrives to have the girl "inherit" a million. The schemer has had hard stories printed about the financier. She goes to New York to ruin both. She traps the schemer in a roadhouse and shows him up to his rich wife so that he is done for. But the other financier, whom she fails to ruin, turns out to be her "stoker."

"The Flaming Omen"

Vitagraph Blue Ribbon Feature Highly Colored but Interesting Romance of England and Peru, Featuring Mary Anderson.

Reviewed by Edward Weitzel.

LOVERS of highly-colored romance will find an abundance of it in "The Flaming Omen," a five-part Vitagraph Blue Ribbon feature, written by Andres de Segurola and directed by William Wolbert. Cultured English life and existence among the sun-worshippers of Peru are thrown into sharp contrast during the action and, in spite of a long prologue, the interest seldom lags. The story is extremely improbable, but who cares a hang about probability in this sort of romance, so long as there are plenty of love and excitement and the hero gets the girl? All this happens in "The Flaming Omen," and its reproduction on the screen reflects credit on Director Wolbert and all who assisted him. A less involved story would have been even more forcible than the present work and it must also be confessed that the strongest scenes are in the prologue, the vivid acting of Clara King as Coya, the Inca woman, having much to do with this effect. Her impersonation is quite the best thing in the picture.

The plot of the photo-romance centers around a young chap, whose father was an English gold hunter and his mother an Inca woman. The Englishman leaves his child and its mother in Peru and goes back to England, marries and becomes the father of a beautiful daughter. The boy is adopted by a titled Englishman, and when the brother and sister are grown up they meet and fall in love with each other. A half-breed Peruvian girl, who is sent to England to be educated, also falls in love with the young chap, and after fate has finished meting out even-handed justice the curse of the deserted Inca woman has borne fruit and her boy's father is lying dead at the feet of the stone god to whom she prayed for vengeance, the half-sister has also been removed by death, and the man and the woman in whose veins are mingled the blood of the Anglo-Saxon and the Inca are in each other's arms.

Mary Anderson is Blanca, the half-breed heroine. From many angles it is the most satisfactory of her screen characterizations. In make-up and acting she conveys a convincing sense of reality. Alfred Whitman, Otto Lederer, S. H. Jennings and the actor who played the English gold hunter are the other leading members of the excellent cast.

"Loyalty"

Oro Films Releases First Feature in Six Reels—Is Simple Melodrama but Works Up to a Decidedly Effective Climax.

Reviewed by Hanford C. Judson.

THE pain and physical horror in the body of a man who, the slave of opium, submits himself to the regimen of the soul for his body's salvation is pretty effectively pictured in "Loyalty," a six-reel offering by Oro Films. The climax of the picture is this struggle, shown not by closeup views of facial expression, but largely in the distance, where the showing of great physical turmoil and struggle is made a stepping stone of the imagination to the piteous facts that a great actor might have made clear to us in the compass of a small bedroom. But don't take the impression that it, as here pictured, is anything but impressive—it is most impressive. The effect of this on the patron, however, will depend largely on his willingness to give himself to the entertainment. The director and plot-makers have no compelling magic; but they make a path easy to follow and, by avoiding pretense and all

Scene from "Loyalty" (Oro).

the highflown and conceited devices of the would-be-great, they disarm criticism. They have a picture that most people will be quite willing to enjoy.

The picture has been scenarioized from a book by Ray Lewis, and Jack Pratt had the direction of it. Betty Brice plays a Western actress who comes to Broadway and is employed by a theater man (Murdock McQuarrie). She is a success from the first. She marries a rich opium-taker out of pique. Don't look at it too closely—she is in a restaurant with the young man and sees his rich mother looking at her with contempt, and is so angry that she consents to marry him that evening though she prefers the theater manager. She is fired by the manager, but is loyal to the opium fiend until she has made a man of him, and then she loves him. It is not great all, but is well acted and will make money, I really believe. It cannot safely be advertised as a tremendous drama unless experience with it shows clearly that it is making a hit. It can safely be booked, however.

"The Kill Joy"

A Most Unusual Story, Featuring Little Mary McAlister and Excellently Produced by Essanay—Directed by Fred E. Wright.

Reviewed by James S. McQuade.

THE KILL JOY" has been adapted from Charles Mortimer Peck's story, and is altogether unlike any other filmed story I have ever seen. Following is the foreword to the screen version as it appears on the film, and it hits the mark in the center:

"Here's a modern fairy tale; a fanciful fable that is neither truth nor fiction. It has a moral—if you can find it. However,

Scene from "The Kill Joy" (Essanay).

if you do not hear the lilting song of youth that pulses through its imageries, then, indeed, ladies and gentlemen, you are lost to the sound of laughter and the luxury of tears."

"Contentment" is the name of a camp somewhere out in the West, where the female of the genus homo has never been permitted to set her foot nor even to ride through it, and the penalty fixed for breaking the law is death. Little "Billie" and her father (who is seeking health) rest with their team one day not far from this strange camp. The water bottle is empty, and while searching for water to fill it he falls over a ledge of rock and is killed. Billie is discovered hours later by Shoot-'em-up Bob, who carts freight across the desert for the Eveless Camp. Bob's heart is won by Billie's smiles and plight, and he risks the law in Contentment by taking her into the camp and hiding her in the shack he calls home.

How Billie is discovered by the hostile citizens of Contentment; how she wins the favor of all save one—the Crab, and how she succeeds in saving him from the wrath of his fellow townsmen after he had successfully planned her abduction by Indians and was repentantly bringing her back to the camp must all be told by the pictures. And the telling, I can assure the reader, will stir the heart and bring both smiles and tears.

Needless to state, the Billie of the film story is Little Mary McAlister, and our Little Mary is just as successful in winning our hearts as was the Billie of the book story in conquering the aversion of the rough men of Contentment. Little Mary disarms criticism in this role. She never strikes a false note, so far as one's heart and best judgment are concerned. All of which means that she has forgotten Little Mary for the time and become wholly absorbed by little Billie.

The supporting cast and the supernumeraries, the settings and the photography are all worthy. The release date is Nov. 19 through the George Kleine System.

"A Daughter of Maryland"

Five-Part Mutual Production Featuring Edna Goodrich of Superior Quality and Ably Directed by John B. O'Brien.

Reviewed by Margaret I. MacDonald.

THE story of an old Southern family, written for Emma Goodrich by Samuel Morse, has evidently found little difficulty in adapting itself to the screen. Or, perhaps we should say, having been written with screen presentation in view, its author has been successful in anticipating screen requirements. Edna Goodrich has done much better work in this picture than in any other that we have seen her in; and while she does not always arrive successfully at emotional climaxes, she gives a very nice portrayal of the character of the Southern girl, and is particularly dainty in the story within a story, which dates back to the time of our grandfathers—those romantic days of hoop skirts and pantalettes. The story deals principally with the love affairs of the daughter of an old Maryland family. The young woman has a mind of her own, and, in most instances, proves to be her father's "master." The bane of her existence is a young landscape engineer from New York who, at her father's orders, is, to her great grief, transforming the grounds of the estate. The change in her opinion of the young man occurs when he rescues an old squatter from burning to death in his hut, and the final swing of the pendulum finds the pair betrothed.

The story has also its tragic moments, which are associated with a certain legend of "the black ghost," which, handed down somewhat as a family relic, is used effectively in the development of the picture. The richness and beauty of the staging of the production is especially pleasing, and much credit is due John B. O'Brien for the able and artistic fashion in which he has handled it.

The picture is in five parts, and appears for release on the Mutual Program Oct. 29.

"Under the Stars and Stripes in France"

Pathe Releases Two-Reel Offering Giving Authentic Views of American Troops in France, At Work and Play.

Reviewed by Robert C. McElravy.

MANY observers in various parts of the United States will find a vital interest in this two-reel subject, released by Pathe, picturing the activities of American troops abroad. The pictures are designated as official French war views, taken under direction of the Cinematographic division of the French army. It should not prove diffucult for relatives and friends to recognize many of the men, as several close-up views are included.

The two reels give an excellent understanding of the situation in which the American troops find themselves. They are pleasantly quartered in attractive rural districts of France, where they are kept busy with practice work drilling, trench digging, helping harvest the French crops, foraging for wood and like duties. The horses and mules are well cared for and the men are seen doing their Monday washing at a running stream. Cobblers and barbers are employed to keep the men in good trim and the meals served them look substantial and edible.

The graver duties of the troops are pictured, such as rifle and revolver practice, "bomb-lobbing," use of machine guns, crossing fields on all fours and carrying the wounded. General Pershing and Major General Sibert review many thousands of the troops, which make a splendid showing.

Baseball, fishing, poker games and learning the French language from pretty French misses are among the happier pursuits of the soldiers' life pictured.

"The Price Mark"

Thomas H. Ince Presents Dorothy Dalton in a Paramount Release of Intense Interest and High Artistry.

Reviewed by Louis Reeves Harrison.

THROUGH fine interpretation of Miss Dalton and all members of her support, through exceptional artistry of production and through a fine story construction, which makes revelation of feeling possible, "The Price Mark" is of intense interest. The story itself is a fascinating variation of a theme which has long been relied on by dramatists, in which love, hate, envy, lust, jealousy and thirst for revenge,

Scene from "The Price Mark" (Paramount).

primary emotions, are brought to the surface in the strife of two men for the wife of one of them, the eternal triangle.

One of the two men in this case is a Sybarite, an artist by profession, and a wealthy one; he is devoted to luxury and pleasure; his nearest friend, a young doctor of limited means and noble deeds. The Sybarite, whose life has been saved by the doctor in an earlier adventure of picturesque tragedy, exhibits fiendish ingenuity in accomplishing the ruin of an impoverished girl who comes to him for employment as a model. Not fully realizing the position in which she finds

herself after this is accomplished, she becomes the established companion of the Sybarite; she truly falls in love with the doctor, confesses that she has erred and marries him.

The artist, who has thought her unfaithful during the doctor's courtship, finds himself so powerfully attracted by the young wife that he attempts again to spoil her life by a stratagem, but he is killed in the attempt by the brother of a former victim and clears the young wife's name in his dying moments.

The story is replete with difficult situations, all admirably handled, is picturesque throughout and affords the three principals some extraordinary opportunity for fine acting. Its top values are its artistic handling and Miss Dalton's strong interpretation.

"A Marked Man"

New Butterfly Offering Presents Further Startling Episodes in the Career of Cheyenne Harry.

Reviewed by Robert C. McElravy.

THE tang and flavor of the old West is again in evidence throughout this subject, dealing with the further adventures of Cheyenne Harry, the familiar role assumed by Harry Carey. Wild, rugged scenic effects, furious horseback riding, a holdup in midstream and a narrowly averted hanging of the half-guilty, half-innocent hero are features of the number. It is improbability made graphic and entertaining by consistent action and superior photographic effects. It may be put down as a strong Western number.

Cheyenne Harry is introduced in the opening scenes as a bad man, living in a dugout, in order to escape the watchful sheriff. A letter from his mother has brought on a fit of remorse, as Harry has led her to believe he is a successful and prosperous ranch owner. He ventures forth, under the spell of this repentant mood, in the midst of a driving storm, and stops for food at a ranch house. The owner of the place and his daughter bid the stranger welcome and interest in the girl leads him to tell them of his past. He gives his word to reform and they give him money to pay his entrance fee in a wild west rodeo.

It is at the rodeo that Harry meets up with Ben Kent, a former pal, now an ex-convict. Vester Pegg plays this role and acts as an excellent foil for the pliable hero, as on former occasions. He defeats Harry's efforts to take part in the contests and induces him to join in a stage holdup. The latter event is staged in an exciting manner, and in the course of the action Kent kills a man.

Both are arrested and this brings up the main situation, in which Harry assumes equal guilt with Kent, though he had denounced the shooting at the time. Both go to the scaffold together and the nooses are placed about their necks. Some of the closeups might well be cut in these scenes, as many

Scene from "A Marked Man" (Butterfly).

sensitive observers do not like so much realism. A message arrives from Harry's mother, just as the hanging is about to take place, and the sheriff's heart is touched. He postpones the execution, and later Harry is exonerated.

Molly Malone is attractive and interesting as the girl. Mrs. Townsend is also pleasing as the bandit's mother and her acting gives a pathetic touch to certain scenes. Others in the cast are Harry Rattenberry and Wm. Gettinger. Jack Ford is responsible for the very capable direction.

Latest Billy Ruge Comedy.

Kate Price and Billy Ruge, fun-makers extraordinary, create the biggest bundle of laughs they have yet turned out in the current release, "In High Speed," in the new series of Sparkle comedies being distributed by General Film Company. "In High Speed" depicts the heart burnings of a country girl, Sally, her subsequent revenge upon her faithless lover, Rube, and the latter's discomfiture at the hands of a city vampire. This comedy continues to set the pace which makes the new series of Sparkles most desirable program adjuncts.

"The Savage"

Picturesque Production of Five-Part Bluebird Feature Directed by Rupert Julian and Starring Ruth Clifford and Monroe Salisbury.

Reviewed by Edward Weitzel.

A STORY by Elliott J. Clawson is the source of "The Savage," a five-part Bluebird feature produced by Rupert Julian, with Ruth Clifford and Monroe Salisbury starred. The picture is an excellent one. It has a strong and consistent plot, the scenes are laid in a picturesque environment, and the work of the director and the cast is of superior quality. Northwestern Canada is where the action is placed, and the various types of primitive humanity to be found in that region supply most of the characters. The most interesting of the males is a French-Canadian half-breed named Julio Sandoval, a reckless, handsome young outlaw who knows only the promptings of his animal instincts. He is loved by a girl of his own class, but Marie Louise, the daughter of the factor, returns home

Scene from "The Savage" (Bluebird).

after having finished her education, and Julio conceives an unholy passion for the girl, who is engaged to Captain McKeever, of the mounted police.

Meeting Marie Louise when she is alone in the woods one day, the half-breed carries her to his cabin high up in the mountains. Realizing her peril the girl fights him off until she is exhausted. Something in her helplessness appeals to him, and he permits her to spend the night in an adjoining room while he crouches in front of the fire, an attack of illness having seized him. The next morning Marie Louise does what she can to help him, and, when a rescuing party arrives, does not betray Julio. The half-breed repays her kindness. Captain McKeever is captured by a band of desperate men, and is in danger of losing his life. Julio goes to his aid and is killed in effecting the captain's escape.

The dramatic quality of the story is brought out at its full value, and many of the exterior scenes are of striking beauty. Monroe Salisbury's acting of the half-breed is a fine piece of character study. He invests the handsome savage with the necessary romantic touch, but keeps him well within the bounds of actual life. Ruth Clifford as Marie Louise is everything the part calls for, and is a charming picture of fresh and dainty girlhood. Colleen Moore plays Lizette skilfully, and well executed impersonations are given by Allen Sears, W. H. Bainbridge, Arthur Tavares, George Franklin, and Duke Lee.

"A Sleeping Memory"

Seven Part Metro Featuring Emily Stevens—Story of Reincarnation, Involving Hypnotism and Brain Surgery.

Reviewed by C. S. Sewell.

HYPNOTIC suggestion, used in connection with brain surgery to cause a woman to tell of her life during past incarnations, is the basis on which "A Sleeping Memory," produced by Metro in seven reels, is founded. It is an adaptation by Shelby Le Vine of E. Phillips Oppenheim's novel, and Director George D. Baker has skillfully utilized the screen possibilities with the result that there is plenty of action, and several strong dramatic situations. It should appeal particularly to those interested in hypnotism or stories of the weird and occult, although some of the scenes appear to be overdrawn.

Where the heroine reveals her past existences, she is first a Viking during the invasion of Britain, then a lady in the Court of Borgias, later in Salem during the days of witchcraft. The same characters are associated with her through the previous incarnations, and the manner in which her soul has become ennobled through the ages is well shown.

The greater part of the picture is devoted to the modern episode, containing an interesting love story in which the physician-lover borrows an identity for the heroine after the

first operation on her brain. A happy ending is brought about through a second operation which restores her to her normal self.

The Salem episode is reminiscent of "The Scarlet Letter" and a few of the scenes are rather gruesome and could be cut to advantage, for instance, the stabbing of the captive Briton and the part where the Hindoo fanatic runs amuck.

Eleanore Marston, the principal character, is admirably portrayed by Emily Stevens, and the remainder of the cast are

Scene from "A Sleeping Memory" (Metro).

excellent, particularly Frank Mills as the lover, and Mario Majeroni as the other member of the "triangle."

The photography is especially fine, and there are many beautiful out door scenes. A complete synopsis of the story appears on another page of this issue.

"The Adventurer"

Latest Mutual-Chaplin Comedy Moves Upward in Grade But Loses None of Comedian's Usual Amount of Laughs.

Reviewed by Edward Weitzel.

BEFORE starting to make "The Adventurer," the latest Mutual-Chaplin comedy, the famous comedian must have dropped his stick during one of his strolls and neglected to pick it up again. At any rate it is not in evidence in the picture under discussion. Neither are his familiar pair of trousers, nor the coat and vest that go with them. It is to be hoped he did not lose or carelessly mislay them. They have endeared themselves to so many millions of Chaplin "fans" that their permanent separation from the agile form they have so long adorned would be nothing short of an international calamity. The hat, which is like unto a fried egg, is also missing. But the faithful, though false, moustache still adheres to its master's versatile upper lip, and his feet are still imbedded in the celebrated canalboat brogans. So, in spite of the fact that Charles makes his first appearance in the latest cut in prison stripes, it is still possible to recognize him.

Yes—the truth must be told—he has just escaped from prison! We will pass rapidly over this painful disclosure, however, and record the more pleasing information that he leads the wardens who pursue him a merry but strenuous chase, during which he sheds his penitentiary wardrobe, takes to the water in his B. V. D.'s, rescues a wealthy maiden and her heavy-weight mamma, is taken to their home, given the evening garb of the socially fit, and enjoys himself in the most nonchalant manner possible until the prison wardens rush in and rudely start a free-for-all foot race up and down stairs and over the parlor furniture after the eel-like and elastic Charles. He gets away at the finish still wearing all his fashionable togs, but leaving no regrets behind him in the minds of the spectators at least.

There is very little of the old slapstick, custard pie type of comedy used in this picture, but the comedian has introduced a generous share of sure-fire comic business, and he still retains his unmatchable ability to plant a swift kick at any and all times where it will do the most good and the least harm.

Fox Forms New Company.

The remarkable nation-wide success which greeted William Fox's advance of the motion picture art through the presentation of "Jack and the Beanstalk," and, more recently, "Aladdin and the Wonderful Lamp," has led Mr. Fox to organize still another company of amazing juvenile players, which will be headed by Georgie Stone, one of the few really famous children not formerly with the Fox Film Corporation. His miniature leading lady will be the piquant and highly engaging Gertrude Messinger, few of years, but talented and accomplished far beyond her age.

Mr. Fox retains, of course, the services of Francis Carpenter and Virginia Lee Corbin, the featured players in "Jack and the Beanstalk" and "Aladdin,"

Vitagraph Enjoins H. & H.

The Vitagraph Company filed an action in the United States District Court recently to enjoin the H. & H. Feature Film Co., of 729 Seventh avenue, from releasing a number of photoplays for exhibition, but when Marshal McCarthy raided the defendant's place of business he was unable to find any of the alleged infringing films.

Under the writ of seizure, however, the marshal seized a mass of advertising matter, including over a score of posters describing the features of several photoplays which the plaintiff company claims to have exclusive rights to release.

Seabury, Massey & Lowe, counsel for the plaintiff company, were inclined to believe that the defendant had in some way learned of the institution of the court proceedings and removed the alleged infringing films before the arrival of the marshal with the writ of seizure.

Five-Part Triangles

"Up or Down," Amusing Comedy by Linn F. Reynolds Featuring George Hernandez, and "Fighting Back," Conventional Melodrama, with William Desmond and Claire McDowell at the Head of the Cast.

Reviewed by Edward Weitzel.

"Up or Down."

MOST of the situations and the humor of the five-part triangle comedy, "Up or Down," are amusing, but the author, Linn F. Reynolds, must have been in a very whimsical mood when he wrote it. It frequently becomes a burlesque on western screen drama and, if viewed in this spirit, has decided qualities of entertainment. George Hernandez as the reformed house-breaker, is just the right selection for the part. He is funny anyway you want to look at him, and makes Dallas Mike as likable an old jail-bird as ever spent all his vacations in the seclusion of a cell. Mike's one serious failing is his tender heart. It is always getting him into trouble by prompting him to help other people out of theirs.

A young novelist, barren of ideas, runs into Mike just as he

Scene from "Up or Down" (Triangle).

has been let out of prison and takes him west in search of new material for a story. Fate, in the shape of a small boy, causes them to find lodgings on a ranch owned by an attractive young girl, and the literary man starts to write a new story but finds himself running short of exciting detail. Then Mike takes a hand and executes a series of fake adventures that furnish the novelist first hand material and permits him to post as a hero and win the heart of the girl.

Linn F. Reynolds has directed his story to good purpose and, aside from the Hernandez impersonation, able characterizations follow the efforts of Fritzi Ridgeway, Jack Gilbert, Elwood Bredell, Jack Curtis, Graham Pette and Ed Burns.

"Fighting Back."

A familiar figure in fiction, the army officer who has been unjustly convicted of betraying his country comes to the front as the central character in "Fighting Back," a five-part Triangle melodrama taken from a story by Harry Shumate, the scenario by Alvin H. Neitz. Dance hall and ranch life in the west are depicted in the play. When first introduced the officer is staggering painfully across the desert, ragged and footsore. He has escaped from prison and his disgrace has evidently deprived him of all his spirit and manhood. He finds refuge on the ranch of James Newton, where he becomes known as the Weakling and is made the butt of the other cow-punchers. On pay day the boys drag him off to town and force him to enter one of the dance halls. A girl named the Fury is attracted by him but he repulses her. Later on she arouses the hidden courage of the man and he fights and overcomes China Mex, the proprietor of the dance hall, and frees the girl from the man. He then takes her back to his old command, determines to make a desperate attempt to establish his innocence and

finds that a confession by the real culprit has restored his reputation.

In many ways the picture misses fire. Part of this is due to the unconvincing situations, but the acting of William Desmond lacks the stamp of sincerity until he has thrown off the depression that has sapped his courage. Claire McDowell plays the Fury with her usual capability as an actress, but is scarcely the correct type. Jack Richardson, Curley Baldwin, Pete Morrison, William Ellingford, Thomas H. Guise, Thornton Edwards and Josie Sedgwick lent efficient aid. The production, directed by Raymond Wells, calls for commendation. Fancy riding and bronco bustin' are entertaining features of a Fourth of July celebration that takes place during the unfolding of the plot.

Kalem One-Reel Features

Helen Gibson in Two Interesting "Daughter of Daring" Stories, "The Munitions Plot" and "A Race to the Drawbridge."

Reviewed by C. S. Sewell.

IN accordance with its policy of presenting one-reel features announced in connection with the "Grant, Police Reporter" stories, the Kalem Company is releasing two subjects in the "A Daughter of Daring" series, which fully sustain the reputation for thrills gained in the preceding numbers. Helen Gibson is featured, and is assisted by G. A. Williams, George Routh, L. T. Whitlock, and others. The stories, while obviously built around the thrills, are interesting, and the work of the cast is good.

"A Race to the Drawbridge."

This reel is based on the attempt of the railroad detectives to locate bills which have been stolen from a bank, and through Miss Gibson's assistance they succeed. The thrill, which registers well, consists in the star sliding down a rope

Scene from "A Race to the Drawbridge" (Kalem).

from the elevated part of an open drawbridge; and while suspended in the air, rescuing the railroad detective by grabbing him from a hand car just as it plunges into the water.

"The Munitions Plot."

Helen frustrates a plot hatched by foreign spies to destroy two cars of munitions. She reaches the bomb planted between the cars in the nick of time, and hurls it into a field, where it explodes. This number contains several thrilling stunts, including a leap from one moving train to another; good fights with the spies in the railroad station and on top of freight cars, and two instances where Helen, after swinging out over the track, drops on to moving trains.

"The Man Trap"

Five-Part Bluebird Crook Play, Starring Herbert Rawlinson, Weak in Motives and Peopled with Stupid Characters.

Reviewed by Edward Weitzel.

IT IS not enough to string a collection of dramatic incidents together, in order to create a photoplay. There must be convincing motives for the introduction of these incidents, and the men and women in the story should act as if they possessed a reasonable amount of gray matter. Failure to square by these obvious requirements prevents "The Man Trap," a five-part Bluebird written by Waldemar Young and starring Herbert Rawlinson, from creating a favorable impression on persons of discrimination. Compared to the skill shown in writing the previous crook play, acted in by the same star, "The Man Trap" makes but a sorry showing.

It is the story of a falsely convicted man, and the means by which he is railroaded to prison are explained in anything but a satisfactory manner. When the embittered man makes his escape, he at once starts in to even up matters with his enemies. He finds that the girl he loves has accepted the attentions of his rival and has started to elope with him. The girl's guardian is one of the gang of grafters that had John Mull, the wronged man, put behind the bars. Steadman, the guardian, tries to prevent the elopement and is stabbed by the rival. He is found dead on the floor of his library but, when all the facts have been brought out, it is shown that Burton Grange, the rival of Mull, did not kill him. This was done later by a crooked police inspector, who wanted to obtain the evidence that convicted him of the crime charged against Mull. With the clearing of Mull's character he gets his sweetheart back and the happy ending is again in evidence.

There is little fault to be found with the production or the acting of the play. Herbert Rawlinson, Ruby La Fayette, Sally Starr, Jack Nelson, Mark Fenton, Frank McQuarrie, and Hal Wilson, all labor conscientiously to give the story an air of truth, but cannot overcome the handicap imposed by the work of the author.

"The Belgian"

Sidney Olcott Produces a Pretentious and Interesting Subject of Love, Intrigue and Combat.

Reviewed by George Blaisdell.

IN "The Belgian," written by Frederic Arnold Kummer and produced by the Sidney Olcott Players, Inc., we have a picture that will satisfy. It is a patriotic drama with a considerable measure of patriotic propaganda thrown in. It is a question if the picture would not be stronger as a drama if the "flag stuff" at the closing were omitted. The picture seems to reach a definite conclusion when the hero and heroine are united at the close of the battle. What comes after that, the playing of national anthems and the showing of soldiers of those countries on the march, is likely to impress one as being an effort to fortify action that already has told and well told its story—in other words, to that extent to be superfluous.

The story, as the title indicates, is of Belgium, before the war and after its outbreak. Its themes are of love, of German intrigue—clearly and convincingly outlined—and of combat.

Scene from "The Belgian" (Olcott).

Many men and women have been employed in the making, and they have been directed with skill by Sidney Olcott. Walker Whiteside and Valentine Grant play the leading roles. Mr. Whiteside, in his interpretation of the hero, is handicapped somewhat by reason of the fact that the greater part of his face is covered by a bandage during the period Morenne is under treatment for the restoration of sight damaged in battle. Miss Grant has the role of a patriotic fisher girl whose lover goes to Paris to perfect himself as a sculptor and falls under the spell of an adventuress-spy.

While the work of the two leading players is deserving of praise the acting honors go to Georgio Maperoni, the patron of art and later the French colonel, and Anders Randolph, the Belgian postmaster and most efficient German spy. Sally Crute is the Countess de Vries, Parisian adventuress and also German secret service agent.

The running time of the picture at the trade showing in the Strand was approximately 100 minutes. Present were at least 1,500 persons, the main floor of the house being practically filled. One of the best indications perhaps of the power of the picture was the deep silence that followed its showing. It held continuous and marked interest, even if at no time did it deeply touch the heart. The picture is finely done from the sides of the director and the photographer. Much attention has been given to the exteriors—to make convincing the atmosphere of the Belgian seashore—of craft and dwellings.

One of the most prominent phases of the production is the portrayal of the activities of German agents before the war—the securing of information that in days of hostilities is invaluable. There is no reason to believe that in "The Belgian" this is in any way overdrawn. Judging from eventualities there is reason to believe it is a faithful portrayal.

"Scandal"

First Select Pictures Release, Presenting Constance Talmadge in Five-Part Screen Version of Cosmo Hamilton's Novel, Light and Frothy, But Contains Excellent Entertainment.

Reviewed by Edward Weitzel.

CONTRARY to general belief, "Scandal" is not very serious business—if the screen version of Cosmo Hamilton's novel of that name offers any criterion. The first Select picture in which Lewis J. Selznick presents Constance Talmadge, this five-part photoplay is light and frothy, but contains excellent entertainment. It belongs to the class of story that takes no heed of such restraining influences as the law of probability, but just happens because the author wills it so. At times its heroine cuts figure eights on very thin ice, but the star is such a deft skater and so light on her feet that she cleverly manages to avoid breaking through. Constance Talmadge is another Madge Kennedy in her ability to circle around and leap over a risque situation and arouse no thought in the spectator but admiration for her skill. In feats of this nature personality counts for more than half.

Beatrix Vanderdyke, the heroine of the Hamilton tale, has been given a superabundance of wealth and the smallest possible share of self-restraint. As a consequence she visits the studio of a famous artist one evening unaccompanied, and finds herself involved in quite some scandal. Brought face to face with the unpleasant truth during a house party at her home, she deliberates a moment then announces that she went to the studio building to see a gentleman who lived across the hall from the artist person, and that her visit was perfectly proper because she is now the gentleman's wife. Forced to give the gentleman's name, Miss Beatrice's eye lights upon the most eligible young chap in the room, and she confers the married state upon him without delay. A whispered explanation to the astonished groom finds him willing to oblige a lady; but a somewhat embarrassing situation is put up to the pseudo bride when she is left alone with her newly made husband, and he intimates it is time for them to retire. She attempts to get indignant, but her masterful spouse accompanies her to her bedroom, and withdraws until a maid has wrapped the lady in a nightrobe and she has hopped into bed. Whereupon, he informs her that he would treat her with respect even if they were alone on a desert island, and discreetly departs.

The rest of the story tells of an enforced honeymoon on the supposed husband's yacht accompanied by a chaperon until the resourceful Pelham Franklin manages to put the elderly lady on shore. The expected happens. Beatrix imagines she could never really marry the man whose wife she claims to be.

Scene from "Scandal" (Select).

but Franklin has fallen in love with her and finds a way to win her consent. In bringing this about the author has departed from the prevailing mood of his work. On their return from the honeymoon the haven't-weds find that the tongue of scandal has been asking some quite natural questions about their wedding. Franklin traces the origin of the scandal to the artist. He goes to the studio and learns that an outraged husband has been there just ahead of him and sent a bullet through the ladykiller's heart. This is an effective way out of the difficulty, but it brings in a serious note that does not harmonize with the rest of the story.

Save in one particular, the production correctly mirrors the scenes and events called for by the author. The summer home of the Vanderdykes on the Sound is particularly close to the real thing, but the yacht launch and the manner of its blowing up would never impress a member of the New York Yacht Club. The supporting company are all of recognized worth, and include Harry C. Brown as Pelham Franklin, J. Herbert Frank as Sutherland Yorke, Aimee Dalmores as Ida Larpent, Gladden James as Malcolm Fraser, W. P. Carleton as Mr. Vanderdyke, Mattie Ferguson as Mrs Keane, and Ida Darling as Mrs Vanderdyke. Charles Giblyn directed the picture.

"Weavers of Life"

Six-Part Edward Warren Production Is Clean in Motive, Losely Constructed and Has Several Good Situations and Touches of Character.

Reviewed by Edward Weitzel.

CRITICAL analysis of Edward Warren's six-part production, "Weavers of Life," again demonstrates the need of correct classification for the moving picture. To commence with, the title completely outweighs the subject matter of the story, which deals with phases of modern life that are familiar to the screen, but in this case are never treated so as to raise them to any tragic height. The symbolic interruptions, chief of which are several repeats of the Three Fates spinning the Threads of Life, do not serve to lift the story out of its class, which about equals stage productions known as popular

Scene from "Weavers of Life" (Warren).

drama. It is hardly necessary to point out that there is a large and growing public for this sort of picture; but it is just as well to deal truthfully with it and not attempt to give a fairly interesting but simple story an assumption of dignity that belongs only to works of a much higher grade.

The principal character in "Weavers of Life" is a bright faced little shop girl who finds a masquerade costume on the street and an invitation to an affair at the home of a leader in society. She goes to the masquerade, meets the fickle son of a wealthy father, and very shortly learns that the young chap's family will accept her as his wife if she lives three months as an inmate of the house and neither she nor the boy are of a different mind at the end of that time. The girl's stay is a blessing in disguise for the entire household, although she does not marry the rich chap, but accepts a poor young fellow who gets into bad company, but reforms and goes the limit by becoming an honest taxi-cab driver.

There are various other details to the story; the financial ruin of the rich young chap's father who owns a number of the most unhealthy sort of tenements; the shooting of the boy by a poor wretch bent on killing the father when his child dies from the effect of foul air and want of food. Other material of a like nature is introduced, the construction being occasionally at fault, and never bringing the story up to one really big moment. The motives are clean, however, and the touches of character are often well done. The cast is competent, and includes Helen Hayes, Howard Hall, Earl Schenck, Beatrice Allen, Gladys Alexandria, Kenneth Hunter, Gilbert Rooney, Harry Hatfield, Dorothy Benham, Isabel West, Barney Gilmore, and Edna Hibbard.

"When a Man Sees Red"

William Farnum Has a Fighting Role in Picture of Larry Evan's Story, "The Painted Lady"—Offered by Fox Standard Pictures.

Reviewed by Hanford C. Judson.

THE heart of the recent Fox picture, "When a Man Sees Red," is tremenduously clear when we see the hero, William Farnum, in the character he portrays set off against his antagonist, Marc Robbins, fulfilling the requirements of his individuality. It is a fight to the death between the two, and we size up the situation wih a feeling that blood will boil as soon as the hero knows all that we know: viz., that the "worst captain this side o' hell" has killed the brave and able first mate's sister (Lulu May Bower). The painted lady played by Jewel Carmen is the pivotal character who, attracting both men, will bring them together for the final terrible fight, when the hero will get his revenge. The evil captain's cup is not full till he is found attempting to sell

the girl, the victim of a wreck, to a bunch of beachcombers on a South Sea island. The hero loves her, and finds her being sold to this terrible fate. Then comes the fight, bare handed, till the corpse of the villain lies on the sandy beach.

The appeal of the picture is to the dim human backgrounds in all of us. A picture of the beast in man, it shows the brute as making the human part suffer, so it excites both terror and pity in the spectator. It is wholesome, if a bit raw. It carries a convincing sense of reality in its carefully made

Scene from "When a Man Sees Red" (Fox).

scenes. These are real ships and real South Sea backgrounds. It ably shows the struggle between man and man and between man and woman. We see life on a square-rigged ship and on a rich man's yacht, where the painted lady is mistress without being the master's wife. The beach scenes and the nondescript humanity who live on them also convince. There's a group of scenes showing the wrecking of the yacht that, without the final six seconds, is gripping to a degree. That the optimistic ending nullifies the whole is desirable from a box office standpoint. Frank Lloyd had the direction in charge, and deserves a good deal of credit.

"The Adventures of Carol"

Little Madge Evans the Star of Five-Part World Photoplay in Which This Clever Child Actress Has Excellent Opportunities.

Reviewed by Edward Weitzel.

THE story of how a little child's goodness and sunny nature straightens out the tangled lives of her grandfather and grandmother, "The Adventures of Carol," a five-part World photoplay, with little Madge Evans in the title role, will appeal strongly to the admirers of this clever young actress. The plot is simple but it reaches the heartstrings and makes them

Scene from "The Adventures of Carol" (World).

respond to the better things in life. Carol's grandparents have quarreled over over the child's mother and, after she leaves home, the old lady refuses to speak to her husband. They live in a fine old mansion in the south, but happiness never enters the door. The wife cannot forgive her husband for separating her from her daughter. The old gentleman did not approve of the girl's choice of a lover and forbade her the house. The lovers are married, however; but even the birth of little Carol does not make the baby's mother happy. She cannot forget her own father and mother. When Carol is old enough to carry out the plan, fate conceives a way to heal the breach. It contrives to make the little girl a member of her grandparent's household without letting them know the child's identity. Her artlessness and childish charm has the desired effect, the grandparents patch up their quarrel and Carol's mother is welcomed with open arms to her old home.

The adventures of the little heroine before she reaches the Fairfax home are full of interest. She falls into the hands of an Italian organ grinder and is forced to dance in the street. A wonderfully intelligent monkey is her companion, and Uncle Zeb and Mammy Lou, the old servants of her grandparents, become her firm friends. The lighter moments of the story are very amusing, and the entire production is capitally handled. Little Madge is sweet and winning as Carol and is given fine support by George MacQuarrie as Col. Montgomery, Rosina Henley as his wife, Nicholas Long as Beppo, Jack Drumier as Marse Fairfax, Kate Lester as Mme. Fairfax and Frances Miller as Mammy Lou. The story is by Julia Burnham, and Harley Knoles directed the production. Photographed by Rene Guissart.

Mutual Weekly No. 148

Shows President Wilson Inspecting Liberty Trucks and a Dozen Up-to-the-Minute Events.

DRIVEN by their own power over hills and mountains, across streams, and through valleys, two of the newly-designed heavy service war trucks have successfully completed the journey from the factories where they were assembled to Washington, where they were inspected by the President, the Secretary of War, Thomas A. Edison, the wizard inventor who is now devoting all of his time to the needs of the country, the Council of National Defense, and other government officials. The acceptance of these trucks, which is shown in Gaumont-Mutual Weekly No. 148, released Sunday, October 28, marks the completion of a task which sets a new record in the designing and production of motors. This truck is the joint product of fifty engineers selected from automotive industries, who designed it in less than one month, the complete truck being ready for inspection in three-fourths the usually required time. Like the Liberty aeroplane motor, the different parts of this can be made in different factories, and assembled at any place.

President Wilson is pictured again in this issue of the Mutual Weekly, the second time in the act of affixing his signature to the Food Bill, which will guarantee the success of the United States and its allies in the war.

Many other subjects go to make up the "baker's dozen" of timely topics in this number. At St. Louis, the Secretary of Commerce helps celebrate the arrival of the first shipment of iron ore ever received at that port by water. Barges which carried coal from St. Louis to St. Paul were utilized on the return voyage, thus sparing hundreds of cars for the shipment of war supplies to the Eastern coast. In New York City, a 7-ton flag pole 260 feet high raised at the Eighth Coast Defense Armory. In a forest of waving flags, and cheered by patriotic music sung by Grand Opera stars, the City of Brotherly Love celebrates the entry of her sons into active service. In a setting of entrancing beauty, San Diego society entertains our sea soldiers who are so fortunate as to obtain a few hours shore leave. Fighting men at Camp Upton, Long Island, invest in $780,000 worth of Liberty Bonds in an hour's time. Newspaper men of the Golden Gate stage an old-fashioned rodeo, and the daredevil stunts of the cowboys are witnessed by ten thousand spectators. Thousands witness the making of turf history at Laurel, Maryland, when "Hourless" defeats "Omar Khayyam." Many fine specimens of "blue-blooded" dogs in the Dreamwold kennels of Thomas W. Lawson pose for the Gaumont camera.

There are three subjects in Weekly No. 148, however, which call for special mention. One of these shows the presentation to General Joffre by General Pershing of the "Golden Book Memorial," which contains all press notices published about the hero of the Marne during his recent trip to the United States.

Another shows the transfer from an English battleship in the Hudson River to Central Park of a German U-boat, which was captured sometime ago. This is one of the smaller U-boat mine layers, which has been forwarded to the United States to be used in the second Liberty Bond campaign.

The third of these pictures of unusual interest shows the launching of a French submarine somewhere on the coast of that country. We don't hear so much of the submarines of the Allies as we do of the German U-boats, but they are doing their full duty, just the same.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

A RACE TO THE DRAWBRIDGE (Kalem).—In this episode of "A Daughter of Daring," Helen Gibson slides down a rope from the elevated portion of an open drawbridge, and rescues a railroad detective by grabbing him from a hand car just as it is about to plunge into the river. This thrill registers well. A full view is printed on another page of this issue.

THE MUNITIONS PLOT (Kalem).—The number of the "Daughter of Daring" series contains several thrills, during which Helen Gibson drops on to moving trains, fights on top of freight cars and finally frustrates the plans of foreign spies to destroy two cars of munitions. A longer review appears on another page of this issue.

DEVILLED CRABS (Jaxon).—Pokes imbibes freely and consumes several devilled crabs. He has a fantastic dream in which Jabs appears as the devil and shows him a good time in exchange for his soul. One of the best numbers in which these comedians have appeared.

FROM BAD TO WORSE (Jaxon).—Pokes advertises for a wife. The jail warden's housemaid sends him a photo of the warden's wife as being her own, so Pokes makes love to the wrong party. Jabs is a burglar. They are chased by the warden, land in an anarchists' den, and are finally blown up by a bomb which lands them back in jail where they started. The story involves slapstick, a chase by a bomb and acrobatic work.

THE UNDERSTUDY (Falcon).—A four-reel story of a country girl who takes the place of a society lady to allow her to go to a sanitarium to be cured of the drug habit. Ethel Ritchie gives a satisfactory portrayal of both roles. The story is interesting, although there are two or three "dope" scenes which are not very pleasant, and some of the double exposure work is not well done.

WRONG WRIGHTS (Sparkle).—A comedy in which two traveling salesmen, each by the name of J. Wright, go to the same hotel. Through the scheming of a bellboy, whom one neglected to tip, their wives appear on the scene, and are shown to the wrong room. Obvious complications ensue. A fair number, with some laughs, but no novelty of plot or situations.

BANGS RENIGS (Sparkle).—Dan Mason has the leading comedy part in this one-reel farce. It shows how a brother schemes to marry off his old maid sister to a faithful employee, and is fairly amusing.

WILD INJUNS (Jaxon).—Pokes and Jabs masquerade as redmen in this one-reel farce, and do their usual lively stunts.

THE CLEAN GUN (Falcon).—A screen version of a story by Barr Moses, this four-part picture deals with a mysterious murder. A longer review is printed on another page of this issue.

THE BETTER MAN (Falcon).—There is a strong temperance lecture in this four-part picture featuring William Elghe and Margaret Landis. The story is fairly well told. A longer review is printed on another page of this issue.

LAW AND ORDER (Vitagraph).—Two-part O. Henry Broadway Star Feature, this comedy has a touch of human nature at the finish that will commend it to every one. It is a western story and shows how a sheriff in that part of the country is determined to enforce the law against carrying firearms and using them to shoot down a man's fellow-beings. He goes all the way to New York after a young fellow who shoots up a citizen of Bildad, but decides that the shooting was fully justified when he discovers that the boy is his long-lost son. The picture has its share of O. Henry humor, and is excellently played by Chet Ryan, W. L. Rodgers and the rest of the cast. David Smith directed the production.

Bluebird Photoplays, Inc.

THE MAN TRAP, October 29.—The story of an innocent man's struggle to be revenged upon his enemies, this five-part photoplay is not very convincing. Herbert Rawlinson and Sally Starr are the stars. A longer review is printed on another page of this issue.

THE SAVAGE, November 19.—Monroe Salisbury and Ruth Clifford are the stars of this five-part photoplay which shows how the animal instincts of a half-breed are overcome by the purity of a young American girl. The picture is well done. It is reviewed at length on another page of this issue.

Christie Film Company.

BETTY'S BIG IDEA (Christie Film Co.).—A comedy number, by Jay Belasco, featuring the author, Betty Compson, William Pollard and Harry Rattenberry. Jack is an amateur detective, looking for a chance to make an arrest. The girl gets up a scheme to help him and they unexpectedly trap a real crook. The cast and presentation are pleasing and the plot quite amusing, though not very new. It makes an attractive light number.

HEARTS AND CLUBS (Christie Film Co.).—A one-reel comedy subject, by Robert Hall, featuring Margaret Gibson and Jay Belasco, who appear as newlyweds. The husband wants to have a poker party and tries to evade his wife. She learns of his plans and outwits him. The action in this is farcical and quite amusing. The number is not particularly original in plot, but generally attractive.

ALMOST A BIGAMIST (Christie Film Co.).—A farcical number, by Robert F. McGowan, featuring Betty Compson, Ethel Lynn, James Harrison, Harry Hamm and Eddie Gribbon. A young man, secretly married, has an unexpected visit from his parents, who bring along the girl he was expected to marry. Some laughable situations follow. The action is good and the subject is better than the average.

MORE HASTE LESS SPEED (Christie Film Co.).—A good comedy number, by James Lennon, featuring Ethel Lynn, Jay Belasco and others, including a clever baby. The young married couple do their packing for the vacation trip and they forget the baby. The husband goes back and some amusing incidents occur. A bright and attractive domestic comedy.

Fox Pictures Corporation.

A RICH MAN'S PLAYTHING.—Valeska Suratt has the lead in this five-reel offering with idyllic backgrounds but a plot that favors the realistic. It mixes romance with modern roadhouse atmosphere. It is not offensive nor is it a Sunday evening church picture; it is not intended to be such. It has much that is excellent, including two child players whose acting is sure to make a hit with all audiences. For a longer notice see elsewhere in this issue.

Goldwyn Pictures Corporation.

THE SPREADING DAWN, October 21.—A romantic and sensational drama very beautifully picturing the love story of a proud woman's life and presenting Jane Cowl to better advantage than she has hitherto appeared.

Greater Vitagraph.

THE STRANDS OF DOOM (Vitagraph), October 29.—Episode eight of the serial, "The Fighting Trail" continues to make good the title. Dwyn and Nan are rescued from the peril which was impending at the close of the previous installment, only to be left dangling at the end of another adventure with possible death just beyond. William Duncan and Carol Holloway are showing a fine type of nerve in each successive number of the story.

THE FLAMING OMEN, October 29.—High pressure romance runs all through this five-reel Blue Ribbon Feature by Andras de Sagmola. England and Peru are the scenes of the story, which is well produced and acted. A longer review is printed on another page of this issue.

BOBBY AND COMPANY (Vitagraph).—Master Bobby Connelly becomes a newsboy in this one-part story and befriends a poverty-stricken old poet and his little granddaughter, by borrowing money for the rent and selling one of the old man's poems to a wealthy publisher. It will make Bobby's admirers like him more heartily than ever.

George Kleine System.

THE KILLJOY (Essanay), November 19.—An original and absorbing story of the West, where the rough dwellers in an Eveless camp are won by the artless ways of a child. Little Mary McAlister is the child of the film story, and her winsomeness will be acknowledged by all. The strong cast and fine settings are praiseworthy. See detailed review elsewhere.

Metro Pictures Corporation.

A SLEEPING MEMORY, October 15.—An interesting seven-reel picture, featuring Emily Stevens. There is plenty of action in the story which involves operations in brain surgery which changes the character of the heroine, and by means of hypnotism she reveals the secrets of her previous existences. A review is printed in another column of this issue.

Mutual Film Corporation.

AND ALONG CAME MARY (Strand), October 23.—Not altogether up to the standard of former Strand productions, "And Along Came Mary" has slight comedy moments. Jay Belasco and Billie Rhodes have, as usual, the principal roles and do their best with the opportunities provided them. The story centers about the boast of a young man at the beach that the girls always follow him around. A rivalry between himself and another young man is used to bring about situations where he is obliged to live up to the title of Life Saver, which

Manufacturers' Advance Notes

HAYAKAWA IN SPY PICTURE.

A Paramount picture as first aid to the Government in the apprehension of a German spy—such is the basis of an interesting story told in Los Angeles by a Federal official recently. For obvious reasons his name can not be given.

During the filming of "The Secret Game" at the Lasky studios in California, the picture in which Sessue Hayakawa, celebrated Paramount Japanese star, will be seen shortly. The official was a visitor and watched with interest the work on Marian Fairfax's clever story.

For some time the Federal agents in Southern California had

Scene from "The Secret Game" (Paramount).

had under suspicion a German known as Hugo Pfefferman or Henry Pfirman, a rancher living near Ontario, a short distance from Los Angeles. He was suspected of being in league with a powerful clique of German agents, some of whom were convicted in Los Angeles several months ago and placed in Federal prisons. No tangible evidence had been obtained against the man, however, and it was only when, through having witnessed part of the production of "The Secret Game," the Government man was given a clue to work upon that the result was accomplished.

"The Secret Game" will be a December Paramount release.

SUPPORTING STAFF FOR SECOND PETROVA PICTURE.

Madame Petrova, having completed "Daughter of Destiny," the first Petrova Picture, is now engaged in the making of the second of her personally supervised productions. The scenario for the second Petrova Picture was written by Mrs. L. Case Russell, author of several of Mme. Petrova's previous successes. It deals with the romance of Laurel Carlisle (played by Mme. Petrova), a nurse who has become famous for her research work. The theme is startling and dramatic in the extreme and presents Mme. Petrova with a wonderful opportunity for the display of her emotional powers. The Biograph studio will be used for the production of this picture.

Madame Petrova has personally selected the following supporting cast: Thomas Holding, leading man, will play the part of the manly young doctor who wins the young nurse after many twists of fortune. Mr. Holding was Mme. Petrova's leading man in "Daughter of Destiny," and also played with Clara Kimball Young in "Magda" and with Pauline Frederick in "The Moment Before."

Lumsden Hare will play the part of Clinton Durand, a middle-aged millionaire of an aggressive, domineering disposition with whose life Laurel Carlisle's is seemingly inextricably woven. Mr. Hare was the leading man in the World production, "Friday the 13th," and in the Pathe production, "The World's Crucible."

Others in the cast are Clarence Hermitage, who plays the part of Wesley Raines, a lawyer; Fred Jones, who takes the part of an Italian chauffeur; Evelyn Dummo as Rosa, wife of the chauffeur; and Freddie Verdi, a six-year-old boy who plays the part of the young son of Clinton Durand. Mr. Larry Trimble has been selected by Mme. Petrova to direct this second Petrova Picture. Mr. Trimble directed the recent Goldwyn film, "The Spreading Dawn," and also directed several successful pictures for Vitagraph. Mr. Robert North will continue as studio manager. Mr. Philip Rosen will be cameraman, and Mr. Henry Meurmessier will be technical director.

JULIAN STARTS NEW BLUEBIRD.

With Miss Ruth Clifford and Monroe Salisbury, his leading players, and a large company, Director Rupert Julian of Bluebird Photoplays, left last week for the San Bernardino Mountains in Southern California, where he will film the exteriors of a new picture of the rugged West. The story is by Elliott J. Clawson, but its title has not yet been decided upon.

Director Julian himself will appear in this picture, playing a strong role, that of a miner who has many trying experiences in his dealings with his fellowmen. Miss Clifford has a very congenial role in the forthcoming Bluebird photoplay, and Monroe Salisbury who plays opposite this charming little leading lady, has been cast for a part that Director Julian says will be certain to add to his screen laurels.

The company will be away from the studios for at least three weeks working in a new region of the San Bernardino Mountains never before invaded for motion picture purposes, and Director Julian declares that the attractiveness of the scenes will be added to materially by the scenic beauties that will be transferred to the film.

"THE MYSTERY SHIP" (Universal).

A one-man armorclad cruiser is a novel feature of the new mystery serial, "The Mystery Ship," which is being filmed at Universal City. This craft, which roams the seas alone, is forty feet in length and completely inclosed in armor plate and was built especially for the productions from plans prepared by Milton Moore, technical director of the Universal company. It is propelled by electrical current, and is controlled entirely by a single operator in the observation cupola rising above the deck. The pilot is a mysterious figure whose identity is concealed in a helmet of curious design. His control station also serves as a turret for a rapid-fire gun. The operator has at his finger tips the steering wheel, motor switches, wireless key, and all the instruments necessary to keep every piece of mechanism in the ship within his command at all times.

"The Phantom" skipper is a master scientist. The helmet which he has invented intensifies his senses a hundred-fold, so that he can hear people talking in an ordinary tone at a

Scene from "The Mystery Ship" (Universal).

great distance or see things that are not visible to the ordinary eye. He also has at his command a powerful light ray capable of making walls transparent, melting steel plates or dealing death at his will.

Nigel DeBrullier, who has a part in Universal's serial thriller, "The Gray Ghost," appears in the role of the scientist, and is said to have created the most unusual characterization of his career. His makeup is one that will linger along in the memories of all who follow his adventures through the episodes soon to be released.

JUNE CAPRICE IN "MISS U. S. A."

A stolen inheritance, a closed and shuttered house of mystery, a deserted child, her adoption by an uncle in the South, rivalry for her love, a German spies' wireless plant in nearby mountains, a federal concentration camp, the discovery of a traitor, the traitor's discovery of the discovery, a fight, the springing of a forgotten trap door, a fall, an inheritance restored, and then a wedding.

These furnish some of the incidents and color for William Fox's red-white-and-blue drama, "Miss U. S. A.," in which

Scene from "Miss U. S. A." (Fox).

June Caprice is declared to have the best opportunity and to do the best acting of her career. The picture is one of the regular Fox Special Features—the 52-a-year series—and is to head the October releases (October 4) following "The Scarlet Pimpernel."

The action centers principally about five characters: Capitola (June Caprice); a neighbor, Herbert Grayson (William Courtleigh, Jr.); a villainous uncle, Gabriel Lenoir (Frank Evans); a fatherly uncle, Major Warfield (Tom Burroughs), and the latter's son, Clay Warfield (Al. Hall). The production was directed by Harry Millarde and the scenario is by Randolph C. Lewis.

WHAT ESSANAY HAS IN STORE.

Two comedy-dramas, two George Ade fables, and another of the Essanay Chaplins complete Essanay's releases on the Perfection Pictures program for the current period.

"Two-Bit Seats," Taylor Holmes' third Essanay production, is said by critics who have seen advance showings to be the best of the trio. The scenario was adapted from the magazine story written by Gladys E. Johnson. Marguerite Clayton plays

Scene from "The Fable of the Girl Who Took Notes" (Essanay).

the leading feminine role. The picture has a screen time of sixty-five minutes.

Little Mary McAlister is the star of the second comedy-drama entitled "Young Mother Hubbard." The cast is composed chiefly of children. "Young Mother Hubbard" has a screen time of sixty-five minutes.

Most everyone will remember the original Essanay Chaplin comedy, "By the Sea." At the time of its original release this picture made phenomenal booking records, and is sure to be a winner again.

The George Ade subjects are "The Fable of the Girl Who Took Notes and Got Wise and Then Fell Down" and "The Fable of the Backtrackers from the Hot Sidewalks."

The fables and the Chaplin picture have a screen time of twenty-five minutes.

"FEET OF CLAY" A DETECTIVE STORY.

The most thrilling and powerful detective story yet found in the delightful Falcon Features released through General Film Company makes "Feet of Clay," the twelfth story in the series, excellent entertainment for all.

In story form "Feet of Clay" proved a magazine hit. The adaptation for the screen has retained all of the virile action and strength of the original story. The efforts of Brandby Mordant, a brilliant Scotland Yard detective, to extricate his nephew from the grip of a gang of crooks and his own implication in a theft committed by the gang provides the foundation for the rapid dramatic action of the film.

R. Henry Grey as Richard Armstrong, the juvenile lead, and Margaret Landis as Dorothy Glenister, the heroine, have especially sympathetic parts. Barney Fury portrays Mordant with strength and realism. They are ably supported by Bruce Smith, Frank Erlanger, Charles Edler and others. H. M. and E. D. Horkheimer supervised the making of this feature attraction.

Kathleen Kirkham and R. Henry Grey are featured in the next Falcon release, "Brand's Daughter," another story of thrills and fast action.

"THE LITTLE PRINCESS" (Artcraft).

In "The Little Princess," the Artcraft release of November 5, Mary Pickford again portrays a delightful role of child life as Sara Crewe, the heroine of Mrs. Frances Hodgson Burnett's famous book. Miss Pickford has scored a tremendous hit in

Scene from "The Little Princess" (Artcraft).

"Rebecca of Sunnybrook Farm," and those whose hearts were captivated by her performance in that familiar story will see her in another role equally pleasing.

For nearly half a century Mrs. Burnett's books have been widely read. Her story of "Little Lord Fauntleroy," published in 1886, established her as a foremost writer of intimate stories of child life.

As Sara Crewe in "The Little Princess," Mary Pickford plays the part of a girl who is suddenly plunged from wealth to poverty. She has been reared in India, where her father was a captain in the British army, and when misfortune overtakes her and she becomes a scullery maid in the fashionable boarding school where she has been a favored pupil she accepts her fate with pathetic stoicism, and finds comfort in the companionship of Becky, the little slavey of the institution. The film abounds with terse, epigrammatic sayings.

In the first part of the picture Sara tells the girls stories of Arabian nights, which are shown on the screen, and display lavish Oriental settings. Frances Marion wrote the scenario and Marshall Neilan directed the production.

"JACK AND JILL" WHOLESOME.

It is confidently believed by those who have seen the production in the making that the forthcoming Paramount picture, "Jack and Jill," co-starring Jack Pickford and Louise Huff, will rank with the best films in which these two popular young people have appeared.

In the cast appear Leo Houck, Don Bailey, J. H. Holland, Hart Hoxie, who is a real puncher of the western plains; Col. Lenone, and Beatrice Burnham. The picture throughout is wholesome and cheery in tone, with the melodramatic moments carefully interwoven.

Pathe Features War Subject

"France in Arms" Heads Program for Week of November 11—Regular Box Office Stars, Too.

THE feature of Pathe's program for the week of November 11 is "France in Arms," the Official French Government War Film, which is hailed as even bigger and better than "In the Wake of the Huns," the former French picture which scored such a big success. Hitherto unseen pictures of General Pershing, Marshal Joffre, President Poincare and other famous men are shown, together with remarkable views, including the shooting down of a German aeroplane by a French one and a successful attack at dawn on a German trench.

"France in Arms" is in five reels, and it was produced by the Cinematographic Division of the French Army. Every member of the Pathe Film Committee gave this picture the highest rating possible, and it is the only film of any kind that has ever been unanimously accorded such an enthusiastic reception.

The box office stars on this program are Mollie King, Pearl White, and Harold Lloyd.

Mollie King stars in the 9th episode of "The Seven Pearls" serial entitled "The Warning on the Wire," with Creighton Hale and Leon Bary supporting. It is produced in two reels by the Astra Film Corporation.

Thrills abound in this chapter, the climax of which is one of the strongest yet seen in the serial. After a series of thrilling incidents, Ilma and Harry learn of a plot to kill the mayor. He is at his lodge in the mountains. They see an electric wire in a ravine. Ilma ties a rope around herself, and much against Harry's wishes has him lower her. She reaches the wire, sends a message to the mayor, and suddenly she receives a shock, twists convulsively, and hangs limp.

Pearl White stars in the 19th episode of "The Fatal Ring," produced in two reels by the Astra Film Corporation.

This chapter has more thrilling fights and one of the most unusual stunts ever seen in a motion picture serial. The first reel shows a running fight which has punch after punch. The second shows how the Spider traps Carslake and the priests with their followers in a Mystic Maze. The Priestess outwits them all, however, and obtains the diamond and the setting, determined to leave immediately for Arabia, while, as the picture fades out, Pearl is placed in deadly peril.

Harold Lloyd's vehicle is "The Flirt," a one-reel comedy produced by Rolin.

This is a high powered laugh producer, with Harold Lloyd, Harry Pollard, and Bebe Daniels. There is something doing every minute. Harold follows a queen who passed him in the park into a restaurant, where they need a waiter and incidentally where the girl is cashier. He gets the job, insults most of the customers, puts the place generally "on the bum," and discovers that his queen is married after all.

"Japan Under Snow" and "The Babies' Home at Porchefontaine" form a split reel, travel and educational. The first half of the subject shows some very beautiful scenes in the land of the Rising Sun. It is particularly timely in view of the visit here of the Japanese Commission. The second shows the institution near Versailles where, with the untiring and efficient assistance of loyal French women, more than five hundred children whose fathers are fighting at the front are being taken care of.

An International cartoon and scenic split reel and Hearst Pathe News No. 92 and 93 complete this strong program.

ESSANAY TO ISSUE SCENICS.

Essanay has just announced the titles of its new series of scenic pictures. These pictures are single reels, and are of such a nature that they may be used in connection with any sort of program, whether the feature picture be comedy, comedy-drama or tragedy. The fact that they are short also is an advantage.

The first series of pictures covers a range of territory all the way from Canada to the Southwest of the United States. The photography is excellent, showing the wonderful scenery to the very best advantage. The pictures show many of the scenes familiar to tourists, but also get away from the beaten path and give many glimpses of out-of-the-way places of rare scenic beauty.

The subjects will be released weekly beginning about December 1. The titles of the first ten are "Salmon Fishing in New Brunswick," "Lake Louise," "Banff Nation Park," "The Great Natural Industries of Canada," "Water Powers of Western Canada," "Through Canada from Coast to Coast," "How Canada and the Farmer Co-operate in Grain Raising," "Agricultural Opportunities in Western Canada," and "Scenes Among the Navajos."

Other titles will be announced later.

"THE JUDGMENT HOUSE" A POWERFUL STORY.

The story of "The Judgment House," which will be released by Paramount November 19 as the first of J. Stuart Blackton productions of Sir Gilbert Parker's famous novels, is one that is particularly powerful, and the producer has followed the lines of the story with great fidelity.

There is tremendous dramatic intensity in the picture which involves battle scenes of the most exciting description and moments of emotional power that would be hard to excell.

Wilfred Lucas will be seen as Byng, Conway Tearle as Stafford, Violet Heming as Jasmine, Paul Doucet as Fellowes, Crazy Thunder as Krool, Florence Deshon as Al'mah, and Luciel Hamill as Lou, the coster girl.

FRANCIS FORD IN BUTTERFLY PRODUCTION.

Francis Ford is the star of "John Ermine of the Yellowstone," the Butterfly production of Frederick Remington's favorite novel of frontier days, which will be released November 5. This story, the last important work by the greatest of all Western artists, has long awaited adequate screen presentation. When it is stated that Ford has succeeded in reproducing the tale in all its essential features exhibitors can be assured that

Scene from "John Ermine of the Yellowstone" (Butterfly).

in acting and direction the feature ranks with the best Butterflys that have been put on the market.

As a baby, John Ermine is stolen from an emigrant wagon train by a band of Crow Indians, and, having won the good will of the warriors by his childish pranks, is adopted by Chief Fire Bear, and grows into manhood without knowing that he is white. This fact is finally disclosed to him by "Crooked Bear," a white hermit who lives in a distant part of the Yellowstone country on friendly terms with the Crows. Crooked Bear undertakes to teach John Ermine the language and customs of civilization, and at the same time impresses upon the youth his sacred responsibility to keep peace between the whites and the Indians. Some time after this Ermine is sent to the Yellowstone Army post on a scouting mission, and while there is instrumental in rescuing the daughter of Colonel Searles from a perilous situation. This arouses the jealousy of Lieutenant Butler, who has long cast covetous eyes upon the girl. When the opportunity arises, Butler makes an effort to convict Ermine of treachery, but pays with his own life for his knavery.

Ford is capably supported by Mae Gaston, William Carroll, Marc Fenton, Duke Worne, John Darkcloud, Burell Hamrick, and several hundred real Indians. Maud Grange picturized the Remington novel.

GOLDWYN BOOSTED BY NATIONAL ADVERTISING.

Quick to realize the tremendous patron power enlisted by the Goldwyn Pictures Corporation through its campaign of full-page advertisements in a leading weekly magazine, the branch offices of the Goldwyn Distributing Corporation and the management of the theaters fortunate enough to have already contracted for Goldwyn productions are co-operating enthusiastically to capitalize every angle of this publicity move.

A particularly interesting example of this co-operation comes from California, where the Goldwyn branch office has instituted a slide service to drive home to theater patrons the message conveyed in the advertisements. Branch Manager Simmons addressed letters to all his contracted exhibitors announcing a special slide which they could secure to link the national advertising to their local publicity efforts. Manager Simmons reports an immediate and formidable response from exhibitors all over his zone.

MANY LAUGHS IN "ANTICS OF ANN."

The adventures of a harum-scarum seminary girl form the basis of Ann Pennington's forthcoming Paramount production, "The Antics of Ann," which is scheduled for release November 5. This will mark the first appearance of the little Ziegfeld Follies star in some time, and the new picture has been awaited with much interest by exhibitors and public. Edward Dillon directed the production, and a strong supporting cast was supplied the star. The scenic effects will be notable, including a cabaret interior, beach scenes, dance interludes, a football scrimmage, and in fact almost everything that could be imagined of an unusual nature. There are many amusing incidents in the course of the story.

Harry Ham has one of the principal roles. Others in the cast are Ormi Hawley, Crauford Kent as Gordon Trent, the villain; W. T. Carleton, and Charlotte Granville as Miss Broadwell. The story is by Frederick Chapin.

Rothacker to Print Chaplin Releases

Contract Signed Which Gives Large Manufacturing Order to Chicago Concern.

ONE of the most important contracts in the history of motion picture printing and developing has been signed and entered into by and between the First National Exhibitors' Circuit of New York and the Rothacker Film Manufacturing Company of Chicago.

By virtue of this document, the million-dollar Charlie Chaplin pictures, and other releases controlled by the First National Exhibitors' Circuit, will be made by the famous home of "Perfect Developing and Printing" at Chicago and shipped from that point to all parts of the world.

The contract was awarded the Rothacker Company, after careful analysis of the situation made by J. D. Williams, manager of the First National Exhibitors' Circuit, and a Committee of First National Exhibitors' Circuit members, composed of Aaron Jones, Chicago; Robert Lieber, Indianapolis, and H. Schwalbe, as president and secretary of the First National Exhibitors' Circuit, and Watterson R. Rothacker and H. J. Aldous, as president and secretary of the Rothacker Film Manufacturing Company.

Details of this big transaction will be announced to the trade at a later date.

NOVEMBER RELEASES OF L-KO.

Director General J. G. Blystone, of L-Ko Comedies, has submitted his program for November, and the delivery of these two-reel mirth-makers to Universal exchanges has been accomplished. Four comedies, promising in repute, will introduce all of L-Ko's leading players in lively accomplishments, Archie Mayo, with two; Frank Clark and James Davis being the directors of November outcomes. Here are the details:

Nov. 7.—"Double Dukes," directed by Archie Mayo; featuring Eva Novak, Eddie Barry, Chester Ryckman and Bob McKenzie.

Nov. 14.—"Hula Hula Hughie," featuring Hughie Mack, late of Vitagraph's forces, in a travesty on a certain forbidden dance; directed by James Davis.

Nov. 21.—"The Joy Riders," a motor comedy with a balloon finish; featuring Lucille Hutton and Billy Bevan, with Bob McKenzie supporting. Frank Clark directed.

Nov. 28.—"Cute Kids and Kidsnatchers" arrives in time for Thanksgiving. Archie Mayo directed. Gladys Varden and Eddie Barry are featured. Julius Stern, president of L-Ko, is authority for the assurance that exhibitors will have every reason to be satisfied with their comedies as listed above.

RAY FINISHES "HIS MOTHER'S BOY."

There has been no delay in production work for Charles Ray, the young Thomas H. Ince star, whose current and first Paramount production is "The Son of His Father," "His Mother's Boy," from Rupert Hughes' story, "When Life is Marked Down," picturized by Ella Stuart Carson, directed by Victor Schertzinger, is the second production scheduled as a December Paramount release.

This is the picture wherein the Texas oil fields are presented as a natural background for a story that teems with interest. Charles Ray will have a role that fits him to the last degree,

Scene from "His Mother's Boy" (Paramount).

according to report; a role in which, beginning as a youth lacking apparently in the qualities that make a man, wins out with flying colors when put to the test. While the same basic idea is involved in his first picture the whole story is so entirely different that it might be seen immediately after the initial production with entire enjoyment.

Exhibitors report great interest in the Ray pictures on the part of their patrons. "His Mother's Boy" is finished, and now Mr. Ray is at work on the third production under the new regime.

"PRINCESS VIRTUE" (Bluebird).

The medium through which Mae Murray will be introduced as a star on the Bluebird program is announced for distribution Nov. 12—"Princess Virtue," the work of Louise Winter, prepared for the screen by Fred Myton and directed by Robert Leonard. The scenes are fixed in French society, and range from the interior of Parisian salons to episodes at famous shore resorts where the exclusive set go for the Summer season. Thus are involved a degree of fashionable dressing that promises to reveal gowns of brilliancy and originality that will make the fair sex unusually interested in the costuming.

Scene from "Princess Virtue" (Bluebird).

Miss Murray has designed her own gowns and has closely watched their construction under her personal supervision. Gretchen Lederer leads Miss Murray's support and a large company of extra women contribute in personal charm and sartorial splendor to the scenes of fashion and social revelry involved in the progressing story. Wheeler Oakman and Paul Nicholson play leading parts, and Robert Leonard is said to have brought new and original ideas in direction to bear on the production. Bluebird has, in short, made every possible effort to advance Miss Murray in her introduction to the program to the very best advantage.

While Nov. 12 is the program date for "Princess Virtue," the Mae Murray feature is being pre-released as the second attraction in the Bluebird season at the Broadway theater during the current days. This showing is expected to be an advantage to exhibitors throughout the country, who will thus be able to cite a Broadway display of the feature as an advertising proposition in bringing "Princess Virtue" to the attention of their patrons.

NEW "DAUGHTER OF DARING" (General Film).

"A Race to the Drawbridge," the first and current release in the new Kalem series of "A Daughter of Daring," released by General Film, is replete with the sort of action made famous by Helen Gibson, the "Danger Girl," in her earlier pictures. In this picture Helen is instrumental in helping the authorities run down a gang of bank robbers, and saves the life of a detective in one of the most thrilling of stunt pictures. The angered robbers place the detective on a hand car and send him flying down a steep hill toward an open bridge. Helen receives warning, mounts a horse, and races for the bridge. With the aid of a rope she lets herself down from an open span, and, swinging in mid-air, grabs the detective from his perilous seat just as the car dashes into the river.

Helen Gibson is ably supported by George Routh and G. A. Williams. Her next appearance will be in "The Munitions Plot," in which the "Danger Girl" goes through new perils to prevent a disaster to a munitions train.

"SHIRLEY KAYE" COMPLETED.

Clara Kimball Young, who is said to be the only person, man or woman, to own their own producing company outright, has just completed her second picture, "Shirley Kaye," under her own management, which will be seen on the screen in a few days. In elaborate settings it is said to far exceed her first picture, "Magda." In the cast are Corliss Giles, who makes his initial appearance on the screen; George Fawcett, George Backus, John Sunderland, Claire Whitney, Nellie Lindrich, Frank Otto, and F. O. Winthrope. Joseph Kaufman, the director, it is said, has surpassed even the high standards set by him in his Billie Burke productions.

Miss Young will immediately begin work on "The Marionettes" under the celebrated French director, Emile Chautard, who is putting the finishing touches to Mme. Lina Cavalieri's company release in Fort Lee. Mr. Chautard will continue as director with Miss Young in future productions, including "The Claw" and "The Savage Woman," both of which will be made in Jamaica and other West India Islands.

PUBLIC GIVES DECISION, SAYS MISS NORMAND.

When a cheering group of authors and directors emerged from the projection room of the Goldwyn Studio at Fort Lee, N. J., the other day it signalized something more than the advent of another successful production, it marked the rise of a great farceuse of the screen to the ranks of high comedy. The photoplay was "Joan of Plattsburg," and the farceuse was Mabel Normand. For a number of seasons Mabel Normand has been identified with the broad and rapid type of comedy,

Scene from "Joan of Plattsburg" (Goldwyn).

and through expertness with it laid the foundations of her art.

Miss Normand prefers not to discuss her achievement just yet. "The public always gives the final decision," she said after this first showing of "Joan of Plattsburg," "and while I am certain that everyone is going to love 'Joan,' I would rather not boast until her popularity is assured.

"A great many persons have the idea that I am doing a different kind of work in this new Goldwyn play from anything in which they have previously seen me. Of course this is true, just as it is true that I have always striven to make each new part better than the one before; but I like to think of the past as a long apprenticeship from which I have just graduated."

NEXT EMPIRE ALL-STAR PRODUCTION.

The Empire All-Star Corporation announces that its next picture is to be Clyde Fitch's famous play and tremendous success, "The Girl and the Judge." When Annie Russell—under Charles Frohman's management—carried the play to such sensational success, it was little thought then that it would ever be played before a camera! However, a good story is a good story, hether it is in a book, play or motion picture, and human nature is the same, whatever the medium through which it is expressed.

Olive Tell—Empire's newest luminary—is to play the part created on the stage by Annie Russell and, as in "The Unforeseen" and "Her Sister," David Powell will have the leading male role.

John B. O'Brien, whose clever direction is one of the notable features of the above-mentioned plays, will have charge of the story, which is equivalent to saying that all the good points of the play will be strongly brought out, and many touches that are his alone will be added for good measure. The scenario has been prepared by Marc Edmund Jones.

"THE ENCHANTED KISS" RELEASED.

"The Enchanted Kiss," the thirtieth O. Henry story to be filmed, is the current release in General Film's popular Broadway Star Features subjects. It is one of the most charming and delightful of the two-reelers issued to date. Featured are Chet Ryan and Frances Parks, who have been appearing in nearly all of the O. Henry Western stories.

The producers have made good progress in picturizing the fourth series of ten O. Henry stories, thus insuring that the ever increasing demand for these subjects will be satisfied for some time to come. O. Henry subjects selected for early release are:

"The Renaissance at Charleroi," featuring J. Frank Glendon and Agnes Eyre, four reels; "One Dollar's Worth," Chet Ryan and Frances Parks, two reels; "The Skylight Room," Jean Paige and Carlton King, four reels; and "Two Renegades," Chet Ryan and W. L. Rodgers, two reels.

FUN FILMS FINISH FIRST COMEDY.

Fun-Art Films, Inc., have just completed their first two-reel comedy in which the Dooleys, Ray and Gordon, are being featured. It is called "A Rag, a Bone, and a Hank of Hair," and was written and produced by Vincent Bryan, who was partially responsible for many of Charlie Chaplin's successes, including "Police," "The Vagabond," "The Floor Walker," "The Fireman," and many others. Announcement of release will be made soon.

"VOODOO" IN METRO PICTURE.

Two hundred Georgia "darkies," picking cotton in the cotton-fields, will be seen in the Metro Super-Feature, "The Voice of Conscience," starring Francis X. Bushman and Beverly Bayne. The life of an old Southern plantation will be reproduced in the Metro picture, showing both work and play in the negro cabins.

In producing "The Voice of Conscience," Director Edwin Carewe took advantage of the natural acting proclivities of the colored race, and secured all his colored players from the neighborhood of Savannah, with the exception of three of his principal characters, who were obliged to show marked dramatic ability. These were Pauline Dempsey, who plays Mammy Jinny in the support of Mr. Bushman and Miss Bayne; Walter Broussard, who plays Crazy Pete, and Anthony Byrd, who has the part of Uncle Mose, "the most onluckiest nigger on the plantation."

The voodoo charms of Mammy Jinny add color and mystery to some of the strongest scenes in "The Voice of Conscience." The power of superstition has never been more graphically brought out than in this picture.

ESSANAY SUBJECTS IN DEMAND.

"Young Mother Hubbard," an Essanay comedy-drama featuring Little Mary McAlister and a group of other children, has proved its popularity with exhibitors already, reports from George Kleine service say. The success of "Pants" and other recent McAlister pictures has done much to create a demand among both exhibitors and public for Little Mary McAlister's work, reports indicate.

"Fools for Luck," a comedy-drama featuring Taylor Holmes, and "The Fibbers," with Bryant Washburn and Virginia Valli, are continuing in brisk demand, the Kleine offices state.

General Film Company branches report that the weekly releases of George Ade fables and the monthly Chaplin releases are growing in popularity. Many exhibitors say the Essanay Chaplins are better than his more recent work, and that a majority of their patrons seem to think so.

"A RAG, A BONE AND A HANK OF HAIR."

Work is progressing rapidly at the Thanhouser Studio in New Rochelle, on the first comedy release by Fun-Art Films, Inc., in which the Dooleys, Ray and Gordon, are being featured. The first feature will be called "A Rag, A Bone and a Hank of Hair," instead of "Sunny-Side Up." The picture was written and is being directed by Vincent Bryan.

"HULA HULA HUGHIE" (L-Ko).

Hughie Mack, who has made a fine record as a comedian in other brands, comes to L-Ko with the release for Nov. 12, to be called "Hula Hula Hughie." General Director J. G. Blystone assigned James Davis to Mr. Mack as the responsible director of "Hula Hula Hughie," and it is declared by those who have had early views of the comedy that the work has been well done.

The action of the farce takes a large company to the sea shore, shows scenes on the Cannibal Islands and demonstrates

Scene from "Hula Hula Hughie" (L-Ko).

how the high cost of living is cut by the epicureans of the South Seas. There is a large company of bathing girl assistants who escape the "melting pot" during their sightly appearances on the beach.

Director Davis has introduced some new methods of creating laughs without too much application of the impossible and photographic trickery adds to the complexity of numerous ridiculous situations. Hughie Mack, all in all, will get a favorable introduction to L-Ko exhibitors and fun-lovers in their audiences.

Triangle Secures Magazine Stories

Saturday Evening Post, Cosmopolitan, Good Housekeeping, and Others Furnish Material.

IN KEEPING with a policy already announced, Triangle will issue in the next few months several film versions of popular stories by well-known authors that have appeared in publications of national scope. The first of these to be released is "The Man Hater," by Mary Brecht Pulver, which appeared in a June issue of the Saturday Evening Post. Its was produced under the supervision of Allan Dwan, with Winifred Allen in the title role, and is scheduled for the program published this week.

H. O. Davis, vice-president and general manager of the Triangle Film Corporation, has purchased several stories that have apepared recently in the magazine of two million subscribers. "The Alley of Flashing Spears," by Donn Byrne, will be shortly converted into a seven-reel feature for the regular program.

Jack Cunningham, of the Culver City scenario department, is now completing the picturization of "The Prince for Tonight," by Eugene Manlove Rhodes, an author well known to all readers of current magazine fiction.

The latest story to be secured by Mr. Davis is "Gown of Destiny," a Saturday Evening Post story, scheduled about December 30, and will be listed as a holiday program treat. Alma Ruebens will be featured in the production, which will be made on a lavish scale.

A costume, christened the Gown of Destiny, has been designed especially by Hickson, Inc., 661 Fifth Ave., for Miss Ruebens to wear in this play and is now on display at the Unique, one of the fashionable shops of Los Angeles. It is a new style of bustle frock that promises to herald a fashion vogue.

Winifred Allen will appear during November and December in two plays adapted from widely read stories. The first on the schedule is "For Valour," picturized from "Melia No-Good," by A. R. Wylie, published a few months ago in Good Housekeeping. The screen title is taken from the inscription on the Victoria Cross, which figures prominently in the action. Richard Barthelmas, a young player who is said to have registered some remarkable work during the filming of the scenes, has the leading role opposite Miss Allen. He appears as a young Canadian "slacker," who is regenerated through the ardor of his little sister and goes forth to fight for England. His heroic action earns him the Victoria Cross, which he offers to 'Melia, his sister, as a recognition of her bravery and self-sacrifice in setting him on the road to honor.

Mutual Studios Busy

Many Particular Stars Are Giving Their Best Efforts to Feature Productions.

STUDIOS on both sides of the continent are busy turning out feature productions for release on the Mutual schedule. At least a score of five-reel features are already completed and twenty more are well under way. Margarita Fischer, who recently joined the forces at the studio of the American Film Company, Inc., Santa Barbara, Cal., has completed "A Daughter of Joan," the first of her Mutual-Americans. Miss Fischer is working on her second production. She is under the direction of Lloyd Ingraham, who has been directing the Mary Miles Minter pictures.

William Russell has finished "Snap Judgment," a five-reel picture built on a story of a man and his double and is at work on "Aladdin's Night," a five-reel production based on New York's gay life. Both productions are under the direction of Edward S. Sloman. Miss Mary Miles Minter is engaged on her first sea picture, "The Mate of the Sally Ann," a five-reel drama, scheduled for release on November 26.

At the Empire studio, Glendale, L. I., Miss Ann Murdock has completed "My Wife" and "Please Help Emily," her latest stage success, and is at work on "The Richest Girl," a Frohman stage play. Miss Murdock is working under direction of John B. O'Brien.

Miss Olive Tell is now producing the second of her pictures, "Her Sister," a picturization of the Frohman stage production. Miss Tell's success in "The Unforseen," the first of her pictures, indicates big things from her in the future.

At the Horkheimer studio Miss Anita King has finished "Petticoats vs. Pants," and is at work on "The Princess Incognita," a story of would-be society. Miss King's first production under the Mutual banner was "The Girl Angle," a five-reel western, which has been exceptionally successful from the box-office standpoint.

Edna Goodrich, whose first three productions for Mutual, "Reputation," "Queen X" and "A Daughter of Maryland," have proven highly popular with the great American public, has finished "American Maid" and is busy on "Her Second Husband," a story of society and business.

"DAYBREAK" FOR EMILY STEVENS.

Metro Pictures Corporation has acquired for the use of wonderful Emily Stevens the photoplay rights of "Daybreak," the drama written by Jane Cowl and Jane Murfin, which had a Broadway engagement earlier in the season, and is now enjoying a prosperous tour through the country.

Albert Capellani, the most recent addition to Metro's directing staff de luxe, will direct Miss Stevens in "Daybreak," and work will be begun on the production at the Metro studio as soon as the star completes her work on the Blair Hall story "Alias Mrs. Jessop." Mr. Capellani and June Mathis are adapting "Daybreak" for the screen.

Julian L'Estrange will play the leading male role, opposite Miss Stevens. Mr. L'Estrange, a distinguished figure on stage and screen, has been seen in Famous Players and Pathe releases.

NICHOLAS POWER CO. RECEIVES LARGE ORDER.

The export department of the Nicholas Power Company report shipment of seventy-five of their "Excelite" Incandescent equipments to Paris, France. Before the order was placed an exhaustive test was made by projection engineers, who attested the superiority and economy of the "Excelite" cameragraph. The machines referred to have been shipped to the National War Council of the Y. M. C. A. at Paris.

The Power Company further report a very large number of installations of the Cameragraph No. 6A in governmental work, the most interesting of the recent installations being Aviation School, Mineola, L. I.; Camp Merritt, Tenafly, N. J.; Camp Zachary Taylor, Louisville, Ky.; U. S. Naval Training Station, Pelham Park, New York City, and Fort Mott, Salem, N. J. The largest theatrical installation made by the Power Company during the past week has been made in the Lyric theater, Broadway and 42d street, New York city, with 6B cameragraphs.

NOVEMBER WILL BE AUSPICIOUS MONTH FOR FOX.

November should prove one of the most auspicious months in the history of Fox Film Corporation because it will mark the advent on the screen of a new spectacular film, "The Babes in the Woods," of the Sunshine brand of William Fox-Henry Lehrman comedies, and of Mme. Sonia Markova, William Fox's sensational Russian star, whose engagement in films was announced last week.

Besides Mme. Markova's initial production there will be released by Mr. Fox three of the feature pictures. Markova's photoplays will be placed among the one-a-week, 52-a-year releases. The titles and the dates of the new Special Features are: November 11, Sonia Markova in "The Painted Madonna"; November 4, June Caprice in "Miss U. S. A."; November 18, Virginia Pearson in "All for a Husband"; November 25, Gladys Brockwell in "A Branded Soul."

FILM ASSOCIATES ATTEND PREMIER.

When Florence Reed opened Monday night, October 22, at the Manhattan Opera House in "Chu Chin Chow" she had as her guests thirty photo-players who have been working with her in the film version of Edwin Milton Royle's "The Struggle Everlasting." Among the players were: Milton Sills, Irving Cummings, E. J. Radcliff, J. Albert Hall, Wellington Plater, Edwin Hoyt and Fred C. Jones. Miss Reed has been "doubling in brass" for several weeks, dividing her time between "Chu Chin Chow" rehearsals and the picture in which she will star under the management of Harry Rapf. Mr. Royle, Director James Kirkwood and Mr. Rapf were also in the party.

While several of the "stills" taken of Florence Reed in Harry Rapf's production suggests that the costumes were furnished by Thorley, the florist, it is a fact nevertheless that Miss Reed has contracted a heavy burden in the fifty-seven varieties of costumes that are necessary to carry her through the manifold scenes of Edwin Milton Royle's play.

Miss Reed perhaps establishes a record, for she makes no less than fifty-seven changes, and the quality of her gowns is suggested in the label of the celebrated Mme. Frances. Gorgeous, in most instances, is the qualifying word. Miss Reed, indeed, knows how to wear clothes. Incidentally, a modiste is at Miss Reed's side continually at the studio, and no time is lost.

TYPHOON COOLING SYSTEM AT NEW RIVOLI.

The big new Rivoli theater at 49th street and Broadway, New York, is rapidly nearing completion. All that remains to be done now is the interior work. The Typhoon cooling and ventilating system is also already in place. This comprises a set of four mammoth Typhoon fans for cooling the big house in hot weather. It is the same type of system which for two years has been giving the owners such eminently satisfactory results in their famous Rialto theater.

The Rivoli theater will, in cold weather, be heated in a particularly efficient and economical manner—and here, too, a Typhoon system plays its part. On the roof will be placed a set of Vento heat coils, through which a smaller Typhoon equipment will draw fresh air.

A Typhoon equipment in the basement, to draw the heated air down, completes a perfect heating and ventilating system.

VITAGRAPH MAY PRODUCE ARSENE LUPIN.

As a result of the dismissal of the suit filed by the Societe des Films Menchen against the Vitagraph Company of America the latter company is now enabled to produce film dramatizations of the Arsene Lupin stories for exhibition in the United States and Mexico without interference by the former company.

In dismissing the action Judge Mayer, in the United States District Court, decided that the rights of the plaintiff company were not vested in an actual assignment of copyright as claimed, but virtually were limited to the rights of a licensee.

Paralta Activities

Work Progressing on Productions at Hollywood Studios—Many Subjects Under Way.

WORK on the stages on Paralta's new studio location at Hollywood, Cal., is being pushed forward as rapidly as possible to afford the necessary space to accommodate the companies now engaged in making feature productions. One of the 60x150 stages has been completed and two others are progressing so rapidly that they can be used inside of the next week. Work on the fourth will be begun as soon as the stage floors of the two now being built are fully laid. To gain time all the stages will be put in use before the glass roofs and side walls are constructed.

J. Warren Kerrigan had the honor of doing the first work on the first new Paralta stage and completed the final scenes of "Turn of a Card" on it on Saturday, the 20th inst. This production is now going through its final editing and will be forwarded to New York as soon as it is completed.

Technical Director R. Holmes Paul also mounted a number of sets for the Henry B. Walthall company on the first of the new stages and is installing on the second stage sets for the production in which Clara Williams is now engaged under the direction of Reginald Barker. To protect all of these sets and their properties from inclement weather till the new glass stage houses are built Manager Brunton has had temporary scene docks and property houses erected along the entire east end of two of the stages.

The production plans of Paralta necessitated quick work in rushing these new stages to completion. Mr. Walthall will have completed his first picture as an independent producer, "His Robe of Honor," this week, and will immediately begin a new piece to be called "Humdrum Brown."

Rhea Mitchell, featured with Howard Hickman in a special production made under the executive direction of Paralta, called "The Golden Thread," is to be starred in a new piece now named "On the Level." This is the story of a young girl, born of dishonest and dissolute parents, who endeavors to rise above her environment and lead a decent life through the help of a decent man.

Howard Hickman is to appear in a special production called "Blue Blood," in which this sterling young actor will be given the greatest opportunity of his career on the screen. Hereditary insanity will be the theme of the story of this picture.

The production in which Clara Williams is at work under the direction of Reginald Barker is now called "Carmen of the Klondike." It was written by Monte M. Katterjohn, of the Paralta scenario department.

Mr. Kerrigan will begin his third Paralta production within the next week, when a choice will be made of one of three important stories which have been purchased and adapted to the screen for his use.

Bessie Barriscale will be engaged for several weeks longer on Monte M. Katterjohn's story of Bohemian life in Paris and New York, "Within the Cup," which will be a very important and pretentious photoplay, telling a novel story and dealing with a much-discussed theme. Mr. Katterjohn is credited with doing very original work in the story of this play.

The titles announced in connection with the productions now being made by Miss Barriscale, Miss Mitchell, Miss Williams and Mr. Hickman are working titles. New titles may be substituted when these productions are released.

Bessie Barriscale's New Play a Great Love Story.

Bessie Barriscale believes that in Monte M. Katterjohn's original story, "Within the Cup," which she is now producing at the Paralta studios in Hollywood, Cal., she will have one of the most powerful emotional dramatic roles she has ever played, notwithstanding her exceptional record of doing big things on the screen.

There will be war in this drama—not physical war with its horrors, but war of mind and heart; war between right and wrong; war with the fate which condemns the character she plays to a loveless life because of a mistake of youth into which she is unwittingly led.

Casts in Two Paralta Plays.

Paralta announces the cast of principals in two of its new productions. Supporting Bessie Barriscale in "Madam Who," Edward Coxen, Howard Hickman, Joseph J. Dowling, David M. Hartford, Fanny Midgley, Nicholas Gogley, Eugene Pallette, Wallace Worsley and Clarence Barr head the cast.

Supporting J. Warren Kerrigan in "Turn of a Card" the leading players are: Lois Wilson, Eugene Pallette, David M. Hartford, William Conklin, Eleanor Crowe, Roy Laidlaw, Clifford Alexander, Albert J. Cody, Wallace Worsley and Frank Clark.

LOCKWOOD COMPLETING NEW PICTURES.

The production of Harold Lockwood's next starring vehicle for the Metro, "Love Me for Myself Alone," is now nearing completion. A little longer time was required to make this picture than ordinarily by reason of the fact that it was the first production Mr. Lockwood made in the East and consequently unusual preparatory arrangements had to be made. The time given over to making these arrangements was well spent, however. Appearing in support of Mr. Lockwood are Pauline Curley, Dick L'Estrange, Betty Marvin, William Clifford, Dora Mills and Kathryn Hutchinson.

"FOR THE FREEDOM OF THE WORLD" (Goldwyn).

Goldwyn offices throughout North America are reporting heavy bookings and sending in exhibitor contracts for the great war photodrama, "For the Freedom of the World," made during the past few months by Ira M. Lowry and associates.

Every phase of the nation's activity, all of the preliminary stages of preparation for war, and then war in all of its actuality are depicted as a part of the vital drama which forms the story of "For the Freedom of the World."

Exhibitor enthusiasm has been aroused by the trade showings of this picture held in the Goldwyn offices, and the

Scene from "For the Freedom of the World" (Goldwyn).

spectacular accessories and lithographs prepared on the production are commented on everywhere as being ideally chosen for the promotion of the picture.

Nurses under fire attending the wounded, soldiers performing acts of bravery and self-sacrifice, thousands of men and boys being trained at the great camps in the United States and Canada—all of these things are depicted in "For the Freedom of the World."

"THE QUEEN OF SPADES" (Pathe).

"The Queen of Spades" is announced for release November 18 as the second of Pathe's series of Russian Art Films, and is described as even better for the American market than the first picture, "The Painted Doll," which was received very well by critics and exhibtors. Like "The Painted Doll," the star of "The Queen of Spades" is Ivan Mozukin, undoubtedly the greatest exponent of Russian drama.

The tragic note is not so accentuated in this picture as in the previous offering. The predominating features of the story are found in scenes showing Russian court life and gambling halls of Versailles. These scenes lend an attractive color to the picture and the sincere, intense acting carries the interest along without cessation.

"The Queen of Spades" is a striking example of the manner in which skilled acting and the playing upon a single situation, a man's overwhelming passion for money, can carry the interest through from start to finish without once faltering. Much has been said regarding the ability of the Moscow Art Players appearing in these pictures and here in this they prove that the praise heaped upon them is far from undeserved. The picture is an adaptation of a work by Pushkin.

"The maner in which the director has built up the suspense from the time that Herman heads the story of the secret cards until the finale is little short of marvelous," said one critic. "The tension is high from this minute on and never once is there the slightest suggestion of a let-down. The unusualness of the Russian production which might possibly detract from the interest in a story of less strength is never obvious in "The Queen of Spades," unless for the betterment of the situation. The scenes are well staged and the photography sharp."

AUTHOR SEES HIS STORY BEFORE CAMERA.

Director George Melford has had the benefit of Frank Spearman's personal attendance during much of the work of directing Paramount's "Nan of Music Mountain," which Mr. Spearman wrote and which will be a Paramount picture starring Wallace Reid, with Ann Little as his leading woman.

In novel form, Mr. Spearman's story is a success. Wallace Reid will be ideal in the role for which he has been selected, while Miss Little, with her ability to ride, will lend splendid support.

Mr. Spearman watched the work recently at the western studio, and expressed himself as delighted with the way Director Melford was turning his brain child into a screen play. The author also congratulated him upon the cast chosen, and said he could not have done better himself.

Triangle Program

"Fighting Back," Story of Man Fighting to Regain His Flag and Country, and "Up or Down?" With George Hernandez on Triangle Bill for Nov. 4.

FIGHTING BACK," with William Desmond in the role of a U. S. officer who struggles to clear his name of military disgrace, and "Up or Down?" relating the adventures of an author in pursuit of an idea, are the two subjects for the Triangle program for the week of November 4.

Desmond appears in the opening scenes of "Fighting Back" as a strange weakling without a flag or country. He becomes a pariah among his fellow men and a wanderer in the desert country on the Mexican border, where he had been stationed with U. S. troops before his military dishonor. He is picked up one day by some herders and taken to a nearby ranch. His cringing demeanor makes him the target for ridicule and abuse, which he accepts with dogged submission. "The Fury," dominating spirit of the dance hall, perceives a spark of manhood still alive in him and realizes that he is struggling through a tragedy. Through her faith in him, he regains his fighting nerve, and wins back the right to serve the flag, which had been denied him through circumstantial evidence of disloyalty.

Supporting William Desmond are Claire McDowell, Jack Richardson, Josie Sedgwick and other prominent Triangle players. Alvin H. Nietz picturized the story by Harry Shumate, and Raymond B. Wells directed the production.

An ex-convict with five dollars, a suit of misfits and a shaved head is the central figure in "Up or Down?" written and directed by Lynn F. Reynolds, with George Hernandez in the featured role.

Jack Gilbert appears in this play as a young author in pursuit of an idea. He is unable to track down a plot sufficient even for a pot-boiler. He meets Dallas Mike, who has just finished a stretch in the penitentiary, and conceives the plan of engaging this "gentleman with a past" as a collaborator on a novel. With this curious partnership perfected, the two set out for the West to obtain the local color Gilbert desires. The first draft of the story is returned by the publishers with the statement that it does not contain enough color and atmosphere. The author is despondent and on the point of abandoning the task when a series of the most daring outrages ever known in the Verde country provide him with new inspiration. He is not aware at first that Dallas Mike is the "terrible bandit" or that the deeds of outlawry are staged for the good of the novel. The young writer and the daughter of the ranch owner figure in the episodes so carefully arranged by Mike. The climax of the novel is likewise the climax in the lives of the author and the girl he loves.

Fritzi Ridgeway is the heroine of both the novel and the actual occurences. Others in the company supporting Hernandez and Gilbert are Jack Curtis, Elwood Bradell, Graham Pette and Ed. Burns.

Keystone Comedy.

"Haunted by Himself" is the Keystone comedy for the week. It presents Blanch Payson, the Amazonian star of comedy, as a champion shrew who assists her husband in conducting a gymnasium. Dale Fuller, Maude Wayne and Eddie Gribbon assist in the riotous action. The story is built about the wife's continual fear that her husband will lose his life while indulging in his wild escapades. When she receives a telegram reading, "Body being shipped today," she goes into violent hysterics, dons mourning and 'phones for a hearse. Everything is in preparation for the funeral when the body of a brand new flivver arrives by express, followed soon after by the errant husband.

The Triangle Komedies.

"A Hero's Downfall" and "An Interrupted Honeymoon" are the Triangle Komedies supplementing the features on the November 4 program. Harry Depp, Jay Dwiggins, Blanche Phillips and Rae Godfrey are the chief participants in "A Hero's Downfall." Harry Depp and Rae Godfrey are also featured in "An Interrupted Honeymoon," assisted by Earl Rodney and Tom McFarlin. Charles Avery directed both productions.

CHRISTMAS BLUEBIRD STARS ELLA HALL.

Last year Bluebird issued as its Christmas release the Rupert Julian production of Dickens' immortal "Christmas Carol" under the title of "The Right to Be Happy." The announcement is now made that Mrs. Rupert Julian (Elsie Jane Wilson) has prepared a special Christmas release based on Elliott J. Clawson's story, "Uncle Oliver's Christmas."

"My Little Boy" will be the screen title of the work, and Ella Hall will be presented as the star, with a special supporting cast including Little Zoe Rae, Emory Johnson, and Gretchen Lederer, when release date arrives December 24. The theme combines the Dickens traits of character in Scrooge, with the juvenile hero of a favorite poem that will be widely recognized.

Although the regular schedule lists "My Litle Boy" for December 24, it is very likely that the subject will be prereleased during the current Bluebird season at the Broadway theater. But to all intents and purposes it will represent Bluebird's timeliness in presenting an attraction especially fitted to Christmas week showings, while being serviceable all the year 'round.

Gail Kane Leads Mutual

Schedule for the Week of November 5 Features Mutual Favorite in "A Game of Wits."

GAIL KANE tops Mutual's release schedule for the week of November 5 in "A Game of Wits," a five-reel comedy-drama produced by the American Film Company, Inc., under the direction of Henry King. The schedule carries two comedies, a topical and a two-reel serial.

"A Game of Wits" is a clever story well told in the picture and showing Miss Kane to advantage. It is said to be a superior production even to "Souls in Pawn," Miss Kane's most pronounced screen success.

Supporting Miss Kane in the picture are Spottiswood Aitken, George Periolat and Louis J. Cody, best known and most capable of the stock company at the American studio. Mr. King has put the best efforts into the production and Miss Kane does some remarkably fine bits of work.

The story is built around the successful effort of a pretty girl, who frustrates the efforts of an aged and rich admirer to marry her and save, at the same time, the family fortune which he has threatened to destroy unless she becomes his bride. Before he gets through the veteran lover is quite sick of his bargain.

The comedy releases of the week are "Mary's Merry Mixup," a one-reel Strand, and "Jerry and the Vampire," a one-reel Cub. Pretty Miss Rhodes is cast as a flirting bride in "Mary's Merry Mixup." Jay Belasco is the suffering husband, banned by Mary's pa, who sneaks into her house as a butler and is exposed in the arms of a vampish maid by his own wife.

Mutual Weekly hereafter goes to the screen on Monday instead of Thursday. The release of the week of November 5 is No. 149, which will be composed of photographs of current events up to the hour of the shipment of prints.

"The Mountain King" is the title of Chapter VIII of "The Lost Express," the fifteen-chapter Mutual-Signal serial. The chapter introduces another mystery into the sensational photoplay, the Thurston gold mine, known as "The Mountain King." The conspirators begin a struggle to prevent the Thurston estate from working the property and, failing in that, attempt to steal the gold which has already been smelted.

MARY GARDEN RETURNS FROM FLORIDA.

Mary Garden is back at work in the Goldwyn studios at Fort Lee after her hurried trip to Florida. She journeyed to St. Augustine for the filming of twenty scenes in "Thais," in which she is to make her first appearance in motion pictures.

The Goldwyn studio staff regards the diva's long jump as a record one for the number of scenes involved. Had the weather been favorable, Miss Garden and her party would have been but one day on the desert she went so far to seek. As it was she spent but two days in St. Augustine and put in but six hours in actual work. In this time she and her leading man, Hamilton Revelle, the Paphnutius of the film, were photographed in a dozen or fifteen scenes highly important in the story.

Twenty-five hundred feet of film were exposed. Despite the brilliancy of the sunlight it was deemed wise to use reflectors to insure proper lighting effects.

Miss Garden laughingly observed after two or three hours' work in this blazing brilliance that the studio lights she had been warned to regard with awe could never try the eyes as did the intensified Florida sunshine.

HOBART HENLEY JOINS PATHE.

Pathe announces that Hobart Henley, who made a sensation with his picture "Parentage," which played to sensational success at the Rialto, New York, and other big houses, has been engaged by Astra and has immediately started work on a picture with Gladys Hulette and Creighton Hale.

This is a story by Agnes C. Johnston, and it marks the first appearance of Miss Hulette and Mr. Hale together. It is also the first Pathe feature to be made by the Astra Film Corporation under any other director than William Parke. Mr. Parke remains with Astra and will shortly begin work with one of the biggest of the Pathe Plays stars.

The combination of Gladys Hulette and Creighton Hale is expected to prove a very strong one, and Hobart Henley's remarkable results with "Parentage," probably the first picture on which he ever had absolutely free rein, convinced Mr. J. A. Berst, vice-president and general manager of Pathe, that he will prove one of the biggest finds in the directorial field.

PARAMOUNT SERIAL CAMPAIGN IS UNIQUE.

Paramount's campaign on its first serial, "Who is 'Number One'?" is unique in that it is built with one purpose in view—to get big business for every exhibitor that shows the picture. All of Paramount's activities have been with that one objective.

Paramount has proceeded upon the theory that the exhibitor must be assured that "Who Is 'Number One'?" will be a success in his house. The billboard and newspaper campaigns have been devised entirely for the benefit of the exhibitor scheduled so that the advertising will sell the picture to the motion picture fan. It is not arranged, like many advertising campaigns, which sell the picture to the exhibitor and then leave to him the task of making the picture a success in his theater. Paramount's campaign follows up throughout the run of the serial.

Pathe Policy for 1918

"The Best for the Least" Is the Slogan and Something for Every Theater.

PATHE'S new feature policy for 1918 is completely set forth in a statement just issued to the big organization by Mr. J. A. Berst, vice-president and general manager. "This announcement," said a Pathe official when asked for a statement to the trade at large, "contains news of expansion of the organization and sums up in complete sequence what we are to have in our feature line up for the new year and presents a big thought as to selling. The facts presented are therefore as interesting to the exhibitors of the country as to our own men.

"Our policy for the coming year will be the same as it has always been: 'The best for the least.' We do not want it all, and we do not overlook the fact that if we charge the exhibitor such exorbitant prices for film, that he cannot make money, we will drive him out of business.

"We have at our head a man who is unquestionably one of the greatest in the industry. He is modest, unassuming, fair-minded, and absolutely capable. He stands unqualifiedly for the 'Square Deal' and every exhibitor knows this—that is why they have faith in Pathe.

"Our organization is rapidly rounding into shape and soon it will be running like a well oiled piece of machinery. We have just about finished extensive preparations for expansion and are ready for the Big Drive.

"Our program for the coming year will contain something for every theater. We are taking care of the big and the little fellow alike, and don't forget we are going to charge them prices they can afford to pay, and make a living. You cannot lay too much stress on this point. We are going to help the exhibitors protect their investments.

"This is the age of specialization, and we intend to specialize in film distribution until it is 100 per cent. perfect. We cannot accomplish this if we are occupying ourselves with the exhibiting end of the business. No one man can conquer the entire world. Some have been foolish enough to try, but they have 'Bitten off more than they could chew.' So it is in the film indsutry. To-day we are the leading distributing organization. We are working to build up the producing and manufacturing end of our business, so that it will be the equal of any there is. We will leave it to some one else to handle the exhibiting end, which is another field entirely.

"We want the name of 'Pathe' to mean the best and most in motion picture, so that when a person mentions 'motion pictures' he will think of 'Pathe' just as today every one thinks of Pathe when they mention 'News Film' or 'Serials.'

"Our features for 1918 will be: Pathe Plays, Gold Rooster Plays and Russian Art Films.

"The pictures of all the Pathe Plays stars, Mrs. Castle, Fannie Ward, Bessie Love, Pearl White, Frank Keenan and Bryant Washburn will be booked under the star series plan. There is no joker in this; each star will be booked on his or her own merits and an exhibitor does not have to take one series to get another. No Pathe Plays subject is to be booked individually, they must all be booked in series.

"There will be eight each for Bessie Love, Fannie Ward, Frank Keenan and Bryant Washburn series. The dates on which each of the pictures of these series will be released will be announced in due course. The Pearl White series will contain about three pictures, the release dates of which will be announced presently and the Castle series will contain six.

"After the week of October 14, the Gold Roosters are released only intermittently. The stars that will work under this brand for the present are Gladys Hulette and Baby Marie Osborne. Pictures featuring these two stars will be released at intervals of about five weeks. There will be other stars for the Gold Rooster program that will be announced later.

"We have announced that we have secured for release twelve of the famous Russian Art Films that have been so widely advertised. These pictures are remarkable in every respect.

"At the present time there is much interest in all things Russian. The exhibitor who will advertise these pictures big will make money. They lend themselves to unusual advertising and all we ask is that an audience see the first one. They will come back for the rest.

"These pictures will be released on the basis of one every four weeks, following 'The Painted Doll' released October 21. They will generally be in five reels, but a few of them are in six. They can be booked either individually or in series, though the latter is the best for us and for exhibitors because this means cumulative publicity.

"On 'Pathe Plays' to exhibitors who post five or more, we will soon give very handsome twenty-four sheets, and from now on we believe our paper will show an amazing increase in quality. We have established an art department of our own, headed by John Paleologue, a man who is known as the greatest poster artist in this country, and we have just seen some of the sketches turned out by this department. They are wonderful."

Miss Farrar Calls on Miss Garden

Singer and Screen Player Visits Her Sister Artist, Now Engaged in First Picture Work.

GERALDINE FARRAR and Mary Garden, twin stars of opera and photodrama, met at the Goldwyn studio in Fort Lee, N. J., where Miss Garden is making her debut in motion picture work with the filming of "Thais."

"Met" is hardly the word, for it was the renewal of an old operatic acquaintance. Miss Farrar, who has just returned

Geraldine Farrar, Samuel Goldfish and Mary Garden.

to New York for her season's work at the Metropolitan Opera House after a summer in the Pacific Coast film studios, has long known Miss Garden, and it was a sincere desire to renew an old acquaintance and to compare notes on screen work which caused Miss Farrar to determine on paying her sister-artist a call.

Since it was Samuel Goldfish, now president of the Goldwyn Pictures Corporation, who first persuaded Miss Farrar to enter upon screen work two years ago, she naturally turned to him to make smooth her path to Goldwyn's Fort Lee studio. Miss Farrar's mother completed the party.

Before Miss Farrar left the "Thais" set she expressed the warmest admiration of the settings and costumes with which Goldwyn's artists have surrounded Miss Garden. For a few moments Miss Farrar watched Miss Garden at work on the scene that she had left unfinished at her friend's entrance. Then Miss Farrar and her mother departed for a brief tour of the busy Goldwyn studio.

MAGDA NOT MUTILATED IN CHICAGO.

Despite the fact that the Chicago Board of Censorship passed Clara Kimball Young's star production, "Magda," without a single elimination, rumors were circulated in Chicago and in at least one instance were published elsewhere after it was telegraphed from Chicago that "Magda" had been roughly handled and badly mutilated by the Chicago Censor Board.

Not only is it totally untrue that the Chicago censors made any eliminations in this production, or otherwise condemned it, but the very reverse of this is shown in the fact that a white permit was issued on "Magda." In Chicago the white permit is the highest form of permit issued, and indicates that the production is judged a suitable attraction for children to see.

JOE KING ENGAGED FOR TRIANGLE PLAY.

Joe King, well-known leading man of the screen, has been added to the Triangle playing force at Culver City and will be presented as an officer of the Royal Northwest Mounted Police in "Until They Get Me," which is being produced under the direction of Frank Borzage. Pauline Starke has the leading role opposite King, and Jack Curtis is cast as the heavy.

Lehrman Pleases Fox

Director's Clever Handling of Animate Things Discounts Custard Pie Comedy.

IN SUNSHINE Comedies, William Fox believes he has struck a new note in the comedy field and one which will be appreciated, not only by the public, which is, after all, the supreme judge, but by exhibitors as well.

Instead of relying upon the ancient and time honored product of the bakery—custard pies—for comedy situations, Henry Lehrman, who is producing for Mr. Fox, has set out to build these laugh making situations through natural sequences of events. Mr. Lehrman works upon a comedy just as does the producer of a dramatic feature. His scenarios are worked out in advance. He does not make his comedies on the helter-skelter basis.

Some of the funniest situations in Sunshine Comedies are secured through the introductions of animals, both wild and domestic. Lehrman's handling of these additions to American comedy is most remarkable. The laughable situations in which these animals appear are not forced, but are natural and might happen in actual life.

"Take for instance Mr. Lehrman's handling of three lions in the first Sunshine Comedy release, 'Roaring Lions and Wedding Bells,'" said Mr. Fox. "In this comedy there is real humor and farce. Two porters are lying asleep in bed. The lion jumps upon the foot of the bed in which the men are sleeping and awakens them by tickling their feet by switching his tail. Ridiculous, of course, but when seen it is excruciatingly funny to watch the scene."

Mr. Lehrman has not confined himself to using lions, but has a flock of emotional ostriches, trained ducks, dogs, elephants, monkeys and even an ambitious bee.

He has demonstrated that grotesque make-ups are not essentials to comedy making, but that pretty girls are, and in all his productions he uses these liberally.

Sunshine Comedies have attracted the attention of the managers of many of the vaudeville houses as well as those of motion picture theaters.

These comedies are to be the evolution of comedy production—the modern method of amusing and entertaining audiences.

MUTUAL WEEKLY CHANGES DATE.

Mutual Weekly, the one-reel news feature released through the Mutual Film Corporation, will hereafter be available to exhibitors on Sundays instead of on Wednesday as heretofore. Mutual Weekly is produced by the Gaumont Company. It is made up of current news pictures, assembled at the latest possible moment before shipment to exhibitors.

"PEGGY LEADS THE WAY" (Mutual).

Mary Miles Minter wears her good clothes first instead of last in "Peggy Leads the Way," her latest Mutual-American production, scheduled for release October 29.

Miss Minter is cast as a finishing school miss who returns unexpectedly to spend a vacation with her dad and finds him

Scene from "Peggy Leads the Way" (Mutual).

instead of a prosperous merchant, the owner of a run-down, inefficiently managed country store at a stage coach four-corners.

The story deals with the way in which Peggy put the business on a cash basis, routed the cracker eaters and cheese munchers and became a leader among the men and women of the isolated community. The production was directed by Lloyd Ingraham. It was produced by the American Film Company, Inc.

"THE BELGIAN" GIVEN TRADE SHOWING.

Sidney Olcott's production, "The Belgian," from the story of Frederic Arnold Kummer, author of "The Brute," "The Painted Woman," and other popular novels and successful plays, was shown to a select audience at The Strand, Thursday morning, Oct. 25. Featured in "The Belgian" are Walker Whiteside and Valentine Grant.

Mr. Olcott is remembered as the producer of the Kalem masterpiece, "From the Manger to the Cross," and director of many Famous Players' subjects, among them Mary Pickford in "Madame Butterfly" and "Poor Little Peppina," Margaret Clark in "Seven Sisters," Valentine Grant in "The Innocent Lie" and other successes.

"The Belgian" is a dramatic document vitalizing social, military and economic conditions of that stricken country. Belgium has stirred the imagination of he world's great writers, who have made it a shrine of universal sympathy. Mr. Olcott's production of the Kummer story has received the general approval of the Belgian authorities in this country.

"The Belgian" is the first of four big productions planned by Sidney Olcott for the coming year, and in the light of his previous work it is safe to assume that his coming production will be of undoubted worth.

Mr. Olcott has received many flattering offers both from the state right buyers and the larger distributing corporations for the world rights.

EDMUND BREESE ENGAGED BY RAVER.

Edmund Breese, the able character actor, was engaged last week to star in a forthcoming mystery story, to be produced by Harry Raver. As the leading character of the new production, he will have a role which permits of the exercising of the full scope of his dramatic technique.

Edmund Breese has been conspicuously successful as a stage star, having appeared at the head of companies during the past few seasons, presenting such recognized attractions as "The Lion and the Mouse," "The Third Degree" and "The Master Mind." He duplicated his stage success on the screen as the star of "The Spell of the Yukon," produced by Metro; 'The Walls of Jericho," a Fox picture, and in the leading role of the screen version of "The Master Mind."

Alma Hanlon and a carefully selected company of picture players will be associated with Breese in his first Raver production. The picture, which as yet has not been named, will be directed by Burton King, who staged several of Petrova's best vehicles and more recently visualized "The Public Defender" for Harry Raver.

Work on the Breese production will start immediately in studios in Yonkers. Further details regarding the production will be announced next week.

EVA TANGUAY TRUE TO FORM.

Eva Tanguay, whose first screen production, "The Wild Girl," is now being released through Select Pictures, is maintaining the reputation for eccentricity which on the stage gained her the soubriquet of "The Eccentric Comedienne." Miss Tanguay while on a recent trip to Chicago in connection with the production of "The Wild Girl," indulged the whim of a pet bulldog to the tune of $800, the bill for which trifling amount was stoically O. K.ed by her philosophical manager, Harry Weber.

Suddenly called to a conference in Chicago, Miss Tanguay, with no time to make reservations, ordered a special car hitched to the Limited, and this she took possession of with her Boston bull, Stokie. In the morning, however, she discovered that no stops would be made along the way, and as Stokie's daily schedule called for a morning walk, it became apparent that something must be done.

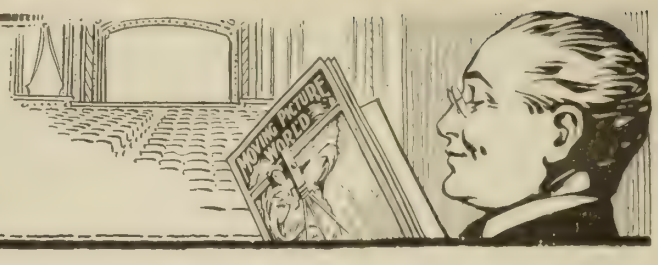
Miss Tanguay summoned the conductor, but he had a soul ingrained with time tables, and refused to lay over even to give the poor dog a walk. Whereupon the little star ordered that she and her special be dropped at Pittsburgh. The railroad official expostulated with her and pointed out that such a course would cost her several hundred dollars. "I don't care!" sang Miss Tanguay, and Stokie had his walk.

TRADE SHOWING FOR "THE NATURAL LAW" THIS WEEK.

"The Natural Law" will be given a trade showing on Wednesday morning, October 31, at the Broadway theater. This seven-reeler is the first presentation of Charles H. France, as an independent producer, who, under the banner of France Films, Inc., is planning to make three, or at most four, standard features each year. "The Natural Law" features Marguerite Courtot. This nineteen-year-old beauty played stellar roles with the Kalem Company when she was only fifteen and will be remembered by thousands for her work in "The Barefoot Boy." Later she had a year under the Gaumont banner, whence to the Famous Players where she played opposite Owen Moore in "The Kiss," "Rolling Stones," and several others. Fair Marguerite seems to have caught the very spirit of the play and certainly portrayed the part with a wealth of feeling and a depth of emotion which one would not expect in a young girl. Her work certainly points to a most brilliant future for her.

"The Natural Law" is written by Howard Hall, who played the part of Dr. Webster during the eight months' run of the play at the Republic theater, New York.

Trade News of the Week



GATHERED BY OUR OWN CORRESPONDENTS

Goldwyn Pictures Incorporate in New Jersey

Articles Filed at Trenton October 13 by Big Producing Company—Authorized Capital Stock Is $3,000,000—Officers of the Company.

By Jacob J. Kalter, 95 Branford Place, Newark, N. J.

TRENTON, N. J.—Articles of incorporation were filed October 13 by the Goldwyn Pictures Corporation of New York. A certificate of incorporation was granted giving the concern permission to transact business in New Jersey. The concern has an authorized capital stock of $3,000,000. The object of the concern is to produce and deal in motion pictures. The offices of the producers are at Maine street and Jones Road, Fort Lee. The officers of the Goldwyn firm are given as follows: Samuel Goldfish, president; Edgar Selwyn, vice-president; Gabriel L. Hess, secretary; Crosby Gaige, treasurer.

Buglers Call for Enlistments.

Newark, N. J.—Another patriotic service performed by local exhibitors last week was their aid in securing enlistments by means of bugle calls. The calls were sounded in the various playhouses, and between the calls a recruiting officer explained what each call meant and incidentally appealed for recruits. Recruiting officers were also stationed in the lobbies to answer questions.

The theaters included in the itinerary of the buglers were the Sun theater, 84 Montague street; Strand theater, 116 Market street; Fox's Carlton theater, 140 Market street; Art theater, Sixteenth avenue and Twenty-first street; Victoria theater 257 South Orange avenue; Grand theater, 647 Springfield avenue, and Court theater, 17 Brientnall place.

Associated Amusement Co. Formed.

Newark, N. J.—The Associated Amusement Company has been filed as the trade name of their concern by Thornton Allen, of 881 South Seventeenth street, and Joseph J. Garren, of 204 Mount Prospect avenue. The firm will do a general amusement business at the offices, which are situated at 790 Broad street.

"Italian Battlefront" at East Orange.

East Orange, N. J.—The authorized moving pictures of the "Italian Battlefront" were shown October 18, 19 and 20 in the auditorium of the East Orange High School. The pictures were for the benefit of the American Red Cross.

Adel Holland at Crawford.

Newark, N. J.—Adel Hólland appeared personally October 19 in conjunction with the showing of the Pioneer production "Hate," in which she is now starring. She appeared at the Crawford theater, Broad and Orange streets, and received a rousing welcome.

"Aladdin" Picture at Terminal.

Newark, N. J.—The premier in Newark of the William Fox kiddie production, "Aladdin and the Wonderful Lamp," took place October 21 at the Terminal theater, Park place. The picture continues all week. Moe Kridell, the manager, reports a capacity house at each performance.

Irvington Has Theater Speakers.

Irvington, N. J.—This town last week formed a four-minute speaking committee to talk in the moving picture theaters for the purpose of stimulating interest in the second Liberty Bond. The showhouses visited by the touring committee were the Palace theater, Clinton avenue; the Art theater, Sixteenth avenue; the City theater, Springfield avenue, and the Liberty theater, also in Springfield avenue.

Goldwyn Pictures at Goodwin.

Newark, N. J.—Dring the week of October 14 Maxine Elliott in Goldwyn's "Fighting Odds" was the attraction. Another Goldwyn feature was shown during the week of October 21, Jane Cowl being featured in "The Spreading Dawn." Both of these productions were enthusiastically received by the Newark playgoers.

Newark Theater Donates Receipts.

Newark, N. J.—Half of the receipts, it is announced by the management of the Newark theater, 195 Market street, during the week of October 21, will be donated to the fund for recreation purposes for the soldiers at Camp Dix. The Woman's Political Union is also interested in this recreational fund.

Lyons Family Incorporates.

Morristown, N. J.—The Lyons Theater Company, with registered offices at Park place, has filed articles of incorporation. The concern, which has an authorized capitalization of $25,000, will operate theaters. Former Assemblyman James J. Lyons, Adele Lyons and William F. Lyons are named as incorporators.

New Jersey Notes of the Trade.

Belleville, N. J.—William Thaller, manager of Hillside Park, Washington avenue, just returned last week from a delightful motor trip through northern New York state.

Orange, N. J.—Pictures showing the life of Martin Luther, the German reformer, were exhibited October 19 in the Central School auditorium of Orange, the occasion being the four hundredth anniversary of the Protestant Reformation.

Newark, N. J.—The exhibitors of the state, ready as they always are to do their bit, have promised their support in the matter of food conservation to the food administration. Dr. H. Charles Hespe, of Jersey City, president of the New Jersey State Exhibitors' League, has been appointed a member of the food administrators' executive committee, of which former Governor Fielder is the head. Special films from Washington will soon be distributed among the exhibitors for screening at their respective showhouses.

Maritime Provinces Letter

By Alice Fairweather, St. John Standard, St. John, N. B.

Legitimate Plays Coming.

ST. JOHN, N. B.—Manager W. G. Golding, of the Imperial theater, who has returned from New York, has made an important announcement. St. John has been lost from the theatrical map for some time, but the Imperial theater has decided to adjust its policy so that the best things are now likely to come into this territory. An entertainment will be given there which will suit a large percentage of St. John people who like a good varied show at a reasonable price. What is more, Klaw and Erlanger and the Shuberts, so say the gossips, have made application for this territory. The opening of the St. John house makes it possible for them to come in.

The big Morosco production, "The Brat," has been booked by W. H. Golding, and will be seen here at the Imperial, Nov. 7 and 8. There is every possibility that the great war play, "Over There," will be seen before Christmas.

Pathe Serials Popular.

St. John, N. B.—Anothr item about Pathe serials. Five out of the seven theaters in the city of St. John are running Pathe serials, and of these five one house runs three, another two.

Empress Theater at Amherst Open.

Amherst, N. B.—The Empress theater at Amherst was opened on Friday, Oct. 19, with "Womanhood," and had a very successful opening. F. G. Spencer, owner of the theater, and S. C. Hurley were present. On Oct. 29 a patriotic opening will take place which is to be attended by several guests from St. John.

Popular Manager Resigns.

St. John, N. B.—S. C. Hurley, who has been manager for the two houses in St. John, Lyric and Unique, for F. G. Spencer, for eight years, has resigned and is leaving shortly. Mr. Hurley has been very popular with the theater patrons and film exchange men alike and it hoped that new duties will not take him away from the city where he would be very much missed. Mr. Hurley is a talented entertainer as well as a clever man of business and has the gift of a ready pen as well as a bright and friendly manner which has made him many friends in his theatrical career for the past eight years.

Abe Smith Will Manage Famous.

St. John, N. B.—Abe Smith, who was formerly connected with the Metro in Montreal and Winnipeg, has changed over to the Famous Players and will be office manager at their St. John exchange.

Prices at the Roseland Go Up.

New Glasgow, N. B.—N. W. Mason, of New Glasgow, has been on a visit to New York, to look over stock companies for his theaters. Mr. Mason intends to engage a complete ladies' orchestra for the Roseland theater at New Glasgow and to raise the price of admission to twenty cents.

Philadelphia Filmdom Comes Across Well

Liberty Loan Committee Picks Up a Matter of $25,000 for Uncle Sam in Five Hours —Max Milder Covers the Exchanges to Excellent Purpose.

By F. V. Armato, 144 North Salford St., Philadelphia, Pa.

PHILADELPHIA, PA.—Mrs. Stanley V. Mastbaum, Mrs. E. Gimbel and Mrs. Cass, who are members of the Liberty Loan Committee of the Emergency Aid, secured over $25,000 worth of subscribers from the local film district last Monday. It was about 10 o'clock when the above committee made their first call and entered the offices of the Select Pictures Corp., of which Max Milder is the manager. After their mission became known, Mr. Milder persuaded the committee to place their confidence in him with the assurance that by 3 o'clock he would cover the other exchanges for them, and turn over a handsome amount for the Liberty Bonds. Mr. Miller immediately went forth and put his salesmanship to the test. He made a whirlwind campaign, the results of which netted him, all told, over $25,000. Needless to say, when Mr. Milder presented Mrs. Mastbaum with the checks, he was received just as any hero should be after the performance of such noble work.

Private Showing of "Stranded in Arcady."

Philadelphia, Pa.—A. Osborne, manager of the local Pathe exchange, gave a private review of "Stranded in Arcady," the first of the Mrs. Vernon Castle releases, to a group of newspaper men and exhibitors, last week. The production was highly commended upon by those who were present. The story was of exceptional interest, and the daring performances of Mrs. Castle were wonderful.

Earl Sweigert Dadd- of a Girl.

Philadelphia, Pa.—Earl Sweigert, local representative of the Fatty Arbuckle comedies for Paramount, became the proud father of a beautiful baby girl last Saturday night. Mr. and Mrs. Sweigert are at present receiving congratulations from all their friends. "Of course, we cannot expect little Miss Sweigert to appreciate Fatty Arbuckle's screen humor at present, but wait until she grows up," says Papa.

New Theater Planned for Camp Dix.

Wrightstown, N. J.—Plans for the building of a modern motion picture theater at Camp Dix, have been prepared by a new company, who proposes to break ground for their enterprise at once. There will be approximately 75,000 soldiers here in the near future, and the project looks promising. The men behind this company are Kays Morgan, J. H. Turner, attorneys, Asbury Park; Halsey Polhemus, editor of Asbury Park's Morning Press, and Albert C. Lewis, a big builder, and owner of the Colonial, Seaside Park, N. J., and the Lorraine in Bayhead, N. J.

A Resourceful Woman Exhibitor.

Philadelphia, Pa.—Lancaster boasts of having at least one woman exhibitress in Mrs. W. H. Snyder, who is to be admired for her ability and resourcefulness in the successful management of the Grand theater. Despite the competition of a theater charging 5c. admission, which is reported to have a tendency of demoralizing business in general, Mrs. Snyder displayed her showmanship by presenting Mary Pickford in "Rebecca of Sunnybrook Farm," during the week of October 22, with excellent results. The town is inhabited mostly by wealthy farmers of a retiring nature and a religious sect known as the Quakers, who are chiefly adverse to all sorts of amusements. It has been by the careful study of these conditions and a woman's tact that just naturally made Mrs. Snyder succeed.

Connie Mack Theater Raises Prices.

Philadelphia, Pa.—The Connie Mack theater, of Germantown and Lehigh avenue, has raised its price of admission to 15c, every Friday and Saturday following the inauguration of the Artcraft and Paramount program.

Chester Exhibitor Prospers.

Chester, Pa.—Conditions in this section are reported to be flourishing in the exhibiting line. In evidence, we hear about a new car which Gilbert Bernstein of the Grand theater recently purchased, following a successful week's engagement of "Joan, the Woman."

Walla Reid to Pay a Three Days' Visit.

Philadelphia, Pa.—Wallace Reid, the Paramount star, who is on his way East, will shortly stop here for a three days' visit. Upon his arrival he will be the guest of the management of several neighborhood theaters who are preparing to give him a royal welcome.

Edgar Moss Promoted.

Philadelphia, Pa.—Edgar Moss, head salesman of the Paramount, has been promoted to manager of the short-reel and serial department.

Orpheum at Reading to Run Films.

Reading, Pa.—The Orpheum theater, which has been running stock companies, will inaugurate a new policy by showing motion pictures, beginning on Monday, October 29. This theater has a seating capacity of 1,200 and the pictures will be presented under the direction of George Carr. Wilmer and Vincent, the owners of the Orpheum, promise to establish their identity along this line further by erecting another theater in Allentown on the present site of the Hamilton Hotel, which they have recently purchased.

Pan-American Film Opens Headquarters.

Philadelphia, Pa.—David B. Gally, director of Pan-American Film Company, has opened headquarters at 1337 Vine St., which he will equip with an up-to-date projection room for a special and a new purpose.

Gustave Elms Weds.

Philadelphia, Pa.—Surrounded by a group of intimate friends, Gustave Elms, 710 East Willard street, and Miss Mary Myrtle McConyngham, 3840 Fairmount Ave., embarked on the high seas of matrimony last Sunday afternoon. Elms is a member of Moving Picture Operators' Union, Local 307, of which body he was one of the originators. After their return they will temporarily reside at 710 East Willard street.

Philadelphia, Pa.—William Karrer, a pioneer in the film business, representing the Masterpiece Film attractions, closed 102 contracts during the past week on Billy West comedies. Mr. Karrer has previously been in the state rights' business and is well known throughout this territory.

Philadelphia, Pa.—The Artcraft and Paramount million-dollar advertising campaign is reported to have been a boon to local exhibitors. Many live managers are taking advantage of the big announcements which appear in the newspapers by buying extra space to be inserted alongside of them.

Philadelphia, Pa.—J. F. Gill broke records last week with booking on Charlie Chaplin's comedy, "The Adventurer." Nineteen prints are now working, and still some exhibitors could not accomodate all the patrons at their theaters who came to see Chaplin's latest comedy.

Pittsburgh News Letter

C. F. Schwerin Gets National Circuit Branch.

PITTSBURGH, PA.—The interesting announcement is made that Charles F. Schwerin, for some years a foremost figure in the local film trade and recently manager af the Select Pictures exchange here, has assumed charge of the distributing agency for this section of the country of the releases of the First National Exhibitors' Circuit, Inc., and several other features for which the firm of Rowland & Clark holds the territorial rights. Headquarters have been established in the offices of the Rowland & Clark theaters, Westinghouse building, Penn avenue and Ninth street.

The appointment of Mr. Schwerin to manage the Pittsburgh branch of the First National Exhibitors' Circuit meets with much approval in the trade, as he is considered a brilliant executive and one of the most able film men in the country. Mr. Schwerin's experience has been extensive, his entrance into the moving picture business being in 1907, when he became an exhibitor in Chattanooga, Tenn. Later he engaged in another line of business for a time and then became affiliated with the General Film Company in New York City. He resigned that position to act as special traveling representative for William Fox, and following that he became manager of a chain of theaters in the metropolis. He came to Pittsburgh several years ago to take charge of the local branch of the World Film Corporation. About ten months ago he assumed his late position as general manager of the Select Pictures in this city.

Mr. Schwerin took up his new duties October 21 and he reports that the initial business of the First National Exhibitors' Circuit has been exceedingly gratifying.

N. S. Carroll Made General Manager.

Pittsburgh, Pa.—Norman S. Carroll, one of the best known of the younger film men of this city and for the past few months manager of the Pitt theater, has been appointed general manager of the Fort Pitt Theater exchange, Penn avenue and Seventh street, Pittsburgh, succeeding Lewis Newman. Mr. Newman goes to the New York office of the organization, where he will supervise the bookings of the company for the entire country, in association with Joseph M. Gaites.

Manager Carroll states that additional salesmen are being added to the force of the local exchange in order to care for the rapidly increasing business of the office by personal contact and co-operation. He also reports that additional prints have had to be obtained on "The Garden of Allah," "The Italian Battlefront," "Twenty Thousand Leagues Under the Sea," "Civilization" and "The Bar Sinister."

Mr. Carroll will not only have charge of the local branch of the Fort Pitt Theater exchange, but will also act as business executive of the Pitt theater, handling all financial affairs of the house under the direction of William Moore Patch, president and managing director.

H. B. Day Heads Select Exchange.

Pittsburgh, Pa.—The Select Pictures exchange, Seltzer Film building, Liberty avenue and Twelfth street, Pittsburgh, is now under the management of Harvey B. Day, formerly personal representative of Stanley V. Mastbaum, of Philadelphia. He succeeds Charles F. Schwerin, who has resigned to become manager of the local office of the First National Exhibitors' Circuit.

Mr. Day is a Pittsburgher, being a pioneer in the film trade of this city one of the oldest exchange managers in point of service. He established the William Fox branch here three years ago and even before that conducted one of the first

of the big exchanges in this territory when he opened the first George Kleine office in Pittsburgh. Mr. Day is an old showman, having been identified with leading theatrical interests for many years prior to entering the moving picture field. He has been associated with the Stanley Company at Philadelphia for some time past and his return to this city is welcomed by a host of old friends.

A New Film Distributor.

Pittsburgh, Pa.—The United Business Association, a new film distributing company, which will also conduct moving picture theaters in this section, has been established here, with offices in the Sauer building, 804 Penn avenue, Pittsburgh. C. F. Michaels is manager of the new concern.

The United Business Association Film exchange has purchased the negatives and U. S. rights on "Ignorance," a six-reel drama featuring Earle Metcalf, and negotiations are under way for other features to be handled on a state rights basis.

In the exhibiting field the new company at present conducts the Verdi theater, Wylie avenue, Pittsburgh, and the Comfort theater, Sharpsburg.

Morgan Grand Theater Changes Hands.

Sharon, Pa.—The Morgan Grand theater, a leading picture house of Sharon, Pa., has been purchased by Messrs. Rainer, Krouse and Gursch, of Youngstown, O. The theater was formerly owned by A. T. Shaughnessy, of Sharon, and Robbins Brothers, of Youngstown. C. W. Lawson continues as manager of the Morgan Grand.

Western Philadelphia Film Notes.

Pittsburgh, Pa.—Arthur S. Daud, sales manager for the Universal Annimated Weekly, Current Events and Screen Magazine, spent four days recently at the Pittsburgh Universal office, the Independent Film exchange, boosting the Universal news reels among local exhibitors.

Pittsburgh, Pa.—Leon Victor, formerly with the Fox Film Corporation here, handling "A Daughter of the Gods," has become booking agent for "Intolerance" in Western Pennsylvania and West Virginia. Mr. Victor was also formerly connected with "The Birth of a Nation" for two years.

Tarentum, Pa.—The Star theater, Tarentum, Pa., has been remodeled and redecorated under the direction of Manager F. J. Krepley, and the house presents a very attractive appearance. A new lighting system has been installed, also new seats and other equipment.

Creekside, Pa.—An attractive new theater is nearing completion at Creekside, Pa., and will be opened about November 1. The owners are Messrs. Capano and Valenti.

Wilmington, N. C., Notes.

By D. M. Bain.

WILMINGTON, N. C.—Marx S. Nathan, manager of the Great Atlantic Feature Film Company, is making a personal trip through the Carolinas and Virginia in the interests of his productions. He will visit Atlanta, Washington, and New York before his return, and is looking for some new state rights productions to handle in this territory.

Wilmington, N. C.—C. U. Melvin, of Fox Film Corporation Washington exchange, was a visitor in the city the past week.

Columbia, S. C.—Manager George C. Warner is making extensive alterations to his Ideal theater, and by the addition of a balcony will materially increase its seating capacity. While the work is in progress, Manager Warner is engaged in the herculean task of endeavoring to run the show without interruption.

Buffalo Exhibitors Praised for Patriotism

Local Liberty Loan Committee Takes Note of What Theaters Have Been Doing for the Cause—J. R. Oishei Is Chairman for Theaters.

By Joseph A. McGuire, 152 N. Elmwood St., Buffalo, N. Y.

BUFFALO, N. Y.—The Liberty Loan committee has found that the co-operation of the Buffalo theater managers has been notably hearty in the advertising and publicity work for the sale of the Liberty Bonds. The managers of both the Star and Teck theaters have erected large painted signs on their main stage curtains reading "Have you bought second Liberty Bonds?" and have also placed electric signs bearing the words, "Buy Liberty Bonds," in prominent locations at the theater entrances and exits.

Shea's theater, the Olympic, the Lyric and the Majestic are displaying on the main drop curtain of the stage setting, in view of the audience at all times during performances, large painted signs three feet wide by 12 feet in length bearing Liberty Bond slogans. They also have erected electric signs advertising the Liberty Loan campaign.

H. B. Franklin, of Shea's Hippodrome, besides erecting a Liberty Loan stage setting at his theater, has been giving much time to working out the details of the United States treasury building being erected on Lafayette Square by the publicity department of the Liberty Loan committee.

John R. Oishei, manager of the Teck, was chairman of the Liberty Loan committee for theaters, including moving picture houses, and exchanges, and had the co-operation of a large corps of workers. In fact, every exchange man and every exhibitor, large and small, "did his bit" in connection with the campaign.

Cold Weather Comes With Little Coal.

Buffalo, N. Y.—The exhibitors of Dunkirk, Niagara Falls and Batavia, who complained of the humid weather during July and August, are now wishing this was the "good old summertime," because a serious coal shortage is threatened in these cities and may extend late into the winter. They know that if they want to give their theaters all the comforts of home, heat is one of the requisites. Realizing, therefore, that the gas supply is also very meager at times in the winter months, the managers say they may have resort to the old-fashioned woodpiles. Even these, according to one exhibitor, whose only bad habit is the use of similes, are as scarce nowadays as—well we'll continue.

Jottings in Western New York.

Buffalo, N. Y.—Manager Rogers, of the Select Pictures Corporation, Buffalo, reports excellent business on their stars, Clara Kimball Young, Norma Talmadge, Alice Brady and Constance Talmadge, throughout the territory. Among the large exhibitors who have signed contracts for the yearly output on these stars are the Strand theater, Buffalo; Regent, Rochester; Strand, Syracuse; Avon and Park, Utica; Symphony, Binghamton and the Regent, Elmira.

Western New York Notes.

The Rudolph Wurlitzer Co. has installed a theater orchestra, style U, in the Broadway moving picture theater, Buffalo. The Buffalo store of the Wurlitzer Co. is being remodeled. W. P. Tanney is manager of the branch.

The local film trade was represented at the Affiliation meeting of advertising men at Rochester on October 27. Among the speakers was William H. Taft, former president, whose topic was "After the War—Everlasting Peace."

H. E. Lotz, manager of the Triangle, Buffalo, was in New York last week.

Walter Kruger, manager of the Arcade theater, Newfane, N. Y., reports that the new Pathe film, "Her New York," is drawing the crowds.

Manager Filkins, of the Pathe, Buffalo, is in receipt of a letter from W. G. Catlin, of Montour Falls, asking for a film for a no-license campaign. Mr. Catlin forwarded "The Warning" to Mr. Catlin.

"Picture No. 4," the free film put out by all exchanges in support of the Second Liberty Bond, is in demand.

The George Kleine Pictures of Buffalo reports that there is a great demand for Perfection pictures, especially in the outlying sections of the big cities. This exchange is sending out to all exhibitors who have Perfection contracts beautifully oak-framed Perfection certificates.

All employes of the George Kleine office have purchased Liberty Bonds.

Exhibitors are co-operating with local exchanges in an effort to ease up the tension caused by the freight congestion. They are following a definite plan of sending film back and forth by certain trains agreed upon.

The Wm. S. Hart and Douglas Fairbanks re-issues are in such demand in this territory that the Triangle Exchange is getting far more bookings than when these pictures were first released. Some of the theaters showing these are Strand, Buffalo; Colonial, Rochester; Strand, Syracuse; Avon, Utica.

Capitol City News Letter

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

Exhibitor Coleman's Son a Birdman.

WASHINGTON, D. C.—M. Coleman, who operates the Grand theater, has learned that his son, Henry L. Coleman, will soon be one of America's birdmen flying in France. Young Coleman was recently commissioned a second lieutenant, assigned to the air service, and was sent to Atlanta, Ga., where he was an assistant instructor of flying. He later received a promotion, becoming a first lieutenant. He was sent to Fort Wood, N. Y., a few weeks ago and from there he went abroad.

Interesting Notes of the Trade.

Washington, D. C.—A. Bernstein is in charge of Loew's Columbia theater on F street, during the absence of Lawrence Beatus, house manager, who was sent by Mr. Loew to Cleveland, Ohio, to open the Stillman theater in that city. Mr. Beatus has opened a number of houses in this way and has been very successful in giving them a good start. It is expected that he will be absent from the Columbia for a month or six weeks.

The productions secured for this territory by the Hy Art Masterplays Company, including the "Garden of Allah," "Battle Cry of Peace," "Pavlowa," and others, will hereafter be marketed by the Super Films Attractions, Inc., of 903 E street, Northwest.

W. F. Ballenger is back on the job again as a salesman with the V-L-S-E exchange. Mr. Ballenger has severed his conection with that concern to enter the employment of the Select Picture exchange upon its organization in this city. He will return to his old territory, Virginia.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the *one* paper you need.

Marguerite Clark Sells Liberty Bonds

Famous Player Puts Enthusiasm Into Liberty Loan Campaign in Cincinnati—The Whole City Greets Her and Hustles Sales.

By Kenneth C. Crain, 307 First National Bank, Cincinnati.

CINCINNATI, O.—The visit of Marguerite Clark, the Cincinnati-born stage and moving picture star, was one of the pleasing events of the city's campaign for the second Liberty Loan, as well as one of the most interesting things which has occurred in photoplay circles in the Queen City for a long time. Miss Clark's visit, which was on October 23 and 24, was in direct response to an invitation extended by the Cincinnati Moving Picture Exhibitors' League, whose co-operation had been asked by the local Liberty Bond Committee in a movement to secure the presence in the city of famous Cincinnati people to help raise the $35,000,000 quota assigned to Cincinnati. Miss Clark promptly accepted the invitation, breaking a personal precedent to do so, on account of her interest in the patriotic angle of the situation, and great preparations were made to make her visit all that it should be, from every standpoint.

L. W. Foster, the local Paramount manager, who assisted the general reception committee, ousted H. Serkowich, secretary of the Moving Picture Exhibitors' League, from his office in the Chamber of Commerce, and this was turned over to Miss Clark, splendidly furnished for the occasion. Special Liberty Bond application blanks, bearing the star's picture, were sent out to thousands of prospects, and were also used exclusively during her presence in the city in taking applications in her office and elsewhere, while each purchaser, through Miss Clark, received a tag, thousands of which were proudly worn, stating, "I am helping Marguerite Clerk Sell Liberty Bonds."

On her arrival on the morning of October 23 from New York, Miss Clark was met by a large reception committee, a detail of Cincinnati police, and a band, with a guard of honor, consisting of two companies of the Home Guard, armed and uniformed. She was taken at once to Fountain Square, and got down to business selling bonds. The day was specially designated as Marguerite Clark Liberty Bond Day by the general Cincinnati committee of bankers and business men in charge of the sale of the bonds, and all worked to make it a tremendous success in honor of the distinguished little visitor. Selling on the trading floor of the Chamber of Commerce was another interesting feature of Miss Clark's work, meeting with great success. In the evening a reception in the ballroom of the Hotel Sinton was held, with leading society women presiding.

On Wednesday, October 24, Miss Clerk continued her work at her office, with a session at noon on the Fountain Square esplanade, and at one o'clock attended the luncheon of the Cincinnati Advertising Club at the Hotel Gibson, being enthusiastically received. Incidentally, the club resolved itself into a special Marguerite Clark selling committee before her arrival, and presented her at once with over $50,000 of subscriptions. Her final report to the assembled Cincinnati Liberty Bond Committee was made early in the afternoon, following the luncheon, and Miss Clark then departed for New York. Accompanying her were her sister, Miss Flora Clark, Al. Kauman, general director of the Paramount, and John C. Flynn, Paramount publicity agent.

Rotarians See War Films.

Cincinnati, O.—Rotarian Charles Wiegel, who manages the Alhambra theater, helped along the second Liberty Bond issue at a recent meeting of the Cincinnati Rotary Club by showing some war pictures, designed to give the members a vivid idea of the things which this country may expect if the war ever gets over on this side, instead of being finished where it was started. The pictures helped materially in inducing the Rotarians to subscribe liberally to the bonds.

Thieves Damage Vitagraph Exchange.

Cincinnati, O.—Thieves who visited the quarters of the Vitagraph exchange, at 129 West Seventh street, were rather poorly paid for their enterprise, although they accomplished damage which the management would have gladly paid them to refrain from. The marauders tore out part of a brick wall in the rear of the building in order to obtain entrance, and their booty consisted entirely of gas and electric fixtures, valued at about $100, with some of the company's advertising matter.

Manager W. R. Johnson Now at Work.

Cincinnati, O.—W. Rhea Johnson, manager of the Cincinnati branch of the Harris P. Wolfberg Attractions, is getting his office here, which was established only a short time ago, well straightened out, and is already in touch with exhibitors to an extent which is having profitable results. He is doing all of this work personally, although later he expects to build up a selling staff. Mr. Johnson desires it to be understood clearly that his office is a branch of the Harris P. Wolfberg Attractions of Pittsburg, and is not an independent proposition, as he feels that there may have been a wrong impression on the subject. The attractions which the company controls, including "The Crisis," "An Trial," "Hate," "The Deemster," and others, are of a caliber distinctly unusual for handling by state's rights, and account for the company's success.

Marguerite Clark Runs Liberty Bond Selling Campaign in Cincinnati, Ohio.

Marion Bertling Will Manage Theater.

Piqua, O.—It has been announced that Marion Bertling, who was one of the first exhibitors in Piqua, will be connected with the Favorite theater under its new owner, Frank Clark, who recently purchased the house from Yount Brothers. Mr. Bertling is to be active manager of the Favorite, and has already made arrangements for some bookings which will keep the high standing of the house unimpaired. Redecorating and other improvements, including the installation of a new pipe organ, are in progress.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the *one paper in the trade that fully fills the requirements of every reader.*

Dayton, Ohio, News Letter

By Paul J. Gray, Alhambra Theater Bldg., Dayton, Ohio.

New Theater Ordered for Camp Sherman

CHILLICOTHE, O.—The new theater which was announced in all the trade papers last week has been officially ordered by the Government. The new theater will be constructed in Section F at Camp Sherman. Authority for the construction of the theater was received Friday by Captain Ward Dabney, the quartermaster of construction. The theater building will be 120 feet by 143 feet and will cost an aggregate amount of $27,000. The theater will be operated under the supervision of the local branch of the Fosdike Training Camp Activities Commission. The new house will be equipped with moving picture machines and will present the silent drama as well as the legitimate. There is much joy in the hearts of the 60,000 men now stationed at Camp Sherman, for Chillicothe is not over plentiful with theaters of any kind.

Theaters Open Sundays in Chillicothe.

Chillicothe, O.—Owing to the enforcement of an old State law which prohibits the opening of theaters on Sunday there has been, up to the time of writing, no performances allowed in Chillicothe of any kind. Theater managers have suffered for time immemorial, owing to a small majority of the populace demanding that the law be enforced, when in reality most of the people in Chillicothe would prefer letting the theaters stay open.

Such a condition of affairs has been changed, however, and it was decided to open all places of amusement last week, moving picture theaters as well as the one vaudeville house which operates in Chillicothe. General rejoicing prevails over the town, which is an indication that a majority of the people prefer the theaters to be open on Sunday. All managers in Chillicothe report business above the average and say that the camp has been a means of bringing an extra amount of business.

New Auditorium Raises Prices.

Dayton, O.—Before remodeling, the New Auditorium here always charged the nominal sum of ten cents for some of the market's best pictures. This policy was rigidly adhered to and it has only been since the reopening that the admission price has been changed to fifteen cents, with companion loges going well at twenty-five cents. No one has complained of the rise and the Auditorium is doing better business than ever before. Mr. Gil Burrowes is a firm believer in giving the

ublic the best of the market and this ould be impossible, he states, at the old ale of prices.

Notes of the Trade in Dayton.

Dayton, O.—The Auditorium, this city, as booked all the Goldwyn pictures for his city and opens with "Polly of the ircus" this week. The feature has been ivertised heavily and a turnaway busi- ess is expected.

The Columbia, Dayton, O., has broken he spell and booked the big Fox picture, When a Man Sees Red." This picture was resented at advanced admission prices. or the first time in two months Dayton as seen their first new Fox picture and was evidently appreciated.

The Strand is about the only large the- er in Dayton, O., that has not advanced rices at some time. It still plays first- un Paramount and Artcraft pictures at n cents. Two managers of neighborhood ouses informed the writer that they in- nded to advance their prices in the next eek, owing to the fact that they had ooked Paramount and Artcraft pictures r their patrons.

Rudolf Yost, again assistant treasurer B. F. Keith's theater, Dayton, O., re- ently underwent a serious operation on s eye. The operation did not interfere ith his work at the theater, however, nd he is still working despite the fact hat at least three operations will be nec- sary before any relief is promised. Mr. ost's many friends hope that the opera- ons will be successful.

John Lyons, manager of the Orpheum at ayton, O., will stick to a straight five- nt policy from now on, owing to the w war tax.

Cleveland News Letter

M. A. Malaney, 218 Columbia Bldg., Columbia, Ohio.

Manager J. N. Roberts Marries.

LEVELAND, OHIO.—J. N. Roberts, manager of Wertsner, Wild and Com- ny, was married last week and in cele- ation of the event, he gave a party to s many friends. Music, vaudeville and freshments helped to make a very merry rty. In sending out his notices of the ent, Mr. Roberts sent a unique card, hich naturally drew a large crowd of ly fellows.

Fred Schramm Will Sell Goldwyn.

Cleveland, Ohio. Fred Schramm as sold out his terests in the xclusive Fea- res Company, eveland, and is w a salesman r the Goldwyn mpany. Fred s many friends o wish him the st of success. e quality of the lesman, when nsidered with e quality of the aterial sold, akes a long list bookings coming in a pretty sure thing.

Fred Schramm.

J. Laughlin Made Special Representative.

Cleveland, Ohio.—The latest addition to e selling force of the Harris P. Wolf- rg Attractions, operating in Cleveland, ncinnati, and Pittsburgh, is J. J. Laugh- . who has been appointed special repre- ntative for the Cleveland office in the rth Ohio territory. Mr. Laughlin will fine his attention to "To-day" and he Mad Lover."

The Cleveland office is in charge of ornton M. Eckert, who has made such markable headway with the Hall Caine ry, "The Deemster," and also "The isis," that he has been given full charge the First National Exhibitors' first re- se, "On Trial," for the entire state of io.

Canadian K-E-S-E Has Been Reorganized

Charles A. Garner Appointed General Manager and Will Open New Headquarters in Toronto—Several Additions to the Staff Announced.

By W. M. Gladish, 1263 Gerrard Street East, Toronto.

TORONTO, ONTARIO.—On top of the news that the Regal Films, Ltd., had absorbed the Triangle interests in Canada, comes the information that the Canadian K. E. S. E. has been reorganized. In announcement made on October 23, Charles A. Garner, formerly Toronto branch manager of the Mutual, told of his appointment as Canadian general manager for the K-E-S-E with headquarters in Toronto. Garner succeeds D. Copper in the management of the Toronto branch and he will have general charge of the service throughout the whole country. The manager of the Montreal K-E-S-E has also been changed, Billy Allen of Toronto succeeding A. J. Reddy, who has joined the Independent Film Supply Company, distributors of Art Dramas.

Six K-E-S-E Branches.

General Manager Garner announces that six branches of the K-E-S-E would be in operation in the Dominion before next February. This means the opening of offices in St. John, Winnipeg, Calgary and Vancouver. Garner recently held an important conference here with D. E. Berg, personal representative of George Kleine. One of the first steps will be the securing of larger premises in Toronto for the Canadian headquarters, a feature of which is to be a private screen room. The present office is located at 39 Adelaide Street West.

Garner takes with him to his new staff three employes of the Mutual, Jack Nelson and Frank Mulhall, salesmen, and J. Butler, booker. Garner declares that considerable of the K-E-S-E releases have never been seen in Toronto or in Canada.

Travis Will Manage Mutual Office.

James Travis, formerly Pathe manager here, has become the manager of the Mutual exchange in sucession to Mr. Garner, who was formerly of Cleveland.

Returned Soldiers Will Be in Demand.

Toronto, Ont.—Both exhibitors and exchange managers of Ontario are worrying about the conscriptive draft which will make it necessary for a great many young single men and widowers to join the Canadian colors on December 10. It is feared that quite a number of projection machine operators and other theater employes will be taken when there is already a scarcity of experienced men. The draft may also take some valuable employes from the exchanges. In very few instances, it is pointed out, can female labor be used to relieve the situation. The Ontario government has frowned on the proposal to use women in the projection booth while exchange managers have found that women are unsuited for the inspection of film. The Military Hospitals Commission has already decided, however, to train returned soldiers as projection machine operators, as there has been a demand for qualified operators for some time.

Film to Boost War Loan Free of Charge.

Toronto, Ont.—A. S. Aranson, of the Regal Films, Ltd., recently superintended the taking of a 700-foot trailer to boost Canada's latest war loan, which has been called the "Victory Loan." To secure one of the many prints of this release, an exhibitor has only to address the nearest branch of the Regal. The co-operation of every exhibitor in Canada has been requested. The film is free of charge.

Hitch Over Films Censored in Montreal.

Toronto, Ont.—Otto Elliott, chief moving picture inspector for Ontario, recently seized a number of current releases in Ottawa because there was no censors' approval tag in the reel boxes. The explanation for this was that Ottawa theaters are served by Montreal exchanges because of the proximity of Ottawa to Montreal. Similar prints of the pictures had been passed at Toronto by the Ontario Board of Censors for Toronto exchanges and the Montreal exchanges assumed that they could proceed with the release of the prints to Ottawa which is in the Province of Ontario.

In view of the seizure, the suggestion has been made that when pictures are examined and approved by the Ontario censors here, that duplicate tags be made out for the Montreal prints of the same pictures unless numerous cuts are desired. With this arrangement, it will not be necessary for Montreal exchanges to send their prints all the way to Toronto for examination before they are shipped from Montreal to Toronto. In this way considerable time, expense and inconvenience can be avoided.

Interesting Pathe Notes.

Toronto, Ont.—W. H. Smerald, special representative of the Pathe, passed up Toronto on his trip from Montreal to Vancouver, but President L. E. Ouimet, of the Specialty Film Import, Ltd., of Montreal, Pathe distributors, visited the Toronto branch of the company on October 23. Announcement is made that James Davidson, brother of the late Wally Davidson, has succeeded the latter as manager of the Toronto branch.

Although Manager Clarence Robson, of the Strand theater, Toronto, swore that he would adhere strictly to the policy of changing shows twice each week throughout the season, he has booked first Toronto run of the Pathe special, "Les Miserables," for the whole week of November 12.

A few nights ago Roland Bottomley, male star in the Pathe serial, "The Neglected Wife," made an appearance at two of Toronto's theaters. Bottomley is new a recruit in the Canadian Army, and when he "came on" in his Canadian uniform he received a tremendous ovation. He appeared at the Imperial, Queen Street East, and also at the Playtorium, entirely of his own accord and without remuneration—just to help the exhibitors a bit.

Tracks on Street Near Theaters.

Toronto, Ont.—Here's a tip for exhibitors in small towns. In publishing some automobile notes, the Montreal Star advised tourists to avoid the vicinity of moving picture theaters because the theater proprietors were in the habit of sweeping poster tacks into the roadway. Punctures were blamed for this alleged fact. If this is so, the small town exhibitor is probably driving business from his door.

Regal Films Get Re-Issues.

Toronto, Ont.—Announcement is made that the Regal Films, Ltd., will distribute five Clara Kimball Young re-issues in Canada. These have new titles and added scenic effects. These are being offered to exhibitors as an addition to the regular Regal service. The Regal is also handling the official war release, "On the Italian Battle Front."

N. L. Nathanson, managing director of the Regal, recently made a business trip to the Maritime Provinces.

Toronto, Ont.—So great was the crowd which tried to surge into the Colonial theater, Toronto, during the week of October 15, to view the last episode of "The Gray Ghost," that the new poster frames in the lobby were smashed. Manager MacMillan reports that "The Gray Ghost" drew better business than any other serial he had used.

In South Films by Express Are Uncertain

Abominable Traffic Conditions Have Been Cause of Canceling Many Programs—Exchanges Are Forced to Sidestep Responsibility for Delay.

By J. L. Ray, The Nashville Banner.

NASHVILLE, TENN.—Moving picture exchanges in the South are experiencing delays in the handling of films at various points. Numerous complaints have been filed with the express companies, and while it is believed that the express management is doing a great deal to alleviate the abnormal condition of slow transit many programs are being canceled on account of not receiving the films on time.

All express companies are accepting shipments of films and accessories subject to delay, which prevents any suit arising from their inability to deliver the goods on time. One of the largest exchanges in the South, for instance, is putting a bulletin notice on all correspondence to the effect that they are unwilling to assume any responsibility for non-delivery of films further than proof of their having left under shipping papers in sufficient time to reach their destinations.

Shipments of merchandise, produce, etc., by merchants together with the heavy demand for express cars to transport army kitchens has been responsible for the present state of affairs. According to express officials much of the rolling stock for express service comes via Cincinnati, which is an important express junction point, and owing to the fact that they have been unable to secure enough cars to meet the South's demand traffic has necessarily been affected to a material extent.

Memphis Sunday Tangle.

Memphis, Tenn.—In the suit of the city against James B. Amis, manager of the Majestic theater No. 2, an uptown theater, in which the defendant is charged with the illegal operation of a moving picture house on Sunday, Judge J. P. Young, of the First Circuit Court, has granted the application of A. L. Hieskill, representing the city, for a writ of certiorari in the Sunday closing case. This is the suit growing out of the test case instituted by Memphis theater men as to the legality of Sunday operation provided profits were donated to charity. Three cases are pending against Amis, each for the mere sale of a ticket, one following the other; however, this case is merely a fragment of the Sunday closing muddle which came to an abrupt halt when P. W. Lanier held that it was not legal for shows to operate on Sunday under the conditions set forth above.

Nothwithstanding the fact that Judge Young gave peremptory instructions to the jury which heard the case to assess a fine of from $1 to $50, the jury could not agree on the amount, and the judge was forced to discharge them and declare a mistrial. The suit in Judge Young's court was to return the amount of the fine and costs without any bearing on the present operation. Nine of the jurors favored a fine of $12.50, while three of them hung out for a $1 fine for each offence.

Eight similar cases will be consolidated and tried together by Judge Young this week, leaving about forty others arising at various times in the Sunday mix-up and pending in other divisions of the court.

Lyric Theater at Length Opens.

Chattanooga, Tenn.—On account of delay by the contractors who have been remodeling the old Lyric theater the rejuvenated playhouse opened a week later than was anticipated and advertised by the management. The house opened Monday as the Loew theater after some fast work by the interior decorators and others engaged in renovating the building. Through the personal attention of General Manager E. A. Schiller, of the Loew circuit, the work was carried through with only a week's delay.

There was some question regarding the lease in connection with the theater. Mr. Schiller recently said that the Signal Amusement Co. had a lease on it, but that his people had an arrangement by which they were to operate separately, although it had not been subleased by them.

Operators Hold Annual Feast.

Chattanooga, Tenn.—Moving picture operators held a banquet and get-together meeting in Central Labor hall last week in observance of their seventh anniversary. Matt Robinson, representing the American federation, was the toastmaster. R. H. Johnson, president of the organization, delivered an address. A talk was made by Ed. Healy, one of the oldest members of the operators' union. Elbert Lowry was chairman of the committee in charge of the occasion.

Two Nashville Theaters Sold.

Nashville, Tenn.—The Excel and Lincoln theaters, two negro moving picture houses on Cedar street, have again changed hands, and are now under the management of A. J. Wharton, a Nashville negro exhibitor. First class pictures will be shown at the Excel, while pictures and vaudeville comprise the Lincoln bill. Wharton says he will put the houses on a paying basis this time.

Louisville News Letter.

By Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

Company Formed to Operate the Walnut.

LOUISVILLE, KY.—The Sturdo Amusement Co., with an authorized capital stock of $30,000, divided into shares of $100, and a debt limit of $50,000, has been incorporated to take over and operate the Walnut theater. The incorporators are Joseph L. Steurle, Fred J. Dolle and Walter L. Lapp. Mr. Dolle and Mr. Steurle are connected with the Broadway interests, which in turn are interested in half a dozen or more local picture theaters, including the East and West Broadway theaters, the Ideal, Baxter, Crown, Rex, Casino and Alamo. The new company has had the Walnut theater done over and recently opened with "The Manxman." The theater was formerly operated by the same interests, but has been closed for several weeks.

Lipschitz Had to Buy a Bond.

Louisville, Ky.—M. Lipschitz, manager of a moving picture theater at Covington, Ky., received rather rough treatment on Sunday, October 21, when he interfered with a Liberty Loan speaker. It is alleged that Lipschitz had been discourteous to the speakers, and was denounced by Commonwealth's Attorney Stephen L. Blakley, the speaker of the day. The house manager made his way to the stage and ordered the speaker off, but at this poi in the proceedings the audience becan enraged and dragged the manager to t street. Cooler heads saved the man fro the hands of the mob, composed of m and women, but forced him to take t stage and make a public apology for i terfering with the speakers. The manag then agreed to buy a Liberty Bond and decorate his theater with American fla and in the future allow the speakers t use of his theater without interference.

Strand's Benefit Nets $100.

Lexington, Ky.—The management of t Strand theater recently presented t board of managers of the Old Ladies' Hom with a chcek for $100 to be used in erec ing a new building, the check represen ing a commission promised by the theat for the sale of 3,000 admission tickets the picture playhouse.

New Loew House Promised Louisvill

Louisville, Ky.—Marcus Loew, of Ne York, well known theatrical manager, expected to arrive in Louisville shortly close a deal whereby a large moving pi ture theater will be erected either Louisville or close to the entrance of Cam Taylor, the federal cantonment. Loew w here several months ago and stated that time that he was figuring on a b theater.

Interesting Notes of the Trade.

Winchester, Ky.—The present supply good machine operators is so short th Minor & Bloomfield, managers of the Pa time theater, recently had to go as far Gadsden, Ala., to locate a good operato and arranged with Earl Ferguson to tak charge of the booth.

Louisville, Ky.—A. C. Farrel, manager the Central Film Service Company, Louisville, a branch of the Universal Com pany, was called to Indianapolis on Satu day, October 20, on account of the dea of his mother.

Louisville, Ky.—L. J. Dittmar, manag of the Majestic Amusement Company, h gone East and will spend about ten da in New York.

Louisville, Ky.—Stage attractions ha added greatly to the business handled the Star theater, at Fourth and Jeffers streets, and Manager Johnson Mussellm is much pleased with the improvement business. Cheap musical comedy and va deville attractions have drawn a good vo ume of the large transient business Louisville at this time.

Pineville, Ky.—Clyde Gaines, who co trols a chain of theaters in the Easte Kentucky district, has just reopened t old Lyric, which is now known as Gaines theater. Erney Younkin is charge of the playhouse. Gaines dropp out of theatrical circles for a while look after his large oil interests.

Paducah, Ky.—The Arcade theater h discontinued its amateur night perfor ances, but it running De Luxe vaudevi on Monday, Tuesday, Thursday and Fr day, the vaudeville being in addition seven reels of film.

Forsyth Can Continue Showing Picture

Court Decides Film Shows Are High Class Entertainment and Injunction to Ke House to Old "Legitimate" Policy Is Denied.

By Alfred M. Beatty, 43 Copenhill Ave., Atlanta, Ga.

ATLANTA, GA.—In a decision handed down Saturday, October 20, Judge George L. Bell, of Fulton Superior Court, refused to grant an injunction against the George Theater Company, which would compell it, as the lessee of the Forsyth theater in Atlanta, to stage vaudeville or other "legitimate" attractions rather than moving picure exhibitions as at present.

Under Judge Bell's decision the Forsyth theater may continue to show motion pictures notwithstanding the determined effort on the part of Asa. G. Candler, In owners of the building, to prevent su use of the theater.

Some three weeks ago Asa G. Candl Inc., filed application for an injuncti and restraining order against the Geors Theater Company and Amusements Op ating Company, claiming that the Fors theater was not being operated as a fi class play house, in that moving pictu were shown rather than first class vaud ville or theatrical productions.

The contract between the owners of the ilding and the lessee of the theater ipulates that the Forsyth shall be run a "first class" theater, and the basis the suit was constituted in the claim at motion picture exhibitions are not st class theatrical productions.
A the hearing held Saturday on the gen-al demurrer filed by the defendants in swer to the application exhaustive guments were delivered by counsel for th sides, and Judge Bell, after con-dering the case, denied the injunction ayed for.

Withers Will Open Headquarters in New Orleans.

Atlanta, Ga.—J. Withers, representative the Algoma Feature Film exchange, arleston, S. C., spent several days this ek in Atlanta en-route to New Orleans, here he will make his headquarters while ndling his territory of Louisiana, kansas and Mississippi.
Mr. Withers has been manager and film presentative for eleven years, cover-g cities in New Jersey, New York, and nnecticut. From his New Orleans head-arters Mr. Withers will distribute fea-re films of the highest class.

Metro Branch Opened on Marietta Street.

Atlanta, Ga.—Arthur Dickinson, of attanooga, Tenn., opened this week at 3 Marietta street a district distributing ce for the Southern Metro Film Co. is was made necessary by the Metro's idly increasing business in this terri-y.

Odeon Begins Two-Day Runs.

Atlanta, Ga.—A change of policy is be-put into effect at the Odeon theater s week. In place of the old program one show a day it has been decided to sent three photoplays each week, each to show for two days.
The class of pictures and companies senting them are promised to be of the t, and the management is confident the ple of Atlanta will appreciate the offer-.

Girl Ushers at the Criterion.

Atlanta, Ga.—On account of the war girl ers have succeeded boys at the Cri-ion theater. The change came about nday, October 22.
First one man went into the army, then ther, and still another until Willard terson, manager of the theater was to his wits end to find others to take ir places; Saturday night finds the ks still further depleted, and it was ided as long as the women were tak-the places of men in other lines of siness the Criterion might as well ognize the new order of affairs, and a ry call was sent out for girls to serve ushers.
lenty responded, and from the number Patterson selected a corps which will ve until further notice.

eed of Taking Time by Farelock.

tlanta, Ga.—Southern exhibitors and hangemen are finding express de-eries slow. Some Southern exchange-n are using rubber stamps on letters literature advising that all orders uld be rushed to them quickly to avoid gestion, which is bound to grow worse n day to day.

ny Shows Are Using Longer Runs.

tlanta, Ga.—Some exhibitors in Atlanta showing the same films as often and long as possible. In some cases the e of admisison has increased. This, pled with poor facilities and high cost transportation to and from Camp Gor-e of its soldier population, always dy patrons of moving pictures, is not wding Atlanta theaters at present.

Detroit Talks Measures to Meet New Tax

Many Exhibitors Feel That Exchanges Are Not Just in Imposing the Fifteen Cents a Reel Charge—Music Tax Also Opposed.

By Jacob Smith, 718 Free Press Bldg., Detroit, Mich.

DETROIT, MICH.—This is proving a rather exciting week for the Detroit and state exhibitors, so many new phases of the moving picture industry being brought about by reason of the war.

First of all there is the matter of collecting the tax on admissions. There seems to be no uniform method decided upon, and exhibitors are all wondering how the other fellow is going to collect. Some have threatened to raise the price, say, five cents, and stand the tax themselves. Others contemplate installing separate ticket offices and selling a special tax coupon—in fact, although it is only a week or less to the first of November at this writing, even the managers of the largest theaters in Detroit have come to no definite decision as to just what procedure to take in the matter.

Second, there is the 15 cent tax on film. This has caused a lot of objection on the part of exhibitors, many of whom contend that the exchange cannot put this tax per reel on pictures already contracted for at specified amount. Some are absolutely refusing to pay it. One exhibitor, an attorney, says that legally he does not see how any exchange can enforce the 15 cent per reel tax where there is a contract. Of course the exchange can cancel and then make the exhibitor resign at a price that will include the tax.

Third, the tax on music. This is being vigorously opposed by exhibitors. Their stand of opposition is a firm one, and they will play no music that is copyrighted or that is represented in the association. John H. Kunsky, operating ten theaters in Detroit, is among those opposing the license or tax by the music publishers. "We have put in a music library costing many hundreds of dollars, and it is absolutely unfair that we should now be called upon to pay a tax," said Mr. Kunsky to the World correspondent. "Furthermore, the idea of a license is wrong, anyway, as I see it. Who makes music popular, anyway? It's the theaters. Who creates the demand for music at the retail stores? The theaters. For years the music publishers have paid vocalists a good cash sum to sing their songs, and I presume many are today still doing it—yet the theater who pays for the score is asked to pay a tax every week in the year. We will positively not do it. We have plenty of music not represented in the association that we can and will play." Mr. Kunsky has the support of most of the theaters in Detroit in his ultimatum—they feel exactly the same as he does.

The Detroit and Michigan exhibitors held a meeting in Detroit Thursday, October 25, to take up all of these matters. James J. Brady, collector of internal revenue at Detroit, was the chief talker, his remarks being confined to the war tax on admissions. He explained the law fully and thoroughly. The Detroit exhibitors met at the Hotel Statler and the State exhibitors at the Hotel Tuller.

Watch next issue for full report of both meetings.

J. O. Brooks Now With Goldwyn.

Detroit, Mich.—One of the best known film salesmen in the state of Michigan is J. O. Brooks, and it is a victory for Goldwyn to announce that they have associated him with the Detroit office. Mr. Brooks will work in conjunction with A. I. Shapiro, branch manager at Detroit, devoting his entire time to selling.

For the past ten months "Ollie," as he is better known, was manager of the Madison Film exchange, handling such pictures as "On Trial," "The Crisis," "Enlighten Thy Daughter," "Idle Wives," etc. Previous to that time he was manager and salesman for two years with Paramount at the Detroit exchange. Before that he sold George Kleine productions out of Pittsburgh. He has spent his life in the theatrical business, having been ahead, back and with road shows of all descriptions, and for a number of years managing theaters in Utica, Albany, and Syracuse.

Goldwyn offices at present are in the Peter Smith building, but later will be in the New Film building, 59 E. Elizabeth street.

Fred Patterson, Exhibitor, Dead.

Detroit, Mich.—Fred Patterson, operating the New Lincoln theater in Owosso, Mich., died on Thursday, Oct. 18, after a five months illness. Mrs. Patterson will continue the management of the playhouse. Fred had been in the show business for a good many years, and his death is sincerely regretted by all who knew him.

Adds to Chain of Theaters.

Detroit, Mich.—When Blair McElroy, of the firm of Fitzpatrick & McElroy, of Chicago, was in Detroit last week he confirmed to the World correspondent that he was enlarging his chain in Michigan. At the present time this enterprising concern has a total of seventeen theaters, of which seven are in Michigan. The new theaters are the Princess in Big Rapids, and the New Lyric in Cadillac, work on which will be started immediately.

Edgar Garson Is House Manager.

Detroit, Mich.—Edgar Garson, brother of Harry I. Garson, president of the company, is house manager of the Broadway-Strand theater, Detroit. Phil Gleichman is managing director. Edgar formerly sold film for the Harry I. Garson Productions, Inc., and the Broadway Feature Film Co.

United Takes Gardiner Screen.

Detroit, Mich.—The United Theater Equipment Corporation has taken over the selling rights to the Gardiner Velvet Gold Fibre Screen made by L. J. Gardiner, at 61 Jefferson avenue, Detroit. The screen will be sold herafter in all of the United branches, which is a great compliment to the Detroit product. Mr. Gardiner was recently appointed manager of the United branch in Detroit.

Jesse C. Fishman Married.

Detroit, Mich.—Just a line to extend congratulations to Jesse C. Fishman, manager of the Standard Film exchange in Detroit, who was married to Miss Jean Charnas, at Findlay, Ohio, on Sunday, October 21. The happy couple left immediately for an eastern trip for two weeks. Meanwhile, Harry Charnas, president of the company, is handling the Detroit exchange. Mrs. Fishman, by the way, is his sister.

Big Attractions in Villages.

Centerville, Mich.—After all its the attraction that counts no matter how small or how big the town. "Civilization" recently played the Cumminty theater in Centerville. The town has a population of 700, and the total admissions in the day were 541.

Important Bookings in Detroit.

Detroit, Mich.—"The Whip" plays the Washington theater, Detroit, the week of October 28. "The Woman God Forgot" will shortly play the Majestic theater, Detroit. The Broadway-Strand will play all of the Clara Kimball Young and Norma Talmadge pictures out of the Select exchange.

Fine New Paramount Exchange in St. Louis

Kansas City Feature Film Company Takes Building Recently Used As a Bank and Makes Ideal Film Exchange—Some of Its Conveniences.

By A. H. Giebler, 4123 Westminster Pl., St. Louis, Mo.

ST LOUIS, MO.—The new exchange of the K. C. Feature Film Co., distributers of Paramount and Artcraft features for the St. Louis territory, which has just become occupied by Manager G. E. McKean and his staff, is about the last word in film offices. The building, formerly used by the Vandeventer Trust Company, could not have made a better film exchange if it had been erected for the purpose. The building is at 3927 Olive street, just a block from the Olive and Grand end of Film Row, and within easy walking distance of the other exchanges.

There are two floors to the building, each with a space of thirty by ninety feet. The ground floor is used for a reception room, cashier's office and booking department. In the second are the executive offices, three in number, a wide reception lobby, and the poster, slide and advertising departments.

The exchange is especially well equipped with vaults, there being one on the first floor, two on the second, and one in the basement. These are commodious and fitted with the very latest safety fire devices. If the entire office force should go away and leave the vaults wide open and a fire should break out the vaults would all close automatically as soon as the temperature of the room where they are located rose to a fixed point.

Mr. McKean is as proud as Punch of his new quarters, and he may well be, as there is not another exchange in the city so well lighted, well located, and well equipped with everything necessary for the quick and easy distribution of films.

Barney Rosenthal Promoted.

St. Louis, Mo.—Barney Rosenthal, manager of the Universal exchange at 2116 Locust street, has been appointed district supervisor over the Kansas City offices and territory of the Universal. This will make the district controlled by Mr. Rosenthal very large since it takes in parts of Oklahoma, Kansas, Arkansas, Kentucky, Missouri, and Illinois. Mr. Rosenthal will still continue to make St. Louis his headquarters, and the exchange at 2116 Locust street will be executive offices for the entire district. Mr. Rosenthal is one of the oldest film men, in point of service, in this district. He started in with the old Swanson-Crawford Company as salesman, and has occupied every position from that of salesman to manager since that time.

The McKinley Under New Head.

St. Louis, Mo.—Robert Miksicek has opened the McKinley theater at Jefferson avenue and Accomac street. Mr. Miksicek is an old time exhibitor in St. Louis, but has been inactive since he sold the Maryland on South 13th street to William O. Reeve more than a year ago, and announced that he had retired from active business of all kinds. Mr. Miksicek said that he really thought he was going to retire, but after traveling around for a while he found time hanging heavy on his hands, and decided to re-enter the picture business.

Goldbaum Manages Cairo Exchanges.

St. Louis, Mo.—Milton J. Goldbaum, traveling representative for the Universal exchange in St. Louis, has been made the manager of the Cairo, Ill., branch of the Universal in place of H. W. Talbot, who was sent to Kansas City to be assistant manager of the office. Mr. Goldbaum, or "Goldie," as he is known to a large circle of friends, is known and well liked by all of the film trade of St. Louis, where he has been active for a number of years. He was in the state rights and special feature business for a long time, then manager of Warner's Features for the St. Louis territory, and afterwards traveling representatives for the Universal for over two years up to the time of his present promotion.

Cecil Mayberry With Foursquare.

St. Louis, Mo.—S. J. Baker, manager of the Foursquare exchange, has added Cecil Mayberry to his selling force. Mr. Mayberry, who has been identified with the picture industry in St. Louis since its infancy, understands all phases of the business from the exchange man's as well as the exhibitor's point of view. He has a large number of friends among the trade.

Minneapolis News Letter.

By J. L. Johnston, Film Exchange Bldg., Minneapolis, Minn.

Among Twin City Exhibitors.

ST. PAUL, MINN.—Manager Gilosky, of the Alhambra theater, has been awarding prizes to photoplay fans for the best reviews on O. Henry pictures, which he has been running recently. The scheme has brought many film followers into the Alhambra, and it has proved very interesting.

Minneapolis, Minn.—Manager James A. Keough, of the New Lyric, has booked "Rasputin the Black Monk" for showing four day beginning October 21 and "The Spy" for a run beginning October 28.

Minneapolis, Minn.—Manager Charles G. Branham, of the Strand, will present "The Man Without a Country" to Minneapolis the week of October 28, with the feature backed by a strong publicity campaign in all the newspapers, especially the Minneapolis Journal, which will, with the Strand, share honors of being host to the several thousand grade school children of the city ranging from 10 to 16 years of age.

Minneapolis, Minn.—Manager Calvert will present his third Goldwyn feature, "Spreading Dawn," for three days following the close of a four-day run of Geraldine Farrar's "The Woman That God Forgot" Wednesday, October 24.

Minneapolis, Minn.—Manager Koch, of the New Aster, displayed Charlie Chaplin's last Mutual release, "The Adventurer," to good house the first half of the week of October 21.

Grand Forks, N. D.—H. B. Mogridge formerly exhibitor at Thief River Falls and Aitkin, Minn., has bought the Photoplay theater here.

Staples, Minn.—W. Ellis has taken over the management of the Palace theater at Staples, Minn.

Litchfield, Minn.—The United Theaters Co.'s local house, recently purchased, has been opened to the public.

Shakopee, Minn.—Frank Viegel has sold his Gem theater to W. A. Shelton, of Williston, N. D.

Fargo, N. D.—Floyd Junkin has purchased the Isis theater here from McCarthy brothers.

Minneapolis, Minn.—J. George Feinberg, manager of the Theater Equipment Co. here, has returned from a three weeks' business trip through the Dakotas, Nebraska, and Iowa. He will leave Minneapolis shortly to open a branch office at Detroit, Mich. The Theater Equipment Co. has been gradually increasing its business during the last six months to such size that branches are now established in Great Falls, Mont.; Fargo, N. D.; Des Moines, Iowa, in addition to headquarters at Minneapolis.

Oshkosh Shows Are Under One Company

Moving Picture and Vaudeville Show Reorganized by the Commings Amusement Company—Takes Over Three Theaters.

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

OSHKOSH, WIS.—A complete reorganization of the moving picture and vaudeville business in Oshkosh has resulted in all five of the theaters coming under the control of the Cummings Amusement Company. The Cummings Company already conducted the Orpheum and Majestic moving picture houses. It bought the Colonial and Palace Photoplay theaters from Harry Chappell, who will be retained as manager of one of the local houses. The Cummings Company also has taken the lease on the Grand theater. Charles H. Carey remains for the present as manager of the Grand. It will use vaudeville and feature pictures the last of the week, the other three days being open for theatrical attractions. It was planned to close the Colonial theater the first of November and it will be used as a store building. The Majestic was closed for two weeks for remodeling and redecorating, opening November 1. There will be no change in policies at the Majestic, Orpheum and Palace theaters.

Band Box Theater Will Pay the Tax.

Madison, Wis.—War taxes upon admission at the new Band Box theater, opened in the Flom building on Main street, will be taken care of by the theater. Manager Fred Flom, who has just opened this house, believes that this policy will be more popular with his patrons than having them pay the tax. Music will be a feature at the Band Box, an orchestral organ having been installed.

Myrtle Stedman Sells Liberty Bonds.

Milwaukee, Wis.—Myrtle Stedman, Paramount star, had a busy time in Milwaukee. Besides appearing in person at the Alhambra theater she sold Liberty bonds one day in front of that house, and another day attended sessions of the juvenile court, in which work she is interested.

Interesting Notes from Wisconsin.

Madison, Wis.—F. A. Flom, 323 East Main street, Madison, will open the Band Box as a 5 and 10-cent motion picture theatre, Oct. 18, with a seating capacity of 450; two machines and a Cremona have been installed. The Flom theater was the first vaudeville operated in Madison many years since.

Madison, Wis.—The Pastime, Mound street, has been closed.

Madison, Wis.—The Varsity on State street will be discontinued in the near future and converted into a music store—this is the last "store show" remaining in the downtown district.

Madison, Wis.—Frank W. Fischer, who recently sold his Majestic in Madison has purchased the lease on the LaSalle, Ill., Opera House and will open Oct. 22, with legit, vaudeville and pictures.

Superior, Wis.—Blackmore Bros., of Duluth, who operate the Diamond theater in that city, have opened the Diamond theater at 707 Tower avenue in this city. This is the location of the old Rex theater.

Weyerhauser, Wis.—Edward Hagna has moved from Cameron and will have personal charge of his moving picture show here and at Bruce.

West Bend, Wis.—A. L. Stevens, of Freeport, Ill., is now in charge of the Merma theater, succeeding Manager Weber.

Green Bay, Wis.—The Colonial theater has been reopened after being thoroughly remodeled and redecorated. A new pipe organ has been installed. The program will be personally selected, the manager going to Chicago every other week.

Illinois News Letter

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

Theater Changes Across the State.

PARIS, ILL.—Virgil La Vern has taken over the management of Joy theater on East Wood street and will operate it as a 5c. photoplay house. He has had twelve years' experience in picture business.

Quincy, Ill.—The American theater, formerly the Bijou, which has been opened as a vaudeville house, will also run feature pictures. The first attraction will be "The Libertine."

Joliet, Ill.—Films of the Joliet State Penitentiary, made by the Abo Feature Film Company of Chicago, had a showing at the Fox theater while a convention of state officials was held.

Benton, Ill.—Manager Colovos has booked a number of features for Saturday night at the Mars and Auditorium theaters. They are: "Enlighten Thy Daughter," "The Crisis," "The Whip," "Redemption," "20,000 Leagues Under the Sea," "Parentage," "The Ne'er do-Well."

Hebron, Neb.—The Elite theater is now under the control of E. M. Etterman, having purchased the interest of J. B. Reid.

Lincoln, Neb.—Manager L. M. Carman, of Rialto theater, will give special matinees for children every Saturday afternoon. This matinee will be started early so as not to interfere with the regular show.

Notes and Changes in Michigan.

Charlotte, Mich.—F. Ray Hancock, owner of the American theater has purchased the Arcade theater from C. C. Newman. The Arcade will be used regularly and the American on Saturday nights and when the Arcade has unusual attractions.

Iron Mountain, Mich.—The Iron Mountain Odd Fellows' lodge, which will remodel its building on West Iron street into a moving picture theater, expects to have the building ready for use by the holidays.

STRAY KANSAS CITY NOTES.

Sam Goldflam Gets Goldwyn Territory.

Kansas City, Mo.—The Goldwyn pictures office announces that Sam Goldflam, formerly with the old Mid-West, will cover northern Missouri and Iowa for the local office. Mr. Goldflam has been in the film industry for many years, and has a wide acquaintance in this territory.

L. M. Stanley Joins Standard.

Kansas City, Mo.—L. M. Stanley has been added to the sales force of the Standard Film. His territory has not yet been assigned. He is experienced in the handling of comedies, and should have remarkable success with the Billy West and Christie comedies.

G. M. Howard Made Special Representative.

Kansas City, Mo.—G. M. Howard has been engaged by the Standard Film Corporation to act in the capacity of their special representative. He is a man of unusual experience, and will make a valuable man for this company.

New Universal Serial Seen.

Kansas City, Mo.—The Universal Film and Supply Company held a private showing of the the first two episodes of the new Universal serial, "The Mystery Ship." The exhibition was attended by Arthur M. Ford, owner of the Marple theater, Wichita, Kansas; Roy Spurlock, of the Star theater, St. Joseph, Mo., and B. C. Beeler, of the Gem theater, Topeka, Kansas, in addition to about thirty Kansas City exhibitors.

Many Bright Stars Shine in Indianapolis

Help in Patriotic Entertainment—Entire Galaxy Appears at the Murat Theater—Reception and Dance Follows—For War Publicity Fund.

From Indian Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

INDIANAPOLIS, IND.—Indianapolis extended a good old Hoosier welcome last Saturday, October 20, to a number of popular motion picture stars from Chicago and New York, who stepped out of the land of pictures long enough to come here for the reception and entertainment given by the Indiana branch of the American Exhibitors' Association. It was a great day for everybody—the stars as well as their friends and admirers.

Although many nickels, dimes and quarters were swapped for a "good look" at the real flesh and blood artists who for years have been worshiped as phantoms of the screen the proceeds derived from the affair probably will not come up to expectations. The exact figures, however, will not be obtainable until about the middle of the week.

Mary McAllister, or Little Mary, as she prefers to be called, who was the first to arrive was at the Severin hotel bright and early radiating childish joy and sunshine over the entire lobby. Taylor Holmes, who appeared in Indianapolis last year in "Bunker Bean," was the next to arrive, and the others, Lillian Walker, Marguerite Snow, Madge Evans, Rose Tapley, Anne Stewart, June Elvidge, Belle Bruce, Jimmy Morrison, Naomi Childers, and Thelma Blossom—an Indianapolis girl—arrived at noon with Charles C. Pettijohn, general manager of the American Exhibitors' Association.

In the afternoon the entire party appeared at the Murat, where, after being introduced to the audience by Mr. Pettijohn, a monologue artist himself, gave short talks telling of some of their experiences while working in pictures. From the Murat they were taken for a drive around the city and then back to the Circle theater, where they appeared before another audience.

Following the evening performance at the Murat a reception and dance was given at Tomlinson hall. At intervals during the dance the various stars autographed their pictures and postcards and sold them to their admirers at so much per. The money derived from these sales, as well as that derived from the entertainment, will be added to the War Publicity Fund for the purpose of helping the Government to give publicity to the various war movements.

Following the dance the stars were taken to the Hotel Severin roof garden, when they were the guests of the management of the hotel. A number of them left for New York early Sunday, but June Elvidge, Madge Evans, and Anne Stewart remained until the afternoon, spending the forenoon visiting the soldiers at Ft. Benjamin Harrison.

The trio were taken to the fort in an automobile by Mr. Barach, of the World Film Company's local branch, and had the time of their lives looking at the trenches, barracks, parade grounds, etc. Miss Elvidge, who, according to Mr. Pettijohn, knitted all the way to Indianapolis, promised the soldier boys a pair of wristlets, knit by herself, before the remaining five weeks of the camp are over. Miss Stewart had her picture taken in the trenches, and little Madge was the recipient of so many apples, sweets and other good things to eat that she didn't have room to carry them all.

All in all Indianapolis got a whole lot of fun out of the affair even if it did cost something, and the stars themselves said they had the time of their lives assimilating Hoosierdom's welcome. It was the largest group of stars that had ever appeared in Indianapolis at one time.

Screens Will Preach Conservation.

Indianapolis, Ind.—Wishing to prove their claim that the motion picture theater is "everybody's schoolhouse" more than 500 owners of motion picture theaters throughout Indiana have signified their intention of taking a hand in the big educational job the United States food administration is undertaking in the Hoosier state. The motion picture men are going to help the food administration tell the people of Indiana why they should eat other foods now in place of wheat, beef, pork, mutton, sugar, and fats, and why they should sign Mr. Hoover's pledge cards.

Frank J. Rembusch, of Shelbyville, who is president of the Indiana branch of the American Exhibitors' Association, is devoting his entire time these days to lining up the managers throughout the state in the proposed work. Slides, films, and striking posters will be the mediums through which the exhibitors expect to teach the people to eat patriotic menus.

Fort Wayne's Strand Reopens.

Fort Wayne, Ind.—After having been closed for the last few weeks while improvements were being made the Strand theater, which was recently taken over by W. C. Quimby, was reopened Monday, October 15, with William Farnum in "The Conqueror," one of the new Fox pictures.

The house has been thoroughly cleaned and decorated from pit to dome, and presents a very attractive appearance. A large electric sign, which has been placed in front of the house, attracts the eyes of pedestrians for several blocks. A large crowd attended the opening and passed many compliments on the improvements.

New Doll-Van Company Formed.

Indianapolis, Ind.—The Doll-Van Film Company, a new state rights company of this city, recently filed incorporation papers with the secretary of state to manufacture, buy and sell motion picture films, with a capital stock of $50,000. The incorporators are Henry L. Dollman, Oliver F. Shaw, Daniel M. Vandawalker, Jr.

Mr. Vandawalker was formerly connected with the film business in St. Louis. The company, which will soon open offices in Indianapolis and Chicago, has purchased "Today," "The Mad Lover," and "The Cold Deck," and will distribute them in Illinois, Indiana, and surrounding states.

Two Vincennes Theaters Change Hands.

Vincennes, Ind.—Two motion picture theatres in this city changed hands recently. O. Zuber, owner and manager of the Alice theater, has taken over the Alhambra theater at Second street and Swartzel avenue, and L. E. Wheeler, of Lawrenceville, Ill., has purchased the Princess theater. Mr. Wheeler, who conducted the People's theater at Lawrenceville for the last two years, has moved his family to this city.

Terre Haute's Orpheum Boosts Prices.

Terre Haute, Ind.—One of the most popular motion picture houses in this city is the Orpheum, operated by Maurice A. Fox. This genial manager has a policy of showing up-to-date pictures and a way of treating his patrons kindly that has caused his business to increase.

When he took over the Orpheum it was a combination vaudeville and motion picture house and the admission was only 5 cents. Mr. Fox first eliminated the vaudeville part of the program, obtained a good line of pictures, boosted the price to 10 and 15 cents.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compete with the standard of the MOVING PICTURE WORLD? There's a reason.

Nazimova Christens New Orleans Theater

Breaks Wine as Master Beam of New Boehringer House Goes Into Place—Names It the Liberty—Great Crowd Sees the Ceremony.

By N. A. Thatcher, 3801 Canal Street, New Orleans, La.

NEW ORLEANS, LA.—A ceremony that was unique in motion picture history was the christening of the new Liberty theater last week. It was made an event of marked importance in New Orleans and attracted a very large crowd of spectators. Work on this new structure has at least been put under way with every available man on the job and Manager Ernst Boehringer, of the Boehringer Amusement Company, hopes to have the edifice ready for occupancy in the early Spring. The steel frame work is in place, and as the master beam was drawn into position Madame Nazimova, who is here with a company making a picture, broke the proverbial bottle of wine across the beam and formally declared the name of the new theater to be the "Liberty."

A gaily bedecked platform had been erected for the accomodation of the principals in the ceremony, upon which stood Manager and Mrs. Boehringer, their little daughter, Helen, Madame Nazimova, Charles Bryant, her husband; Mr. and Mrs. Karl A. Bugbee, of the Southern Metro Corporation; L. H. Grandjean, publicity director for the Boehringer Amusement Company; Mrs. Violet Crawley, secretary to Manager Boehringer, and others. This is said to be the first time in this country where a motion picture actress of international fame has acted as sponsor for a motion picture theater and christened the building in the regulation manner.

As work on the new theater progresses motion pictures of the construction are being taken and these, together with films of the christening ceremonies, will be assembled and run as the first reel of the special feature, "The Madonna of the Rosebush," which Mme. Nazimova is making for the Metro, and which will be used as the opening attraction of the new Liberty. All of the principal scenes for this big picture are being taken in New Orleans and, therefore, the picture, the subject and the preliminary will be distinctive and entirely fitting for the inauguration of the very pretentious enterprise. Manager Boehringer is correspondingly happy.

Co-operative Booking Will Be Tried.

New Orleans, La.—An arrangement has recently been effected among several of the leading exhibitors of Louisiana and Mississippi to secure film rentals under conditions that will be more advantageous. The plan is to secure a central booking agency and thus to equalize the cost of films and to proportion that cost to the earning capacity of the theater. In other words, the films for the use of the members are to be purchased by one head and then to be distributed as the members may agree among themselves. There is quite a formidable array of theaters under the arrangement and its operation is being watched with keen interest. The exchange men declare that it is an organized plan to control prices and to impose conditions to which the majority of them do not feel inclined to subscribe. In any event the idea is undergoing a trial. E. V. Richards, Jr., of the Saenger Amusements Company is the authorized head of the exhibitors who are interested in the plan.

Heiderich Takes Over the Trocadero.

New Orleans, La.—Frank R. Heiderich, Jr., who, for the last six years has been identified with the management of the Lyceum theater in St. Charles street, and has made that place of amusement eminently successful, has purchased the Trocadero theater, in one of the most populous and exclusive suburban neighborhoods, and has commenced the remodeling of the building. The structure will be made practically new and it is to be fitted with all of the latest appliances, such as ladies' rest rooms, steam heating, indirect lighting and the best of music. The theater has a seating capacity of over 700 and its nearest opposition is thirteen blocks away.

Mr. Heiderich is an old-time showman and he knows the motion picture game thoroughly; in addition to that he was born and raised near the theater and has a wide circle of friends who assure him of their enthusiastic support. He has made the Lyceum one of the best paying houses in the downtown section and there is no doubt he will duplicate his success in the new theater. A new name is to be chosen by popular vote, which is to be confined to the neighborhood in which the theater is located.

Saenger Company Opens the Lafayette.

New Orleans, La.—The Lafayette theater, which was recently closed after an unsuccessful attempt of the Pearce interests to operate it as a high-class motion picture theater, is again to open, under the direction of Manager E. V. Richards, Jr., of the Saenger Amusement Company, and it is the intention to run it as a pop vaudeville, feature picture and occasional dramatic theater. The mixed program, it is believed, will make the house a sucess. Of course the Saenger Amusement Company is primarily a motion picture exhibiting company, but Manager Richards evidently believes that a mixed program will, for the time being at least, bring the house into prominence and cause it to become a paying institution. The Lafayette was opened on Sunday, October 28, with Al G. Fields' minstrels.

Mrs. Sessions May Lead in New Project.

New Orleans, La.—Mrs. Anna H. Sessions has just returned from a trip to New York. Mrs. Session has been manager of the World Film exchange in New Orleans for more than a year, and during that time has increased the local business. Now the announcement comes from New York that she has interested several capitalists here in a project to lease, build and operate a chain of motion picture theaters in the New Orleans territory.

Kansas City News Letter

By Kansas City News Service, 205 Corn Belt Bldg., Kansas City, Mo.

Managerial Changes at U. Exchange.

KANSAS CITY, MO.—H. W. Talbot has been made assistant manager of the Universal Film and Supply Company to succeed J. Erwin Dodson, who resigned during the last week. It has also been announced that Harry H. Young, manager of the serial department, and Homer Gill, manager of the supply department, have severed their connections with Kansas City Universal office. Mr. Gill has gone to Detroit, Mich., where he will enter the film industry. The plans of the other men are unknown. Mr. Talbot has been with the Universal for about nine years, coming here from Memphis, Tenn. He was also with the company at Cairo, Ill.

Using Six Prints of "Man Without a Country."

Kansas City, Mo.—"The Man Without a Country" is being booked rapidly by the local Jewell office due to the efforts of the National American Defense Society and to the publicity given to the picture by the Kansas City Star. The society is wiring all the local chapters in this territory to book this picture, as its ideals are in exact accordance with those of the society, and which ideals the society is endeavoring to give the world. Fully thirty bookings have been received as a result of this effort on the part of the national office. Two more prints of the picture have been ordered making a total of six prints to be distributed out of Kansas City. Leo Forbstein is now rehearsing a 50-piece orchestra for the showing of the picture in Convention Hall here soon. Frank Newman, owner of the Royal and Regent theaters here, has booked the picture for the week of November 11.

Kansas City Business Jottings.

Kansas City, Mo.—R. C. Cropper, president of the Standard Film Corporation, spent October 15-16-17 at the Kansas City office of the company. While here he conferred with Phil Ryan, advertising and publicity manager, and E. J. Warren, treasurer of the company. Mr. Cropper makes his headquarters in Chicago, Ill.

Phil Ryan, advertising and publicity manager of the Standard Film Corporation, has gone to St. Louis, Mo., where he will spend a week or ten days in conference with F. J. Fegan, manager of the Standard Film Corporation office there.

George Bowles, manager of the Kansas City Blue Bird office, spent three days of the week of October 21 at Wichita, Kan.

Barney Rosenthal, manager of the Universal Film and Supply Company at St. Louis, Mo., was a visitor at the local Universal office this week.

The Jewell office here has received the prints and the paper on the big feature, "The Co-respondent," on which picture a big advertising proposition will be based. This advertising will consist of quarter and half page advertisements in two Kansas City newspapers and two St. Louis papers. In each of the four papers will appear two quarter advertisements and two half page "ads." They will be run as soon as the first showing is booked.

Theater Notes from the Middle West.

Noonan, N. D.—V. D. Gits, Louis Gits, and Eugene Tripp are the proprietors of the Grand theater here.

Cando, N. D.—A. A. Golden and J. P. Legler have purchased the furnishings and equipment of the Rex theater from A. T. Straub, and will continue to show moving pictures.

Dickinson, N. D.—R. H. Johnson and A. T. Crowl are building a new brick and concrete theater here.

Grand Forks, N. D.—H. G. Mugridge has become the owner of the Photo-Play moving picture theater here.

St. Louis, Mo.—Vaudeville Theater Company, 314-20 North Grand, are making alterations to cost $30,000.

Rosendale, Mo.—The brick work on the new opera house is nearing completion. The Rosendale Theater Company was chartered with a capital stock of $2,000 by C. A. Wright, Ed. Adams, and T. W. Barnes.

North Bend, Neb.—A. D. White bought the Lyric theater from B. J. Myers.

Pawnee City, Neb.—Emil Olesen, of Omaha has bought a half interest in the Elite theater of E. S. Nesbitt, and will have the management.

Elk City, Okla.—W. G. Yoder, Oklahoma City, has leased the Quality theater and Broadway opera house. Mr. Yoder has been with the University Film Company for some time. He will remodel both play houses, and expects to build a modern theater in the near future.

Miami, Okla.—W. B. Schmucker has sold the Glory B theater to Frank Blaton, of Tar River, for $35,000. The building is not yet completed. The theater has been leased to the Humphery Amusement Company, which opened the season on October 10.

Caddo, Okla.—Mrs. Vada Goode has leased the Royal theater of H. C. Kuschke.

Vinton, Ia.—Messrs. Brechner and Irvine have reopened the Columbia theater with moving pictures.

Topeka, Kan.—The Iris theater, at one time Topeka's most popular picture house, has been closed. No definite information has been given as to future plans, but it

is probable that the theater will change hands.

Caldwell, Kan.—Scribner & Dial are having the Caldwell theater remodeled, and same will be opened November 1.

Iola, Kan.—The owner of the Iola airdome will remodel the theater during the winter season, making it one of the finest airdomes in the Southwest.

Quenemo, Kan.—The Globe theater, which has been remodeled, new seats put in, floor raised, etc., has been opened for the winter.

Lakin, Kan.—Frank Weber has been making some improvements in the Electric theater.

Great Bend, Kan.—Koon C. Beck is to be manager of the Regent theater for the coming winter.

Colby, Kan.—The Colby opera house was opened for the season October 8.

Tucumcari, N. M.—Messrs. Arch Hurley and Gene Hawkins have bought the site for the erection of a theater which will cost $30,000.

Santa Fe, N. M.—Plans for the organization of a local company, with a capital stock of $20,000, to erect and equip another moving picture theater in Santa Fe are being made by a group composed of Mayor W. G. Sargent, Levi A. Hughes, Judge A. B. Renehan, and Thomas Doran. The company will be known as the Santa Fe Amusement Company, and purchased site on Water street for the new theater. According to present plans of the company the sum of $10,000 will be expended on the erection of the house and $5,000 on its equipment.

Corsicana, Tex.—Manager Levine, of the Ideal theater, is remodeling and putting in new equipment.

Guero, Tex.—C. H. Roard has leased a building and will install a motion picture show.

Little Rock, Ark.—The Sandefur-Brewer Amusement Co., which has control of the lease on the Palace theater, has been incorporated, with a capital stock of $25,000, by Mrs. Lotta Sandefur-Brewer. Horace Chamberlain, and William Epstein.

Colorado Springs, Colo.—The Broadmoor hotel at Colorado Springs is to have a basement moving picture theater, with a seating capacity of 500.

Grand Junction, Colo.—Wm. Swanson, H. P. Noland, and Chas. Becker will erect a $100,000 theater.

Texas Prospers and Goes to Picture Shows

State Fair of Texas Brings Thousands to Dallas for the Week—Many Shows Do Well, But "The Woman God Forgot" Makes the Big Hit.

By Douglas Hawley, The Times-Herald, Dallas, Tex.

DALLAS, TEX.—Great crowds of prosperous Texans—the result of two-dollar wheat and twenty-five-cent cotton—have flocked into Dallas during the two weeks between Oct. 13 and Nov. 1. The annual state fair of Texas was the attraction, and motion picture folks have profited as a result. The annual fair is the show of the people—the great gathering and demonstration place of the year, where the agricultural development and potentialities of the commonwealth are exemplified.

As a result of this condition a marked improvement in attendance at local theaters is reported, with managers generally in an improved frame of mind.

The Lasky production, "The Woman God Forgot," with Geraldine Farrar in the leading role, and Wallie Reid playing opposite, has been the most pretentious thing offered, and it "got the money," to use a theatricalism. The film reviews, of course, have already told what the picture is, and it lost nothing of its heralded bigness and grandeur by its presentation here. Observant people noted the excellent work of Theodore Koslov, the Russian dancer, proving his capabilities as an actor as well as his well-known abilities in the art in which he has been schooled.

Five-Cent Seats in Ten-Cent Houses Must Pay Tax.

We were in error on page 744, issue of November 3, 1917, in appending to the leading article of our Dallas correspondent a statement that "If there is any section of a house charging a maximum of five cents for a seat, the tickets to that section are not taxed." A recent ruling on the bill has made clear that only those theaters that charge a maximum of five cents escape the tax. If there is any seat in any house the price of which is more than five cents, every seat in that house is taxed one cent for each ten cents or fraction of ten cents charged for it.

Old Hunches Serve Him in New Field.

Dallas, Tex.—Laurence Stuart, sometime manager of the Old Mill theater at Dallas, has kept alive his knowledge of human nature, even though in army training camp at San Antonio. The boys in the camps or on service abroad, as is very well known, appreciate more than anything else, news from home. The trouble is, the folks at home procrastinate in their writing. Stuart has found a way to get by that difficulty. He has had printed a number of postcards, self-addressed in big, bold-faced type. They've been stamped and sent to friends in Dallas. They bear a gentle hint that Stuart would like to hear from his friends. It's a certainty that he'll do so.

Dallas' Hippodrome Open Again.

Dallas, Tex.—The Hippodrome theater is open again. It is said that this model house—built especially for motion pictures, but of recent years a bit out of the beaten path of motion picture patrons, —is now being conducted upon a film-rental basis. The offering for the week beginning Oct. 22 was "Camille," with Helen Hesperia, the Italian actress; "The Champion," a Chaplin comedy, and a war-news weekly. Following it there was offered the Frohman Amusement Company's "God's Man," with H. B. Warner. The theater is under the management of Arthur Clare.

Notes of Interest to Dallas Trade.

Dallas, Tex.—The offering for the week beginning Oct. 22, at the Jefferson theater, was George Walsh in the feature, "This is the Life." It is up to the Fox standard and proved attractive.

Dallas, Tex.—Prompt release of the new Mutual Chaplin, "The Adventurer," came for Texas exhibitors on Oct. 22, with the first showing made at The Old Mill, Dallas. The new film is all that has been promised for it, and its five-day run was to good business throughout.

Dallas, Tex.—Manager Bissinger, of the Washington theater, announces the early offering of "A Hindu Hoodoo," a new Triangle comedy with Guy Woodward in a prominent part. Woodward, not so many years ago, was a stock actor in a summer organization which held forth in Dallas for a matter of more than three seasons. He made himself very popular locally, as well as in other cities in the state, and the expectation of the local Triangle booking branch is that the new film will be a winner alike for producer and theater proprietor.

Another well-known Texas actor—a woman this time—was greeted at the Washington during the week beginning Oct. 22, in Corinne Griffith. She appeared with Earle Williams in "The Love Doctor," a film with a new theme admirably worked out and admirably presented.

Dallas, Tex.—Sessue Hayakaway's interview in a recent issue of The Moving Picture World, in which he described the difficulty the Japanese actor had in adapting himself to the demands of the American motion picture patron and American ways, was brought home to local critics who saw him in "The Call of the East" here during the second week in October. The young Nipponese is a prime favorite with Texas film patrons, and the general verdict is that he has never done anything better—has never shown his versatility to a greater degree. The picture was deservedly popular during its Dallas presentation.

Southwestern Texas in Good Shape.

Dallas, Tex.—Southeastern Texas is in good shape, and the motion picture theater man has little to complain about—war taxes—according to Jean Finley. Mr. Finley was formerly on the advertising staff of the Texas Amusement Company, Dallas, but is now conducting a theater of his own at Groveton, Tex.

The Champion Liberty Bond Team of Rocky Mountain Screen Club Members, Denver, Colo., Including President of the Club, H. T. Nolan.

Jewel Exchange in Des Moines Now Open

Building at 922 Locust Street Chosen for Offices—Nicholas Amos Is in Charge—Projection Room for Screenings—Films Now Ready.

By Dorothy Day, Register-Tribune, Des Moines, Ia.

DES MOINES, IA.—The Jewel Productions, Inc., have opened offices at 922 Locust street, under the direct management of Nicholas Amos. Mr. Amos has been connected with the Bluebird pictures ever since their origin and has been managing the Bluebird office in this city for the past six months or more. In presenting the Jewel Productions to Iowa exhibitors the office will encourage the exhibitor to see the picture before booking. The Jewel people have opened a convenient projection room at 923 Locust street, where every exhibitor may personally satisfy himself upon his picture before booking. Prints for "Come Through," "Sirens of the Sea," "The Man Without a Country," "The Co-respondent," "Pay Me," and a few others, have already been received at the Jewel Productions' office and are ready for the exhibitor.

Zach Harris New Bluebird Manager.

Des Moines, Ia.—Zach Harris, owner and personal distributor of "Twenty Thousand Leagues Under the Sea" in Iowa, has taken the management of the Bluebird offices at 702 Mulberry street, the former manager, Nicholas Amos, having taken charge of the Jewel Productions on Locust. Mr. Harris is well known over Iowa, and with a splendid group of salesmen is ready to clean up the state with Bluebirds. Percy Wolfe, formerly the manager of his own house, the Colonial, in Olin; W. F. Frost, formerly manager of the Majestic, in Atlantic, and C. S. Cisco, also formerly manager of the Majestic, in Clinton, ought to know how to appeal to exhibitors since they themselves have had wide exhibiting experience.

Hart Draws Big Crowd at Garden.

Des Moines, Ia.—When A. H. Black exhibited his state rights picture, "The Cold Deck" at the Garden, for five days, beginning Sunday the 14th, they had to call out the police department to keep things in order. On Sunday night at seven o'clock, the big lobby at the Garden was so jammed that things were getting serious when Manager Bergman sent in a study call for H-E-L-P. With three policemen and six uniformed soldiers, who volunteered to aid in the campaign, the big force of house employees finally were able to resume their routine. The Garden never experienced quite such a rough and tumble mobbing as it received that night. William S. Hart is surely one popular man in Des Moines.

E. W. Brown Now Owns Casino.

Mason City, Ia.—E. W. Brown has purchased the Casino theater in Mason City and opened the 20th of October. Mr. Brown is an old motion picture man, having operated the theater in Grand Forks, North Dakota, for four and one-half years. Just previously to his coming to Iowa, Mr. Brown owned and managed the Lyceum theater in Moorehead, Minn.

Pathe Exchange Jottings.

Des Moines, Ia.—M. J. Freich, branch booker at the local Pathe office, was out on the road last week, covering Mason City, Charles City, Cedar Rapids, Waterloo, and the smaller towns between places. He was boosting the "Tank" pictures and the Pathe plays featuring Mrs. Vernon Castle. Needless to add, when speaking of Freich, the trip was most successful.

Miss Ann Thomas, who acted as stenographer in the booking department at the Pathe exchange for eighteen months, is leaving the last of the month to finish her education at Penn College in Oskaloosa.

C. W. Ross, Pathe salesman, has moved his family back to Des Moines from Clear Lake, Iowa, where they have been spending the summer.

Heard at the Bluebird Nest.

Des Moines, Ia.—Several Iowa exhibitors were in Des Moines this last week, among them Mrs. E. A. Schaeffer, of the picture house in Earlham, and R. S. Walker, of Prairie City, were callers at the Bluebird exchange.

Manager Price, of the Empress in Indianola; C. E. Arnes, of the Princess in Reinbeck; Andrew Maland, of the Lyceum in Slater; Mr. Abernathy, of the Royal in Panora, and A. E. Humphrey, of the Lyric in Roland, were also at the Bluebird office.

N. J. Nine, of the Opera House in New Virginia and F. C. Perry, of the Star theater, in Colo, were at the Pathe office.

Emily Stevens Popular.

Des Moines, Ia.—Manager Skirboll, of the local Metro office, gave a trade showing of "The Sleeping Memory," at the Majestic theater Friday morning. Emily Stevens' popularity in Des Moines is most marked since her wonderful work in "The Slacker," and when "The Sleeping Memory" begins at the Casino, Sunday, the 28th, it is a safe bet that there will be no vacant seats.

M. B. Fritch Has Been Ill.

Des Moines, Ia.—M. B. Fritch, salesman for the local Mutual exchange, has been ill and confined to his bed for the past couple of weeks and is not yet able to take up his work.

Gem Theater Changes Owners.

South Des Moines, Ia.—Chief of Police Jackson, of this city, has purchased the Gem theater in South Des Moines, located at 7th and Scott streets, formerly owned and operated by Mrs. Mary Smith. Young Jackson, the chief's son, will operate the house.

Interstate Has Sold Out.

Des Moines, Ia.—The Interstate Film Company, dealing in state rights pictures in Iowa and Nebraska, have disposed of their films and closed offices. The Co-operative Film Company in Omaha purchased the eight features and Mutt and Jeff comedies, formerly owned by the Interstate.

Theater Changes Over the State.

Ossian, Ia.—The Majestic theater of this city is being remodeled and will be opened soon under the new name, "The Princess."

Morning Sun, Ia.—Edward Skinner has purchased the Electric theater from Walter De Witt.

Steamboat Rock, Ia.—George O. Barlow is remodeling his building in Steamboat Rock for a motion picture house.

Preston, Ia.—Chas. Lindemau has become the manager of the Lyric theater in Preston.

Akron, Ia.—Alfred Klemm has sold the Majestic theater to John Lenoke.

Melcher, Ia.—Salesmen report that new house has just been finished in Melcher, but has not been opened at this writing.

Pella, Ia.—Mr. Breene has taken over the management of the Opera House in Pella and will run it for the Federation of Women's Clubs in that city.

Cedar Rapids, Ia.—Chas. D. Wells has closed the Revue motion picture house in Cedar Rapids and will give all his time to the management of the Isis. Both houses are owned by C. E. Clement. The Revue was formerly called the Princess theater, and was for a long time under the management of George Martin, who is now operating the Princess in Waterloo.

Roland, Ia.—A. E. Humphrey has reopened the Lyric theater in Roland. Mr. Humphrey operated the house some time ago, when he sold it to another party. The Lyric has been closed for the past six months.

MIDDLE WEST NOTES.

By Kansas City News Service.

Mason City, Ia.—C. E. Brown has purchased a moving picture theater here.

Montour, Ia.—C. E. Webb has leased the Movie Picture Palace formerly conducted by Edgar Stewart.

Preston, Ia.—Chas. Lindenau has become the manager of the Lyric theater.

Osawatomie, Kan.—T. M. Henneberry, manager of the Majestic theater in this city and of the Empress in Paola, is preparing extensive improvements in the Osawatomie theater.

El Dorado, Kan.—Messrs. Flippin & Hill have reopened the McGinnis theater, which has been completely overhauled.

Council Grove, Kan.—The new opera house is almost completed. T. W. Whiting, manager.

Alexander, Kan.—L. L. Ryan, of McCracken, will manage the Alexander opera house.

Buffalo, Kan.—F. E. Devore, of Yates Center, is the manager of the moving picture theater of this place, and has changed the name to the Star.

Chetopa, Kan.—The moving picture show has been moved from the airdome to the Chetopa opera house, Mr. Finley, manager.

Arlington, Kan.—John Busch is moving the Gem theater across the street to his new location.

Eldorado, Kan.—Flippin & Hill, who have leased the McGinnis theater, opened same to the public October 2.

PACIFIC COAST NOTES.

"The Lust of the Ages" a Winner.

San Francisco, Cal.—"The Lust of Ages," shown recently at the Tivoli, has broken all recent records for attendance at this house and the S. R. O. sign was frequently displayed. The Turner & Dahnken circuit has purchased the rights to this production in this territory.

Big Anniversary Show Planned.

Oakland, Cal.—Wm. H. Jobelmann, publiciity "shooter" for the Turner & Dahnken circuit, who has charge of the plans for the first anniversary show of the T. & D. theater, one of the largest houses in America, is making splendid progress on these and something out of the ordinary is promised. The opening event was marked by the personal appearance of several of the Paramount stars, including Sessue Hayakawa, Myrtle Stedman, Anita King and Tsuri Aoki, and Mr. Jobelman hopes to have for the anniversary such luminaries as Mary Pickford, Douglas Fairbanks and Charlie Chaplin. Joby, as commonly known, has served notices on these that they are subject to the selective draft and that there are no exemptions.

Strand Theater Books Triangle.

San Francisco, Cal.—The Strand theater, under the management of Sid Grauman, has booked Triangle service and will feature these productions in a strong publicity campaign.

San Francisco Briefs.

C. L. Langley, former treasurer of the Turner & Dahnken circuit, has returned from a trip to Eastern points.

A. George Smith, general manager of the African Film Trust, was a recent visitor.

Fred Dahnken, president of the Turner & Dahnken circuit, plans to make a visit to Los Angeles shortly on business connected with the firm and in regard to certain affiliations with the First National Exhibitors' Circuit, Inc.

C. E. Ward, of the Signal Film Corporation, Los Angeles, was here a short time ago.

Fred Wescher, formerly booker at the Fox exchange, is now with the Metro Pictures Corporation.

The Poppy theater on Sixteenth street has been remodeled and opened by Louis Levin. The projection equipment was supplied by Walter Preddey.

Mike Athens, an exhibitor of Visalia, Cal., was here recently to arrange bookings.

Moving Pictures in World's Busiest Passenger Terminal.

San Francisco, Cal.—A moving picture machine has been installed in the Ferry building, San Francisco, and more people probably see the pictures that are projected here daily than is the case anywhere else in the world. While most of these are of an advertising character, they are so clever that they are watched with the keenest interest, and illustrate the decided advantage of moving pictures over stereopticon views as an advertising medium.

While it is not generally realized, it is nevertheless a fact that the Ferry building, owned by the State of California, is now the busiest passenger terminal in the world. Before the war this honor was shared by a European city, but now San Francisco is in the lead. Government statistics show that about 45,000,000 persons a year pass through this building, or about 125,000 a day, most of these being commuters from the east bay suburbs of Oakland, Alameda and Berkeley, which are a part of San Francisco except in name only. Fifty thousand persons come from these districts daily through the Ferry building, in addition to the travelers from points further away, making a never-ending stream of humanity.

The moving picture installation is above the great gates that lead to the ferry boats, and is in full view of all who enter the big waiting room. The equipment consists of a No. 3 motor driven Atlas projector, using a 20-ampere incandescent lamp, and the throw to the screen is about nine feet, producing a clear picture five by six and a half feet in size. The machine is operated twelve hours a day.

The advertising privilege is controlled by the Pacific Automatic Advertising Co., Inc., Hearst building, of which W. T. Crosthwaite is the head. A number of East Bay exhibitors are making use of this advertising medium by showing short film cuts from coming attractions, and by using moving pictures in which their houses appear.

This is probably the beginning of an immense business of the future.

Picture Show in the Ferry Passenger Terminal, San Francisco.

Pacific Coast Theaters Do Not Expect Rise

Exchange Men and Exhibitors Will Hold Joint Meeting to Talk Matter Over—That Prices for Seats May Not Go Up Is the Local Feeling.

By T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—Since the meeting recently held by local theater owners and film exchange interests to discuss the pending war tax on amusements copies of the law have been received and some of the ideas advanced at the first meeting have been rejected. For instance, the use of stamps, which was discussed, has been removed from further consideration, since the act specifies that nothing like these will be used. An open meeting for exhibitors and film exchange men will be held shortly at the Palace hotel, at which the matter will be gone into at full length.

The general impression among the leading exhibitors of the city is that prices will not be raised, but that patrons will be asked to pay the war tax as a separate proposition. This will necessitate the making of penny change at the box office and may cause some confusion, but exhibitors declare that it is the only satisfactory way to handle the problem. For them to absorb the tax would be to more than wipe out their profits, in many instances. A few exhibitors now charging 10 and 15 cents are understood to be contemplating reducing their admission prices to 9 and 13 cents respectively, and thus absorbing the tax, but film exchange interests are also giving this matter their attention and will probably refuse to furnish service to those cutting prices in this manner. The owners of some large downtown houses using film service on which distributors have set a minimum admission price intimate that in the case any of the suburban theaters seek to absorb the tax they will take the matter up direct with the home offices and will demand a reduction in rental that will enable all to care for the tax themselves.

Film Exchange Men Meet.

San Francisco, Cal.—At the invitation of Herman Wobber, Western district manager for the Paramount, the film exchange managers of the city met at luncheon on October 18th at the Techau tavern. The gathering was called to enable all the members of the trade to get acquainted with the new managers at several exchanges and to pave a way for future meetings of a business nature, should they be found necessary in connection with the new tax problems.

Nat A. Magner Leaves for the Orient.

San Francisco, Cal.—Nat A. Magner, who has been an important factor in local film-distributing circles for several years, both as a buyer of state-right productions and an exporter of general lines, sailed for Japan on October 13, on the Shinyo Maru. He has with him copies of all of the great Selig productions, such as the "Spoilers," the "Ne'er-do-Well," the "Garden of Allah," and several that have not yet been shown in the West. He plans to sell the rights to these in the Far East and will visit Japan, China, the Philippines, India, the Netherland East Indies and Australia. He has met many of the film men in this field and has accumullated much information regarding the moving picture business in different countries that will be of value to him. Mr. Selig was to have been on hand to see him off, but was unable to come. He is expected here, however, at an early date.

Visitor From Cairo, Egypt.

San Francisco, Cal.—Maurice J. Mosseri, a moving picture man of Cairo, Egypt, was a recent visitor here, looking for films to be used in that country. He states that American-made films are being used quite extensively in Egypt, but that these are largely productions made five or six years ago. He was greatly surprised to note the advance that had been made in American films since that time, particularly in stage work and in printing and toning. He came from Europe by way of the Orient and plans to remain here for several weeks.

Jewel Theater to Open Soon.

San Francisco, Cal.—The Jewel theater, adjoining the Rialto on Market street, near Seventh, will be opened shortly, with "The Manxman" as the initial attraction. Christie Comedies have also been booked for presentation at this house, which is to be featured as the home of Christie Comedies in San Francisco. The theater is a very handsome one, with a seating capacity of about 1,200, and has a gallery reached by a beautiful marble stairway. A Wurlitzer organ will furnish music.

Goldwyn Exchange News Notes.

San Francisco, Cal.—Harry Leonhardt, Western district manager for the Goldwyn Distributing Corporation, was in town this week but made a short stay only, being on his way to Portland and Seattle.

Ben Fish, traveling representative, arrived here recently to make a stay of indefinite length and is busy getting acquainted with the leading exhibitors in this territory. He has been connected with the Goldwyn organization since its formation and is thoroughly acquainted with its ideals and policies.

Select Bookings Big.

San Francisco, Cal.—The Select Pictures Corporation has booked its service for presentation at the new California theater of this city and has been very successful in placing it in the large cities throughout the territory. Local manager X. K. Stout recently returned from a trip to Sacramento, Oroville, and other Sacramento Valley points. District manager Ben S. Cohen recently completed a trip through the entire territory.

Business Agent Resigns.

San Francisco, Cal.—L. G. Dolliver, for years business agent for the local moving picture operators' union, has resigned to take up other work and a new manager will be named at once. The choice lies between Herman Lubfin, operator at the Orpheum theater, and Anthony Noriega, an official of the organization.

Old House Goes to Ten Cents.

San Francisco, Cal.—The Majo Biograph, one of the pioneer moving picture houses on Market street, which has always been conducted as a 5-cent house, will charge an admission price of 10 cents in the future. The war tax on films and higher operating expenses are responsible for the change.

Exhibitors Too Willing to Follow Vaudeville

Portland, Oregon, Picture Men Have to Raise Wages Because Variety Theaters Do—Musicians Will Probably Get an Increase.

By Abraham Nelson, Majestic Theater Bldg., Portland, Ore.

PORTLAND, ORE.—To an outsider looking at the theatrical situation in Portland, it looks as if the vaudeville men have everything their own way, notwithstanding the fact that the exhibitors are ten times stronger in numbers than the vaudeville managers. The latest indication of vaudeville superiority here was when the musicians demanded another increase in wages a few weeks ago and the vaudeville men were favorable to it and the picture men, although dead against it, are falling in line in the usual way.

Motion picture exhibitors contend that the wage demands by the musicians at this time are absolutely unreasonable in the face of other raises and demands that have heretofore been made. The exhibitors conceded that operators were entitled to a wage raise and granted it without a murmur. The operators are now getting $30 a week. At the time the operators made their demands, the musicians and stage hands joined them through the federation and the demands for wage increases were made jointly. A session was held by the manager's association, composed of vaudeville managers and exhibitors, to discuss the issues, and the wrangle-fest continued until the early morning hours. The result seemed most unsatisfactory to the exhibitors for, although they deny that they are going to pay the new scale to musicians, reports are rampant that some of them are already paying it just the same.

The reason, they say, is that the exhibitors and the vaudeville men do not stand together and the vaudeville men seem to have the edge on the situation.

Competition in Screen Benefits.

Portland, Ore.—The Motion Picture Exhibitors' League of Oregon was recently compelled to deny the request of a committee of very prominent business men who desired to advertise a benefit performance in the new municipal auditorium by use of the Portland screens and stages. The committee of business men were somewhat dismayed at the stand of the picture men on the issue, and some of them even hinted that the act of the League in denying their request was hardly patriotic. The League thereafter advised the business men that they were giving their screens to the Government, and that to permit the local benefit bodies to come in, too, would destroy to a certain extent, the effectiveness of the Government's slides. The League is called upon to settle many delicate questions of this kind.

Jensen & Von Herberg Get "Round-Up."

Portland, Ore.—The latest reports are that Jesse G. Sill, who had the photoplay rights to the 1917 Pendleton Roundup, has disposed of his negative to the Jensen & Von Herberg interests, as are represented by Fred Quimby and the Exhibitors' Film exchange of Seattle. Mr. Quimby is now in New York arranging the advertising of the production.

The Pendleton Roundup was photographed this year by Mr. Sill, W. A. Van Scoy and H. H. Brownell, all veteran Roundup photographers.

H. Hunter Paramount Road Man.

Portland, Ore.—Harry Hunter, well known in the Portland territory through his affiliation with Mutual a year or two ago, has been employed as traveling representative for Paramount out of Portland. The big exchange now has two men on the road and employs seventeen persons altogether.

Mr. Hunter comes recently from San Francisco, where he conducted the Pacific Film exchange. He was sent to Portland by the San Francisco Paramount office and has been familiarizing himself with the office details before going on the road. His first trip will be south to Ashland.

Jack Lannon Holds Trade Showing.

Portland, Ore.—Jack Lannon, Greater Features Company, Seattle, recently held a successful trade showing at the Majestic theater when he exhibited "The Mormon Maid" and other state rights pictures to a large gathering of Portland and Oregon exhibitors. "The Mormon Maid" was booked at the Majestic by Manager J. J. Parker for a week's run.

Jack Lannon.

When interviewed by the World representative, Mr. Lannon said he was stepping out after the really big state rights pictures and that he believed there was a great future in this branch of the moving picture industry. The Christie Comedies are his latest acquisition and "The Conquest of Canaan," "The Witching Hour," "Babbling Tongues" and a new version of Dante's "Inferno" are among his features.

W. A. Van Scoy Joins Bruce.

Portland, Ore.—W. A. Van Scoy, known in the Pacific Northwest as the Pathe cameraman, recently joined Robert C. Bruce, scenic director of the Educational Films Corporation, in a picture-taking trip through the Rainier National Park in Washington. The men traveled around the base of the mountain and 5,000 feet of negative was exposed.

Charles Pumphrey Goes to War.

Portland, Ore.—Charles Pumphrey, who recently disposed of his interest in the Service Film Company to W. A. Stone, has joined the Quartermaster's Corps of the army as a commissioned officer and has been assigned to Battle Creek, Mich. Mr. Stone is now chief of the works down at the Service Film Company and reports considerable new business since he has taken hold. The new municipal auditorium, seating over 5,000 people, has been equipped by him with new machines, and several sales made out in the country.

New Show for Kelso.

Kelso, Wash.—C. G. Vaugh has opened a new theater here, seating 350. The show house had not been named at the time of this writing. Mr. Vaugh is going to have his audiences select the name. The new house opens with "Snow White," to be followed by "Freckles."

Another Exhibitor Drafted.

Cathlamet, Wash.—Walter Gisselberg, owner of the Lobby theater, here has been drafted and has joined the colors at American Lake. The Lobby is being kept open, however, and is being run by E. Boylan.

Exhibitor Becomes Road Man.

Portland, Ore.—H. O. Strom, well known as an exhibitor in this territory, has been employed as road man for Pathe, to travel out of Portland. Mr. Strom formerly conducted theaters at St. Helens and Houlton, Oregon, the house at St. Helens being recently destroyed by fire.

Another New Theater in Sight.

Hood River, Ore.—It is reported that Art Kolstadt is about to build a new show house here. He now operates the Electric and the Gem, the only theaters in the town. He contemplates closing both of these theaters when his new building is finished.

Exhibitors Take Tax Situation Resignedly.

Portland, Ore.—Here there seems to be no great agitation on the war-tax question nor much open dissatisfaction about the 15 cents per reel per day tax imposed by the manufacturers on the exhibitors. The exhibitors seem to be taking their medicine resignedly. A meeting of the Exhibitors' League is to be held soon, when it is expected that considerable dissatisfaction will be expressed as to the manufacturers' latest move. The collector of revenue in Portland has been kept busy answering questions about the workings of the new tax on theater admissions.

De Luxe Reports Nice Business.

Portland, Ore.—Louis Rosenberg, of the De Luxe Feature Film Company, was a recent visitor in Portland, returning from a trip through the Eastern part of the territory, where he reports good business. De Luxe now has "The Whip," "Intolerance," "The Garden of Allah," "The Cold Deck" and "Redemption," in this territory.

Plans for Big Studio Plant at Spokane

Washington Motion Picture Corporation Getting Ready for Work—Minnehaha Park Buildings Are Remodeled for Use in Picture Making.

By S. Clark Patchin, E 1811 11th Ave., Spokane, Wash.

SPOKANE, WASH.—The work of building a large open-air stage and remodeling the Minnehaha park buildings, to provide indoor stages, dressing rooms and administration buildings for the making of motion pictures, will be started at once by the Washington Motion Picture corporation of this city, of which Allwyn Meisenheimer is president, with Thomas S. Griffith, James S. Ramage, Henri Crommelin and Judge W. W. Zent as stockholders.

The present Minnehaha park buildings, which have been leased by the company, will be remodeled and used as a part of the picture plant. "The largest building of the group will be used as the administration building, and in the basement will be installed a heating plant which will provide heat for the entire institution," states President Allen Meisenheimer of the corporation. "Under the direction of General Manager C. J. Ward, who is in charge of the practical details of the enterprise, the first floor of this building will be used for the company's offices and the wardrobe department. The top floor will have twelve dressing rooms for the use of the principal performers.

"The center building of the group will be utilized as the work shop. In the basement will be the cafeteria, and the pavilion proper will be used as a property room and cabinet shop.

"On the north side and adjoining this pavilion will be a new structure, 60 by 100 feet. This building will contain the scenic artists' room, and the balance will be used for an indoor stage which will be devoted to interior scenes and used during bad weather.

"The administration building and present pavilion will be connected with an overhead bridge from the dressings rooms to the interior stage.

"The new structure will have a 32-

oot ceiling and will be equipped with a Cooper-Hewitt lighting system.

"In front of the large pavilion will be n open-air stage built for outdoor work. A garage will be built for the use of he company's cars, and a weather shed will be constructed nearby as a tem-porary shelter for the cars of performers nd other employes."

"Under plans recently completed we will turn out a 1,000-foot Inland Empire weekly, scenic and special news service," tated Manager Ward.

Irascible Exhibitor Loses License.

Bozeman, Mont.—"To hell with the gov-rnment. They can't interfere with my ictures," is the statement attributed to J. H. Ruerup, manager of the Gem mov-ng picture house of Bozeman, and for which the city council revoked the license of the Gem at a special meeting called for the purpose.

The council acted on the strength of an affidavit of W. A. Connolly, a Liberty oan committeeman, appointed to arrange with the show man for "four minute men" to advertise the Liberty Loan in he theaters by speaking between reels nstead of after the shows and as the crowd was leaving. It was when Con-nolly explained that show houses here and elsewhere were acceding to the gov-rnment's request for such speeches that Ruerup consigned the government to hell, according to the affidavit.

At a meeting of the Liberty Loan teams ate in the evening a committee was ap-pointed to request the council to take mmediate action.

Mrs. J. H. Ruerup appeared before the council and pleaded for leniency on the ground that her husband has an uncon-rollable temper which had been aug-mented by a quarrel with an employe and he knowledge that the government was about to tax the gross receipts of mov-ng picture shows 10 per cent. She ad-mitted that she heard Ruerup make the disloyal statement and said she did not blame Connolly or the citizens for taking offense, but stated that her husband would be glad to make a public apology. The council voted unanimously to revoke the license without discussion.

Manager L. A. Tood Visits.

Spokane, Wash.—L. A. Tood, formerly manager of the General Film Company exchange in Spokane, and now manager of the Seattle exchange, spent October 16-17 calling on the trade here. While the company closed its Spokane office more than a year ago Mr. Tood covers this field from Seattle. He went from here to Butte, Montana, where the company is going to open an office, and will again visit Spokane on his return trip to Seat-tle.

Spokane, Wash.—At the Lyric theater, Marguerite Clark is playing in a three-days' engagement of the Famous Play-ers' "Mice and Men" to large crowds of delighted audiences. A Keystone com-edy completes the bill.

New Paramount Exchange for Seattle.

Seattle, Wash.—The Seattle Paramount-Artcraft exchange will soon be housed in a beautiful new $30,000 dollar building, according to plans now being completed. The location of the building will be on upper Second avenue above Virginia street, a block from the exchange build-ing that has just been completed.

Big Order Comes from Bermudas.

Seattle, Wash.—The motion picture busi-ness is just coming into its own in the Bermudas, according to P. Metcalfe, man-ager of the G. A. Metcalfe store in Seattle, who has just received a $4,000 order for advertising specialties from Perazzo & Co., owners of a string of motion pic-ture shows in the islands. A representa-tive of the firm on a recent trip to Seattle told Dr. Metcalfe that the natives would squat all day on the ground and watch the pictures, paying an extra admission fee each time the show recommenced.

Seattle's Ship Builaers Patronize Shows

Theaters, Especially Those Near the Wat er Front, Are Doing a Fine Business—Timeliness Is the Popular Note with Modern Workmen.

By S. J. Anderson, East Seattle, Wash.

SEATTLE, WASH.—Seattle's recently de-veloped ship-building industry, which is giving employment to thousands of men, is stimulating all kinds of business in the city; and the motion picture the-aters are coming in for an unusual share of the prosperity. The larger downtown houses, of course, benefit by the general improvement in conditions, but the houses which feel the most direct influence of the great influx of well paid wage earners are the smaller 5 and 10 cent houses in the lower downtown section nearer the water-front. In these theaters many of the ship-yard employees spend their noon hour. The locality is also a favorite loitering place for transient workmen; so the mo-tion picture theaters do a steady busi-ness.

One of these houses which has captured more than its share of this class of patronage is the High Class theater on lower Second avenue near Washington street. John Danz owns and supervises the management of this and the Colonial, an uptown house. Paul Shulz is the house manager at the High Class. The theater was opened four years ago, and never in its history has it had it more prosperous than the present. Realizing from the first the class of people upon whom he must draw for his patronage, Mr. Danz has con-sistently made his appeal to that class. His lobby display consists chiefly of the front pages of the daily newspapers and of pictures and cartoons from the illus-trated weeklies. Over the newspapers is posted the following notice:

After reading these papers come in and see the best show in the city.

And below is an invitation to smoke. It reads:

Smoking permitted. Air renewed every two minutes.

The pictures and cartoons are displayed in a frame in the center of the lobby, and over them an invitation to "look these pictures over then come inside and see the show." And this atmosphere of time-liness, which always attracts working men of the present day, is carried out in the pictures shown at the High Class. It is true that the timely pictures are often the most expensive, but Mr. Danz has found that it pays to get them anyway. He paid what seemed a very high price for a small five cent house for the French Official War Pictures for Labor Day, but it proved to be a profitable investment. He tries to have on every program some picture which treats of passing events.

In order to keep his house as modern and up-to-the-minute as his shows, Mr. Danz is constantly making improvements. Just now he is installing a new system of indirect lighting.

Theatrical Business Offered for Sale.

Montessano, Wash.—Herman Fowler is offering for sale his four theaters, one in Montessano, one in Elma, one in Mc-Cleary, and one in Malone, as well as his bill-posting plant and over 150 bulletin boards scattered through the Grays Har-bor country. Mr. and Mrs. Fowler had been conducting the combined enterprises before Mr. Fowler enlisted several weeks ago leaving all of the responsibility in Mrs. Fowler's hands. She fell ill, how-ever, and since she is unable to continue the work the entire business will be sold.

Mrs. G. A. Hunt Visits Seattle.

Seattle, Wash.—Mrs. G. A. Hunt, who, with Mr. Hunt, operates the Page and Star theaters, of Medford, Ore., and the Vining and Lyric theaters, of Ashland, came film shopping to Seattle this week. Mrs. Hunt reports that business with them has been better than usual of late, some of their best drawing cards having been Mary Pickford's "Romance of the Red-woods" and Bushman and Bayne in "Their Compact" at the Page, and a second run of Douglas Fairbanks' "Double Trouble" at the Star.

Mr. Hart has been appointed to serve on the central committee of the Liberty Loan for southern Oregon, and this patriotic service is keeping him so busy that Mrs. Page is having to do more than her usual share in keeping the picture business going.

F. C. Quimby Will Manage Exhibitors' Circuit Films.

Seattle, Wash.—The Exhibitors' Film Exchange, Inc., under the management of Fred C. Quimby, one of the best known film men in the West, has opened new offices at 1200 Fourth avenue, Seattle. It will handle all pictures released through the First National Exhibitors' Circuit, of which it is a franchise member, throughout Washington, Oregon, Montana, Northern Idaho and Alaska. It will also buy the higher grade state right features. "On Trial" is its first feature. Bud Fisher's new Mutt and Jeff cartoon comedies to be re-leased about November 1 in two reels or more and the Chaplin comedy specials now in the making are distributed through this new exchange. The aim of the cir-cuit is to eliminate the middleman by selling the film direct from the producer to the exhibitor—at a lower cost of film and a higher class of production. Mr. Quimby, while one of the youngest film men in this territory, is one of the oldest in point of service, having recently re-signed the post of Pathe Northwest di-vision manager. He is enthusiastically back of this new venture and believe that it will prove the solution of the exhibitor's many problems. He will co-operate with the exhibitor in puting over these features in every way possible.

F. C. Quimby.

Exchange Notes from Seattle.

Seattle, Wash.—W. H. Fullwood, special representative of Mammoth Features, Inc., of Salt Lake City, spent this week in Seattle. Mr. Fullwood is putting on the Willard Mack photoplay, "Who's Your Neighbor," in all the larger cities of the coast.

J. W. Rankin, of the Goldwyn editorial department, was in Seattle for a few days this week.

W. C. Gowen, formerly with the H. A. Johnson supply house, has been employed as salesman by Charles A. Bryant, Seattle Triangle manager.

Army Camp Takes Many Picture Machines.

Seattle, Wash.—About forty-five motion picture machines are being supplied the army cantonment at American Lake, Wash., by the Theater Supply Company, of Seattle. Some of these machines go to private shows, but the majority of them are to be installed in the Y. M. C. A. halls, which are near each company bar-racks.

Maryland Exhibitors Ever Ready to Help

Patriotism Is a Sure-Fire Appeal to Local Moving Picture Men—Several War Benefit Performances of Recent Dates.

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Maryland.

BALTIMORE, MD.—When it comes to patriotism one surely must hand it to the staunch old Maryland exhibitors, for no matter in what form it comes up, whether to buy tobacco, to help the Liberty Loan cause or entertain the soldiers, they are always on the job. Some of their most recent activities follow.

One of the first to be mentioned was the benefit given in the afternoon and evening of Sunday, October 21, by Joseph Brodie, at his Brodie theater, 1118-22 Light street. Several film exchanges furnished the films for the occasion and Brother Brodie obtained a permit to open his theater. Five hundred dollars was obtained to be used to buy comfort kits for the drafted men of the 22d, 23d and 24th Wards now at Camp Meade.

On the same day Harry Cook, manager of the Aurora theater, 7 East North avenue, very courteously loaned this playhouse to the Ladies' Reserve Home Guard for two performances for the benefit of the American Red Cross relief work and the Tobacco Fund.

Charles Pearce, manager of the Lord Baltimore theater courteously allowed twenty soldierettes of the Ladies' Reserve Home Guard, after an appeal by Seargt. Darwyn Gallup, to make a collection from his audience on Wednesday night, October 17, and $16.61 was obtained for the Tobacco Fund.

Then William E. Stumpf, proprietor of the Good Time theater, 1401 North Milton avenue, not only placed a collection box in the lobby of his house for the Tobacco Fund, but called attention to the fact on his screen by a slide.

Brother Charles S. Anderson, manager of the Grand theater, in Highlandtown, loaned his house for the monster Liberty Loan rally on Sunday night, October 21. Why 2,000 people crowded their way into the house and were entertained by a splendid program, then speakers like former Governor P. L. Goldsborough made stirring addresses; the St. Mary's Industrial School band was there; also 25 U. S. naval militiamen, and the event closed by $52,000 being subscribed to the Liberty Loan

On Friday night, October 19, through the courtesy of that progressive and live wire manager, W. G. Pond, of the Arcade theater, Salisbury, Md., a monster meeting in the interest of the Liberty Loan was held at this house by the committee in charge of the sale of the bonds. Prominent speakers enthused the crowd assembled to such an extent that $312,000 was subscribed to the cause!

Business Notes from Baltimore.

Baltimore, Md.—M. J. Sullivan, personal representative of the Mutual home offices in Chicago, visited Baltimore on Tuesday, October 23. Mr. Sullivan is making a tour of all the Eastern exchanges maintained by the Mutual, and while at their office in this city stated that he was very pleased with the outlook for Mutual here.

Of special interest to Baltimoreans were the pictures shown by Manager Depkin at the Parkway last week of the activities of the "Rainbow Division" men at Camp Mills, Mineola, L. I. These pictures show the Maryland Trench Mortar Battery. This attraction, coupled with Clara Kimball Young in "Magda" proved a drawing card.

On Tuesday evening, October 23, motion pictures showing the arrest of the suffragettes and the rioting before the White House recently and the new armed U. S. tanks climbing over barbed wire entanglements were exhibited in the lobby of the Central Y. M. C. A.

On Monday night, November 5, Burton Holmes will begin his annual series of travelogues at Albaugh's theater in this city.

With the Out-of-Town Boys.

Petersburg, Va.—It is now announced that a new theater and office building will be built in this city by the Century Amusement Company, of which Walter Sachs is the president. It will be two stories and measure about 50 by 136 feet, with the offices located on the second floor. The contract has been given to J. W. Atkinson & Co., of Richmond.

Manchester, Md.—The Lippy Brothers, of this city, who own the Lippy Bros. theater here, visited Baltimore last Tuesday. They glided down film row while there.

Newport News, Va.—Mr. Reed, of this city, who at one time managed the Strand theater in Norfolk, Va., went to Baltimore last week in search of furniture. The furniture he wished to obtain consisted of theater chairs and other accessories for a new house which it is understood he will soon open here. While in Baltimore he was greeted by friends along film row.

York, Pa.—Through the courtesy of the management of the Opera House, in this city, a mass meeting was held in this theater on Sunday, October 21, for patriotic purposes, and two wounded Canadian officers stirred the assembled throng to enthusiasm. The gathering was for the benefit of the Red Cross.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compete with the standard of the MOVING PICTURE WORLD? There's a reason.

STRAY ATLANTA NOTES.

By A. M. Beatty.

Notes of Interest to the Trade.

Atlanta, Ga.—In the Artcraft picture, "The Woman God Forgot," Geraldine Farrar, noted prima dona and Atlanta favorite, is appearing at the Forsyth theater all this week playing to capacity.

Atlanta's film row was pleasantly surprised Saturday, October 20, by the unexpected arrival of S. A. Lynch, president of the Triangle Film Distributing Co., who is making a business trip to this city. From a modest start but a few years ago as an exhibitor of motion pictures, Mr. Lynch has rapidly risen until today he stands in the forefront of the profession, and is numbered among the few who direct the movements in this class of amusement.

Mr. Charles Kessmick is making a business trip this week through the Carolinas in the interest of his company, the Mutual Film.

At the Lyric theater the official British Government pictures of the "Retreat of the Germans at the Battle of Arras" are being shown.

Manager George Hickman has arranged so that the pictures which are purely an extra attraction with the usual vaudeville program are shown at the close of the matinee performances.

Y. E. Freeman, former manager of the Southern Paramount Film Co. in Atlanta, but now general manager of the Triangle, was an Atlanta visitor this week. No exchangeman, perhaps, ever left Atlanta with more genuine good friends than Mr. Freeman, and they are this week making him know it.

MORE MARITIME NEWS.

By Alice Fairweather.

Business Notes from Maritime Province

News comes from the Sydneys of the opening of the autumn business with every prospect of good success. In Sydney, Glace Bay, Sydney Mines and New Waterford there is no decrease of attendance at the houses, though at Sydney Mines, owing to certain trade conditions two of the theaters are closed just at present.

J. Lieberman has just returned from a trip over the territory and reports that the Fox Service is being used in all these towns and that the Fox special, "Her Heart and Soul," has been booked solid through Cape Breton as well as the Fox comedies.

At Port Morien, G. E. McGuire closed contracts for Fox specials with Mr. Liebermann. Mr. McGuire gets his power by gas. He runs his own machine though handicapped by the loss of one hand. He does a pretty good business.

At Truro, the Strand theater is doing well. It has one Fox Day, showing a feature and a two-reel comedy. K. Keltie is recovering, and if all goes well, expects to be in Truro to look after his theater the first of November.

At Fredericton, the Gem opened its second week with the Fox "Tale of Two Cities," and followed it with "The Darling of Paris," doing very well with both. C. H. Stowe, manager, is using the Fox service.

At Woodstock, the manager, H. W. Lee, also shows Fox pictures at the Bijou theater; both these theaters are controlled by F. G. Spencer of St. John.

The Broadway theater at St. George, which has been leased to F. H. Trifts of the Gem theater, St. John, is now to be taken over (as the lease has run out) by Mr. O'Neil, who will run the house himself, using Fox service and specials.

I. Soskins, of Toronto, Ont., general manager of the Famous Players and Monarch Film Company, has been visiting in St. John.

R. D. McAdam, of the Casino, Halifax, and L. R. Acker, of Halifax, were in New York; also Allen Christie, of the Independent theater and Film Supply Company of St. John, and George Perkins, general manager from Montreal.

R. D. McKay, who has been office manager at St. John, will go out on the road, making his first trip this week, covering the Maritime Provinces.

W. H. Golding has returned from New York after an interesting trip.

F. G. Spencer is back from Boston.

G. A. Margetts, who has been in the hospital with an attack of typhoid fever, is able to return home.

STRAY TORONTO NOTES.

By W. M. Gladdish.

Toronto, Ont.—Four thousand people crowded into Massey Hall, Toronto, on Monday night, October 22, for the Canadian premiere of "Civilization," controlled in Canada by Griffin Pictures. The first run was for two weeks.

Toronto, Ont.—In a recent issue of Moving Picture World, the announcement was made that W. H. Mitchell had been appointed manager of the Winnipeg branch of the Specialty Film Import, Ltd., Pathe distributors in Canada. This was an error, due to a misunderstanding. It was the Vancouver branch which has had a change in management, owing to the enlistment of Charles Barnard in the Royal Flying Corps. With respect to the Winnipeg angle of the item, the name of Mitchell was confused with that of Miller, who has been, and will continue to be, the Winnipeg manager of the company, according to official information. Mr. N. W. Davidson is the new manager of the Vancouver office.

Stories of the Films

General Film Company, Inc.

FALCON FEATURES.

BRAND'S DAUGHTER (Four Parts).—The ast: Roger Brand (Daniel Gilfether); Alethea rand (Julian Beaubian); Annette (Gloria ayton); Spencer Rutherford (R. Henry Grey); aula Lavergne (Kathleen Kirkham); Baron orvinsk (Melvin Mayo); Anton Hierdoff (Rob- rt Weycross). Story by H. S. Stabler. Di- ected by H. Harvey.

Alethea, daughter of Roger Brand, million- ire banker, is in love with with Spencer Ruth- rford, the bank's cashier, but her father in- ists that Spencer acquire a fortune equal to lethea's own before they marry. Brand has een reading of the fortunes made over night in unitions speculations, when Baron Norvinsk nd his supposed sister, Paula, come to the bank o open an account. It is understood the Baron epresents the Russian Government. Here is rand's opportunity. He invites the Baron nd his sister to Alethea's party. The Baron emands a half million credit, and after a perficial investigation the banker agrees. On he night of the party Alethea's French maid eveals the fact that the Baron and his "sister" re imposters, but the discovery is too late to op payment of the credit. Under pretext of opement Alethea lures the Baron into the safe posit vaults. Spencer is called away and a etective, to keep the Baron from escaping, oses the vault on them. When Spencer re- rns with Brand he finds the door locked. He anages to open the door in time to save lethea. By restoring the half million Spencer laims that he has earned the amount of lethea's fortune, and Brand agrees. The oung couple intercede for the Baron's free- om, but the Russian agent prevents this; hereupon Paula, urged by the Baron to save im from Siberia, ends her lover's life.

ESSANAY.

BY THE SEA (With Charles Chaplin).— harlie wanders down to the seashore. There some wind blowing, so he anchors his hat to is head with a young cable. He meets a edestrian whose hat is similarly attached. The o bump, their hats fly off and they scramble r them. When the hats finally are recovered ch has the wrong one. This causes embarrass- ent when the cables go taut as the men sepa- te. Anger takes the place of embarrassment nd they battle all over the beach.

After they have fought themselves weary ey shake hands and decide to have a drink. ey get ice cream cones and each insists the her have the honor of paying for them. This unsatisfactory to the drug clerk and another w starts. They smear each other with ice eam and bespatter a six foot dandy, which rcipitates still more trouble.

While the battle is in progress Chaplin leaves s new found pal in the lurch and slips off to rt with the sweetheart of the dandy. His rfidy is discovered, however, with amusing sult.

SPARKLE COMEDY.

PALS (Billy Ruge and Kate Price).—Mrs. unt takes in washing to provide a living for rself and daughter and a lazy husband who votes himself to the beer can. Finally Kate rows Bill out of the house and he joins a rcus, driving a trick ostrich. The circus es broke and Bill takes the ostrich in pay- en for his salary. Meantime Kate falls heir a fortune. She and her daughter arrive at hotel just as Bill is trying to register for mself and ostrich. They are thrown out and nd at Kate's feet, but she doesn't recognize m.

Kate's trunk is dropped and, the lid bursting en, Bill smuggles in the ostrich. Bill's room oves to be opposite Kate's, and during her sence Bill goes to release the ostrich and is ught. Kate chases him over roofs, finally wn a flag pole which brings Bill upon a hydro- ane, Kate close at his heels. Bill catches old of the rope to the plane and up he goes. ate secures a motorcycle and a race ensues. ate goes headlong over an embankment, is rown into a passing auto and rushed back to e hotel. Just as she is seated in her room ill comes crashing through the skylight. Kate takes another shot at him and he dives out the window onto the back of the ostrich and rides away, saying, "Back to the circus for mine."

JAXON COMEDY.

HOW IT HAPPENED.—Pokes is a sport when his wife is not around—when she is, he is meekness itself. A game is going on at the club and Pokes is phoned for, but his wife gets the message and Pokes is sent to bed.

Jabs, the policeman, is a sweetheart of Jen- nie, the maid, and calls for his daily refresh- ments. Meanwhile Mrs. Pokes has gone out and Pokes wanders into the kitchen. He sees Jabs' coat and hat and hastily donning them escapes to the club. Getting back is more difficult, however, but after exciting experi- ences with several cops and a burglar, Pokes manages to get home, only to be confronted by Mrs. Pokes. The bold story he tells fails to convince his irate wife, who proceeds to mas- sage him with a wooden lower extremity.

Pokes is now studying the game of "Old Maid" and trying to learn to tell the truth and once more make friends with his wife.

WILD INJUNS (One Reel).—Mrs. Gotrox, an enthusiast over the civilization of the Indian, has contributed liberally toward their educa- tion, and after the graduating exercises at the agency the commissioner decides to send two chiefs, "Rolling Thunder" and "Tossing Bull," to thank her in person. Mrs. Gotrox plans a novel reception for them. All the decorations are to be Indian and the guests are to wear Indian costumes.

Pokes and Jabs are seated on a freight car enjoying their scant morning repast when the Indians arrive and ask to be directed to the Gotrox mansion. Pokes and Jabs, mistaking their action for threats, take to their heels, followed by the two Indians. Finally they find two coupling pins and when the Indians come up they quickly overpower them.

Finding the introductions to Mrs. Gotrox they decide to become Indians, at least long enough to satisfy the cravings of the inner man. The reception is in full blast when Pokes and Jabs arrive. As a bit of realism Jabs proceeds to scalp the colored butler, Pokes, not to be out- done, drains the punch bowl and chases the guests and ends by scalping his hostess, expos- ing her bald head to the company. The two chiefs, hearing the women scream, rush in. A wild fight follows, and Pokes and Jabs flee, followed by the trusty arrows of the Indians.

KALEM.

THE MUNITIONS PLOT (An Episode of "A Daughter of Daring").—The cast: Helen (Helen Gibson); Belding (G. A. Williams); Steele (George Routh); Merkle (L. T. Whit- lock). Directed by James Davis.

Helen, at Fardale, receives advice from the agent at Harts Junction, where the munition trains are made up. One of the plotters "listens in" on the wire to obtain information. Merkle, a detective, places him under arrest. That evening the conspirators go to the Fardale station, make Helen a prisoner, and receive the secret advices regarding the munition train they intend to dynamite. It will pass Fardale at five o'clock the next morning.

Just before five o'clock Helen manages to break the bonds with which she is tied. In the distance she sees the two dynamiters board the freight just above Fardale. She climbs a tele- graph pole, gets into a carry-all, which runs on a wire between poles on each side of the road, swings across the tracks, and as the train passes beneath her she drops to a flat car. The plotters have already set their dynamite and lighted it, and Helen, by a bold dash, is just in time to heave the satchel of explosives off the train and save the supply of ammunition.

A RACE TO THE DRAWBRIDGE (An epi- sode of "A Daughter of Daring").—The cast: Helen (Helen Gibson); Johnson (George Routh); Brandon (G. A. Williams). Directed by James Davis.

Helen, the operator at Fardale, receives a message that the Centralia Bank has been robbed of treasury notes.

Brandon and his two companions arrive at Fardale, riding the rods. Brandon's arm is hurt so seriously that one of his pals go to summon a doctor. Helen tells him that there is no physician in Fardale, but that she can telegraph to Harts Junction for one. In pay- ment for the telegram the man gives her a ten- dollar bill, which Helen sees to be one of those stolen from the Centralia Bank. Helen wires her discovery to headquarters The superin- tendent sends the railroad detective to Fardale with the doctor.

Arrived at Fardale the detective, the doctor and Helen see Brandon's companion returning to the station. The detective poses as the doctor and accompanies the crook to the shack in the woods. There he is recognized by Brandon's other companion, and the two men overpower him. They take him out to put him out of the way. In answer to Helen's tele- gram detectives arrive from the city and trace the men to the shack. They see the two crooks making away with the captured detective, and follow them.

The detective is taken to Pine Ridge, across the river from Fardale, where he is tied to a handcar and started down an incline toward a bridge. The other detectives arrive in time to see him start on the perilous journey. While three of them capture the bank robbers the fourth rushes to a nearby station and telephones Helen of the detective's danger. Helen mounts her horse and rides to the drawbridge with a long coil of rope. She reaches the drawbridge only to see it opening and the handcar bearing down upon the open draw on the other side of the river. She clambers up the riding bridge, reaches the top, attaches her rope and lets herself down toward the river.

Swinging perilously in mid-air Helen dangles at the brink of the river as the handcar is about to plunge into the water. She reaches down, grabs the detective by the handcuffs on his wrist and swings him safely to earth. The bank robbers captured, the detective thanks Helen, who had won "the race to the draw- bridge."

Universal Film Mfg. Co.

BUTTERFLY.

JOHN ERMINE OF THE YELLOWSTONE (Five Parts—Nov. 5).—The cast: John Ermine (Francis Ford); Katherine (Mae Gaston); White Weasel (Burwell Hamrick); Fire Bear (John Darkcloud); Wolf Voice (Joe Flores); Crooked Bear (William Carroll); Lieut. Butler (Duke Worne); Searles (Marc Fenton); Mrs. Searles (Elsie Ford). Written by Frederic Remington and Louis Evan Shipman. Scenario by Maud Grange. Produced by Francis Ford.

White Weasel has been brought up as an In- dian by Fire Bear, chief of the Crows, hav- ing been captured as a baby. Grown to manhood, he is sent to Crooked Bear to learn the ways of the world. Each man is startled to find that the other is white. The old man convinces the boy that he is not an Indian, and gives him a white man's name, John Er- mine. John finds a photograph of Katherine Searles, daughter of the post commander, which was dropped by Lieutenant Butler, on his way to ask Crooked Bear for assurance that the Indians will keep the peace.

Word comes that the Sioux and Cheyennes are on the warpath, and a scout is sent to John Ermine to ask for help against them from the Crows. John sets out and reaches the post,

Addresses of Film Exchanges

In our list of film addresses appearing on pages 748, 749 and 750 in last week's issue the following group of exchanges was inadvertently overlooked. Readers will kindly add this to the otherwise com- plete list contained in the last issue:

SELECT PICTURES CORPORATION.

Releasing All Select Pictures.

Executive Offices 729 Seventh Avenue, New York City.

With Branch Offices as Follows:

Atlanta, Ga. ..... 61 Walton Street
Boston, Mass. ..... 89 Church Street
Buffalo, N. Y. ..... 86 Exchange Street
Chicago, Ill. ..... 220 South State Street
Cincinnati, O. ..... 302 Strand Theater Bldg.
Cleveland, O. ..... Columbia Building
Dallas, Tex. ..... 1919 Main Street
Denver, Colo. ..... 1511 Welton Street
Des Moines, Ia. ..... Garden Theater Building
Detroit, Mich. ..... 906-907 Peter Smith Bldg.
Kansas City, Mo. ..... 920 Main Street
Los Angeles, Cal. ..... 736 Olive Street
Minneapolis, Minn. ..... Film Exchange Bldg.
Philadelphia, Pa. ..... 1335 Vine Street
Pittsburgh, Pa. ..... 1201 Liberty Avenue
San Francisco, Cal. ..... 985 Market Street
Seattle, Wash. ..... 308 Virginia Street
St. Louis, Mo. ..... 3313 Olive Street
Washington, D. C. ..... 811 E Street, N. W.

just as it has been set on fire by the other Indians, who have stolen Katherine. John rescues her. Searle is grateful, and John becomes a scout. Butler is jealous. One day Butler sees the photograph which John is gazing at and demands that John return it to him. John refuses, and goes to Katherine to ask if the photograph belong to Butler. She tells him that Butler took it of his own accord, but asks John where he found it. John tells her and adds that he loves her. When he asks her to be his wife she shrinks from him, and he is upbraided at his camp by the girl's parents, when they learn that John has approached their daughter with the question of matrimony. John listens impassively, but when Searles mentions John's taking advantage of their gratitude, John tells them to cease, that the John Ermine they insult is dead; to beware lest they force White Weasel, the chosen son of Fire Bear, the chief, to avenge the memory of John Ermine. They realize what John's threat might mean to them.

Katherine has followed her parents and hears all. She is really in love with John. When they leave she enters, and is expressing her regret over her parents' attitude when Butler appears. Katherine hides in a closet and the two men begin to fight. Katherine through a slit in the door sees Butler fall dead. John sends Katherine to her home while he rides to the hut of Crooked Bear, whom he tells of the affair. They hurry to the Indian camp and prepare for an attack by the soldiers. However, an affray is prevented by Katherine, who tells her father that John killed Butler in self-defense, and that she saw the argument herself. She sends a note to John telling him that she has cleared him of the stigma of murder. Sometime later Katherine and John with Mr. and Mrs. Searles visit the camp of Fire Bear, where the son of John and Katherine amuse the squaws and braves by his antics.

L-KO.

DOUBLE DUKES (Two Parts—Nov. 7).—The cast: Nibbs De Hobo (Eddie Barry); Nobbs De Bum (Fat Randy); Sir Muchdoe (Bob McKenzie); His Daughter (Eva Novak); Her Sweetheart (Chester Ryckman). Directed by Dick Smith and Archie Mayo.

Sir Muchdoe is a golf enthusiast, and his daughter, Eva, is looked upon as a great catch. Sir Muchdoe receives a telegram telling him that Duke Mixture and Lord Salisbury are expected as his guests. He is delighted to hear it, but not so his daughter. She loves Chester, who sells the soft drinks at the golf course. Nibbs De Hobo and Nobbs De Bum see the message and they get an idea. They plunge into the locker room and steal a fine assortment of golfing togs. Then they present themselves to Sir Muchdoe as the distinguished noblemen.

Pa is delighted, and invites his guests to a game of golf, and their attempts at the sport are ludicrous. Chester makes things lively by substituting ancient eggs for the ball at the critical junctures. Eva is riding her horse Patsy to the links. The caddie who has been turned down by her father resolves to be revenged and gives booze to her horse. The animal runs away and the noblemen give chase. They take a short cut, and manage to decoy the horse into the stable by holding a peck of oats out in front of it.

Chester is suspicious of the noblemen. On the night of the party they have presented two statues to Sir Muchdoe, which are to be unveiled later in the evening. The statues stand in the conservatory. Chester hires two roughnecks to impersonate the statues, in order to discredit the lords, but his plan miscarries. Then he takes more desperate measures as he hears pa announcing the engagement of Eva to Duke Mixture. He and his pal dress up, and pretending to be the real lords, challenge the pretenders to a duel. The fray is a desperate affair, both principals being so scared that they can hardly stand up. In the middle of the ceremonies the real bearers of the titles arrive with credentials enough to establish their identity, and the bogus ones are kicked out, while Chester embraces Eva.

UNIVERSAL ANIMATED WEEKLY.

ISSUE NO. 95 (Oct. 24).

From Bomb Boat to Bond Booth.—Deadly U-C-5, captured by British, makes last port in Central Park after perilous voyage.—N. Y. City. Subtitles: The band of German musicians joyfully tootled in honor of their adopted country and its liberty. At its last resting place in Central Park.

Cutting Loose on Our Merchant Marine.—Another submarine-defying carrier is added to Uncle Sam's growing flock of ships.—Shooters' Island, N. Y. Subtitles: Miss Cordelia Bookwater, sponsor. "I christen you Stian."

Lone Star State's Practical Food Conservation.—Gives boys breed hogs to increase pork production and helps youthful stock raisers.—Houston, Texas. Subtitles: He's got his and is happy.

Four Thousand School Teachers Review Fighting Sea Stock.—Boys at Great Lakes Naval Training Station impress city's educators.—Chicago, Ill. Subtitle: Commander Moffett, Lieutenant Fischer and school officials.

British Indians Celebrate Famous Festival.—On beautiful Hampstead Grounds of Lord Levershulme Oriental pageant, "Hoolika," is held.—London, England. Subtitle: Their ancestral skill is fostered.

Col. Teddy Shakes Off 14 Pounds.—Intensive training at Jack Cooper's Health Camp shortens the ex-President's belt three holes.—Stamford, Conn. Subtitles: With his friend, "Jack" Mitchel, Mayor of New York. A five-mile hike against the field—"Come on Boys!" He finishes far in the lead. The Colonel and his trainer, Jack Cooper.

Boche Fire-Bombs Ravage Salonica.—Destructive raid of Austrian bombing planes causes frightful loss of life and property in British base.—Salonica, Greece. Subtitles: Over the ancient city on their mission of death and destruction. An infernal realization of frightfulness. The panic-stricken inhabitants saved what they could. Allied soldiers from many nations organized camps of refuge. The homeless and hungry were fed from the soldiers' rations. The new king of Greece and General Sarrail visit the ruined city.

U. S. Marines Quick to Prepare for the Front.—Training duplicates exact war conditions, turning out first-class fighting men in record time—Somewhere-in-America. Approved by U. S. Marine Corps Publicity Bureau.) Subtitles: This magnificent body of men has been in training less than three months. The big tent camp and a squad in its third week of soldiering. Heliograph signaling—"Send us more guns!" A quick answer—New American Army mule brings up a 4.7 field piece over the rough ground. The Marine Corps is famous for smooth, accurate shooting. Communicating trenches and bomb-proofs are built exactly as if for real battle service. The fearful web of the war spider, just as it is at the front.

Cartoons by Hy Mayer, world famous caricaturist.

UNIVERSAL SPECIAL FEATURE.

THE RED ACE (Episode No. 4—"The Undercurrent"—Two Parts—Nov. 5).—The cast: Virginia Dixon (Marie Walcamp); Constable Winthrop (Larry Peyton); Doctor Hirtzman (Harry Archer); Steel Heffern (Charles Brindley); Patrick Kelly (Bobby Mack); Pierre Fouchard (L. W. Wells); Dutch Kate (Miriam Shelby); Little Bear (Noble Johnson); Red Fawn (Yvette Mitchell). Written and Produced by Jacques Jaccard.

"This must be the mine!" exclaims Virginia, as she finds herself in a subterranean chamber. She makes an exploration of the cave, and then returns the way she came. Little Bear has seen Virginia go under the water, apparently shot from one of his bullets as he was firing at her pursuers, and after searching around for her, decides that she has been drowned. Winthrop, of the Royal North West Mounted Police, now joins him and is told of Virginia's fate. Winthrop prepares to dive for her, but Little Bear and Kelly, who came with Winthrop, persuade him that it is useless.

Stelle Heffren with two men, in the motorboat, is discussing Virginia's escape from them when Virginia again is seen on the lake shore. She is too exhausted to elude them and Heffern soon grabs her. Just then Winthrop, Little Bear and Kelly arrive on the scene and Heffern changes his tactics, explaining to them that he wanted to take Miss Dixon home. Steele and his men report to Fouchard and Virginia tells her friends of the discovery.

At the Inn, Fouchard instructs the men to get rid of Winthrop, and later they frame up a scheme to "get" him. When Winthrop returns to the Inn, "Dutch" Kate goes to his room, supposedly to warn him against Fouchard and the other men, but Piccard sees her enter the room and quarrels with her about it. Winthrop takes her part and a fight begins. Piccard tries to shoot Winthrop, who wrests the revolver from him. Two shots are heard and Piccard drops to the floor, dead. The men start after Winthrop; he escapes into the adjoining room and bolts the door. Here Kelly comes to Winthrop, who gets away through a window and dashes away on Kelly's horse, while Kelly remains in the room until the men break in the door and then he smashes the glass of a window and also escapes. Fouchard is the Justice of the Peace and therefore issues a warrant for the arrest of Winthrop; he swears Steele and four other men in as deputies and they start for Virginia's cabin.

Winthrop, weak from loss of blood, having been wounded, arrives with Kelly at Virginia's cabin, where he is put in another room. Soon Steele and his men arrive and search the bunkhouse, the stable and then come to the cabin. Steele tells Virginia that Winthrop got into the fight because of getting mixed up with a woman in the dance-hall and killing her sweetheart. As soon as the men have left, Virginia upbraids Winthrop and orders him from the cabin. Kelly and Little Bear follow Steele and hear him tell his men that they will wait half an hour and then return to the cabin. Kelly explains the true cause of the fight to Virginia, and while Kelly rides to Police Headquarters, she puts on Winthrop's clothes and dashes away, pursued by Steele and the other men; she wants to mislead them to give Kelly time to return to the cabin. She dismounts at a rope bridge and starts across it, but before she reaches the other side, one of the pursuers cuts the ropes. As everything drop from under her, Virginia grabs at a guide rope.

UNIVERSAL CURRENT EVENTS.

ISSUE NO. 24. (October 27).

First German sea wolf to actually invade New York Harbor is one with fangs and venom removed. Subtitle: U. C. 5 captured and tamed by the British will rest in Central Park and help Liberty Bond sale, N. Y. City.

Liberty Loan Booster completely up in the air gives buyers cold creeps and gooseflesh. Daredevil Ward, member of U. S. Aviation Corps, in patriotic cause, proves he is fine material for war service—Fairfax Hotel, Norfolk, Va. Subtitles: Notice he is not troubled by "road hogs." He has wheels—and they are working for Uncle Sam!

"Hourless" defeats "Omar Khayam," setting world's record and wins $10,000 for Red Cross. Belmont's gallant three-year-old colt thrills 20,000 in great turf battle, on two-turn track runs 1¼ miles in 2 min., .02 sec.—Laurel Race Track, Md. Subtitles: Gov. Harrington presents cup to Trainer Hildreth. Off! To make turf history!

Famous Naval Band under Sousa's command thrills Pittsburghers. Boys from Great Lakes Training Station reviewed by thousands in great manufacturing center—Pittsburgh, Pa. Subtitle: Mayor Armstrong greets John Philip Sousa and gives him and his boys the city's freedom.

West Coast honors Gerard, who told the Kaiser where he "got off" with us. In California cities he is honored by Chambers of Commerce and other important groups—Los Angeles, Cal. Subtitle: At Universal City, with motion picture folks, he studies the industry.

France's Immortals Honored for Bravery. No sex distinction in rewarding the spirit that has made France the idol of humanity. Subtitles: A DAUGHTER OF FRANCE—Mme Maitre, whose devotion and patriotism on the firing line has saved many wounded and sick, is given the cross of the Legion of Honor. Women like you, Mme. Maitre, seal the doom of Prussianism. It shall never conquer a country whose daughters are as noble as you! JOFFRE—Protector of women and children, "who stopped them at the Marne," receives golden oak branch, gift of "Little Old New York." Ambassador Sharp presents trophy to France's military idol. Golden oak branch for the sturdy oak that the Huns could not fell.

World's Greatest Naval Base Formally Opened. Operating unit impressively dedicated and receives 1,300 men from old station—Norfolk, Va. Subtitles: On an eight-mile hike to their new quarters. Left to right: Admiral Dillingham, Commander of new base, and Capt. J. H. Dayton of the old base. Humanity's symbol floats over it.

Collapsing Fire Trap Kills Three Firemen. Scores injured in lodging house fire that burned like tinder—San Francisco, Cal. Subtitles: Fire Chief Russell, fatally injured, is rushed to Emergeicy Hospital.

Dedicating world's largest salt water park, Cardinal says mass for our boys. Columbus Park scene of impressive ceremony as Cardinal O'Connell prays for safe return of our soldiers and sailors abroad—Boston, Mass.

Engineers unfold bag of war tricks for the President. Bridge building landing fighters under fire and other war maneuvers witnessed by Nation's head—Washington Barracks, D. C. Subtitles: President and Mrs. Wilson arrive. Covering landing party. War speed kings.

Southern Commercial Congress and Foreign Ambassador's Receive New York's Tributes. At City Hall Mayor Mitchel receives notable gathering that included State Governors and Ambassadors from Siam, Cuba, Panama and Servia—New York City.

Cartoons from the world's greatest newspapers. Subtitles: By Darling in the Buffalo Evening News. By Darling in the Boston Herald. By Blackman in the Birmingham Age-Herald.

UNIVERSAL SCREEN MAGAZINE.

ISSUE NO. 44 (Nov. 9).

The first subject of the Screen Magazine, Issue No. 44, is a new method of teaching the violin, discovered by Dr. Mitchell of the New York University Summer School. A dummy violin of his own invention is used to teach the pupil positions, holding the violin and bowing. After only four weeks the pupils have made astonishing progress and can play simple pieces.

Nature study is represented by pictures of some of the less known fish of the ocean. The spade fish is a native of tropical waters and the crevally, a sort of mackerel which is very good eating, is introduced to us.

Industrial art finds its way to the screen in a series of pictures which show the cutting of a diamond. Uncut diamonds look worthless to all but the expert, but proper cutting more than doubles their value.

The Making of an Infantryman is the preparedness subject of Issue No. 44. Sir Douglas Haig says the decisive battles are won with bayonets nowadays, and we see some of our draft army learning the use of this arm.

A Miracle in Mud, by Willie Hopkins, the celebrated sculptor, closes the reel. It is called "Exemption Pleas" and is timely and amusing.

UNIVERSAL SPECIAL.

FINLEY NATURE PICTURES (Wild Birds and Animals at Home—One Reel—Nov. 5).—Photographed under direction of Wm. L. Finley of Oregon Fish and Game Commission.

This is the title of the first installment of the Finley Nature Pictures. Mr. and Mrs. Bob White making their home at the foot of a tombstone, according to the new law which makes every cemetery a refuge for birds, are shown first. A wild duck home in the marsh comes next, with the Cinnamon Teal and her nest. The hawk, the hunter of the bird world, is presented in intimate views, with the great horned owl, and his cousin, the snowy owl, to follow. The white-footed mouse, upon which Mr. barn owl loves to feed, is seen trying to escape his fate. The wood pussy, or skunk, runs to his home, and the raccoon is seen in his favorite perch, an old tree. The weasel, the kangaroo rat, and a baby jack rabbit, just one day old, follow. Then we see a coyote den, with a litter of pups, a few weeks old.

Mutual Film Corp.

SIGNAL.

THE LOST EXPRESS (Episode No. 8—"The Mountain King"—2 Parts—November 8).—The Mountain King mine develops as an immensely valuable property. Helen and Murphy, by trailing Pitts, discover traces of "The Lost Express." Detective Murphy is convinced that the missing train is camouflaged by the skilful foreign gang.

General Thurston urges Murphy to locate the missing train at any expense and Helen determines to go with the railway detective on the trail. Young Bonner, the clerk, who is devoted to Helen, handicaps the search by following her, being jealous of Murphy's attention.

THE LOST EXPRESS (Episode 9—"The Looters"—Two Parts—Nov. 15).—The Thurston mine, Mountain King, shows a tremendous increase of ore production. Pitts and the gang endeavor to keep this information away from the Thurstons.

Pitts and "The Baron" make their way through the hills to the hiding place of "The Lost Express." Pitts and his gang remove the box containing the Thurston papers, but Helen and her aids open it in transit and remove the valuables. Helen has a fight with "Harelip" on an ore car.

CUB.

"JERRY'S LUCKY DAY" (1 Reel—November 1).—The cast: Jerry (George Ovey); Flouie (Claire Alexander); Bo (John Rand); Reckless Willie (V. Omar Whitehead). Written and produced by Milton H. Fahrney.

Jerry is hungry and broke. Meeting a hobo who is in the same fix they try to plan some method of obtaining a square meal. While they are talking they observe a detective removing a disguise and see him conceal it in the bandstand in a park. This gives them an idea and they proceed to put it into execution. The hobo puts on the disguise and Jerry enters a swell restaurant and orders a full meal. When he finishes eating he signals, as agreed upon, by dropping a plate out of the window. The hobo, disguised as the detective, then enters as Jerry is in an argument with the proprietor and the waiter over his bill and arrests Jerry. Telling the proprietor that "his troubles are his own," he drags Jerry away.

Jerry and the hobo then reverse matters and Jerry puts on the disguise, and the hobo enters and orders everything on the bill. Jerry, however, meets his sweetheart and neglects to come to his partner's rescue, even when one plate follows another out of the window. A policeman, who has been interested in watching Jerry and the hobo, hearing a row in the restaurant, enters and arrests the hobo.

Later Jerry, through a reward notice found in the disguise, succeeds in apprehending a notorious crook, saves his sweetheart from being robbed, and collects a large reward. He releases his hobo friend and every one is happy.

JERRY AND THE VAMPIRE (Nov. 8).—The cast: Jerry (George Ovey); the vampire (Claire Alexander); the villian (Roy Watson). Written by Jas. Dayton. Produced by Chas. Bartlett.

Jerry goes to the beach for a rest. He sees Mme. Bada Tara, whom he admires and is told she is a screen vampire. Jerry follows her until she enters her limousine and is driven away.

Jerry wanders over to the sand and falls asleep. He seems to awake and walks along the sand near the water's edge. He finds a ring washed up by the sea and discovers it is magic; all he needs to do is wish for anything and it is his immediately. He wishes at once for money and his hands become full.

Jerry hastens to a cafe and orders an immense feed. The women smile and he is quite a lion. The vampire and the villain enter and decide to ensnare him, so the villain withdraws.

Jerry joins the vampire and after the supper they go to her apartments. Here she pulls real vampire stuff while the villain directs her efforts from the portieres. As the vampire embraces Jerry the villain comes in, acts the part of the injured husband and demands all Jerry's money as damages. Jerry refuses and they have a fight, in which the villain knocks Jerry down and the vampire pulls his ear. He awakes with a start to find a big lobster biting his ear and realizes it was a dream. He is last seen devouring a hot dog on the board walk.

MUTUAL STAR PRODUCTION.

A DAUGHTER OF MARYLAND (Goodrich—5 Parts—October 29).—The cast: Beth Treadway (Edna Goodrich); Major Treadway (William T. Carlton); Sarah Treadway (Helen Strickland); John Standish (Carl Brickett); Rippley (Jack Hopkins); Pennell (Charles Martin); Dorothy Pennell (Florence Miller); Haskell (Morgan Thorpe); Neb (S. J. Burton); Mandy (Myra Brooks).

Beth Treadway lives with her father, Major Treadway, and her aunt Sarah in Headland Hall, the manor house of the Treadway family in Maryland. She is sought by Rippley, a young southerner of good family, but doubtful reputation, when John Standish comes from New York to reconstruct the grounds of Headland Hall.

The young landscape gardener arouses the antagonism of the proud and haughty Beth. She attempts to obstruct his work and secure his discharge, and displays her headstrong temper in his presence and before his workmen. Haskell, a hermit, faces eviction as a result of the changes in the old place, and threatens to call the curse of "The Black Ghost" upon Major Treadway if he is thrown out.

Neb, the old negro servant, tells the legend of "The Black Ghost." A young sailor, in love with a daughter of the Treadway family, is driven from the house by a pre-Revoutionary master of Headland Hall, and, ending his life with poison, calls a curse upon the house of Treadway until some daughter of the family shall marry a man of low caste.

Haskell's cabin catches fire, and Standish saves the old man, suffering severe burns, which Beth dresses. She overcomes her hatred of the Yankee and begins to display a sentimental interest in him. In the meantime Dorothy Pennell, daughter of the overseer of the major's place, confesses to Beth her relations with Rippley and by a clever ruse Beth forces Rippley to marry Dorothy. The major flies into a rage when Beth tells of her love for Standish and threatens to disinherit her. She promises to elope with the young northerner.

That night Rippley steals to the drawing room, and as he is looting the major's safe the major walks into the room. In a fight the major is killed with his own revolver, in Rippley's hands. Beth and Standish, hearing the shots, rush in. The hounds lead the police to the shack of Haskell, who has been impersonating "The Black Ghost." Neb has found a piece of cloth in the old major's hand which, with the superstition of his race, he has concluded to be a "piece of eight," mentioned in the legend of "The Black Ghost." Mandy, however, recognizes it as a chunk out of Rippley's pajama. Rippley is accused of the crime, and in a fight with Standish is killed.

PEGGY LEADS THE WAY (American—Five Parts—Oct. 29).—The cast: Peggy Manners (Mary Miles Minter); H. E. Manners (Andrew Arbuckle); Roland Gardiner (Carl Stockdale); Clyde Gardiner (Alan Forrest); Mrs. Greenwood (Emma Kluge); Maude Greenwood (Margaret Shelby); Tim Martin (George Ahren); Bob Huckens (Frank G. Thompson); Pop Hicks (William Spencer). Scenario written by Elizabeth Mahoney. Directed by Lloyd Ingraham.

Peggy Manners is the daughter of H. E. Manners, who runs a general store in Felton, Cal. Peggy thinks he is a prosperous merchant in a large town, for he manages to send her checks and keep her east during the summer vacations of the fashionable school which she attends there.

One summer when he sends her a check for the summer's expenses, Peggy decides to surprise her father by a visit to California. She surprises him, and herself, too, for she finds his establishment to consist of a run down place, with one lazy clerk.

Peggy sets to work housecleaning. She stirs up the clerk until he displays the wares so attractively that costumers begin to come in frequently. Later she meets Clyde Gardiner, the son of Roland Gardiner, who has bought up most of the forest for miles around and wants to start a game preserve. Gardiner closes up the mountain road and forbids hunting or fishing, much to the anger of the mountaineers, who have made their living off the mountain for so many years that they looked upon it as free grounds. Clyde is much under the thumb of his father, and father does not propose to have the daughter of any country store keeper marry his son.

Gardiner has summer guests, a widow and her daughter. They have designs on the Gardiner money, until one night when all sorts of things happen to keep the mountain side busy. First the villagers decide to burn out Gardiner and run him out. Peggy persuades them not to do it, and herself goes to the rich man and begs him not to shut off the mountain privileges from them. He tells her that he has recently purchased the property and that he can do what he wants with it. That night a storm almost drowns him out. Next morning there is no food, no fire, no servants—nothing but shivering and hunger and complaints from the company.

Clyde disobeys his father and asserts his rights. He goes down to the store and hires out to Peggy as a clerk. Father stands it as long as he can and then goes to the store to buy provisions. Peggy is waiting for him. She charges him a hundred dollars a pound for ham and other things in proportion.

"Holdup," shrieks Gardiner.

"Not so," smiles Peggy, "the stuff is ours. We bought it and we can do what we please with it."

Gardiner pays the price and gets the provisions. But nobody at home can cook. The summer guests leave in a rage and Gardiner goes back to the store, where Peggy gets him a nice hot breakfast and he decides that she is just the girl they need in the Gardiner family.

A GAME OF WITS (American—Five Parts—Nov. 5).—The cast: Jeanette Browning (Gail Kane); Cyrus Browning (George Periolat); Silas Stone (Spottiswood Aitken); Larry Caldwell (Louis J. Cody). Directed by Henry King.

Jeanette Browning returns from a party, bids her escort good-bye at the door and, as she passes through the hallway, overhears loud talk in her father's library. Listening, she hears Silas Stone, a Wall street wolf, demanding her as his wife as a price for saving her father from financial ruin. Jeanette walks with unconcern into the room, greets the men with a proposal of marriage. When Jeanette leaves the room Stone and the father agree to keep secret the conversation which preceded Jeanette's appearance.

Jeanette assumes to totally disregard the difference in their ages. Stone is invited to the mountains to spend a holiday at the Brown-

(Continued on page 916.)

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Calendar of Daily Program Releases

Releases for Weeks Ending November 10 and November 17

For Extended Table of Current Releases See Pages 924, 926, 928, 930.

Universal Film Mfg. Company

MONDAY, NOVEMBER 5, 1917.

BUTTERFLY—John Ermine of Yellowstone (Five Parts—Drama) 02767
NESTOR—Caught in the Draft (Comedy)..... 02768

WEDNESDAY, NOVEMBER 7, 1917.

L-KO—Double Dukes (Two Parts—Comedy)..... 02769
UNIVERSAL ANIMATED WEEKLY—Weekly No. 97 (Topical) 02770

FRIDAY, NOVEMBER 9, 1917.

UNIVERSAL SCREEN MAGAZINE—Issue No. 44 (Educational) 02771
UNIVERSAL CURRENT EVENTS—Issue No. 26 (Topical) 02772

SATURDAY, NOVEMBER 10, 1917.

UNIVERSAL SPECIAL FEATURE—The Red Ace (Episode No. 4—"The Undercurrent"—Two Parts—Drama) 02773
SPECIAL FEATURE—Finley Nature Pictures (One Reel—Educational) 02774

MONDAY NOVEMBER 12, 1917.

BUTTERFLY—The Cricket (Five Parts—Drama)... 02775
NESTOR—The Shame of the Bullcon (Comedy)..... 02776

WEDNESDAY, NOVEMBER 14, 1917.

L-KO—Hula Hula Hughie (Two Parts—Comedy)... 02777
UNIVERSAL ANIMATED WEEKLY—Number 98 (Topical) 02778

FRIDAY, NOVEMBER 16, 1917.

UNIVERSAL SCREEN MAGAZINE—Issue No. 45 (Educational) 02779
UNIVERSAL CURRENT EVENTS—Issue No. 27 (Topical) 02780

SATURDAY, NOVEMBER 17, 1917.

UNIVERSAL SPECIAL FEATURE—The Red Ace (Episode No. 5, "In Mid Air"—Two Parts—Dr.). 02781
UNIVERSAL SPECIAL FEATURE—The Mystery Ship (Episode No. 1, "The Crescent Scar"—Two Parts—Drama) 02782
SPECIAL—Finley Nature Studies No. 2. "Taming Wild Birds" (One Reel Educational).

Mutual Film Corporation

MONDAY, NOVEMBER 5, 1917.

MUTUAL STAR PRODUCTION—A Game of Wits (American—Five Parts—Drama) 05871-72-73-74-75
MUTUAL—Mutual Weekly No. 149 (Topical)..... 05876

TUESDAY, NOVEMBER 6, 1917.

STRAND—Mary's Merry Mix-Up (Comedy)..... 05877

THURSDAY, NOVEMBER 7, 1917.

CUB—Jerry and the Vampire (Comedy)..... 05878
SIGNAL—The Lost Express (Episode No. 8, "The Mountain King"—Two Parts—Drama)..... 05879-80

MONDAY, NOVEMBER 12, 1917.

MUTUAL STAR PRODUCTION—Betty and the Buccaneers (American—Five Parts—Drama)..05881-82-83-84-85
MUTUAL SPECIAL—The Planter (Seven Parts—Drama) 05886-87-88-89-90
MUTUAL—Mutual Weekly No. 150 (Topical)..... 05891

TUESDAY, NOVEMBER 13, 1917.

STRAND—That Dog-Gone Dog (Comedy)..... 05892

THURSDAY, NOVEMBER 15, 1917.

CUB—Jerry's Running Fight (Comedy)..... 05893
SIGNAL—The Lost Express (Episode No. 9, "The Looters"—Two Parts—Drama)..... 05894-95

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(Continued from page 913.)

ing cottage. She puts her youthful vivacity and energy against the old man's age. On the principle that the way to a man's heart is through his stomach she feeds him with utter disregard for the fact that he cannot manage the quality or quantity of food of a younger person. She invites Stone to meet her twin brother, Larry, whom, she says, has been disinherited by father as the result of his escapades, but to whom she remained loyal. Larry meets the couple late at night in the library. Jeanette paints Larry's misdeeds in glowing color and insists that Stone be with her when she meets him secretly.

Jeanette reveals to Stone that she, too, inherits the trait which has caused Larry's downfall, but that she has been able, up to the present, to control it to such an extent that it has kept her from disgrace. Stone sickens of his bargain. He attempts to steal away but is caught by Larry. He begs to be freed of his promise to marry the girl, but she refuses. She insists upon a financial settlement to reimburse her for the disgrace of having been jilted. Stone readily signs the check. Then Jeanette confesses to her father. Brother Larry is her lover, whom she has pressed into service to frustrate the crafty old lover.

MUTUAL SPECIAL.

THE PLANTER (Eight Parts—Nov. 12).—A synopsis of this picture based on novel by Herman Whitaker was published on page 1271 of issue of August 25 under heading "F. M. Manson." Production directed by Thomas N. Heffron for Nevada Motion Picture Corporation; starring Tyrone Powers, supported by Helen Reaume, Mabel Wiles, Lamar Johnstone, Carmen Phillips, George R. O'Dell, Lucille King and Louis Fitz Roy.

MUTUAL WEEKLY.

ISSUE NO. 148 (Oct. 28).

Laurel Race Track, Md.—Twenty thousand cheer as turf history is made. "Hourless" triumphs over "Omar Kahyyam." Subtitles: Robinson rides the winner, "Hourless." Gov. Harrington of Maryland presents Trainer Hildreth with prize cup.

San Diego, Cal.—"Soldiers of the Sea" have good times ashore. Society entertains marines on shore leave.

Camp Upton, N. Y.—Fighting men buy Liberty Bonds. $780,000 bought at this camp in one hour.

San Francisco, Cal.—Old-fashioned rodeo staged by newspapermen's club. Ten thousand spectators are thrilled by daredevil cowboys.

Philadelphia, Pa.—"A sea of music and a forest of flags." City celebrates entry of Philadelphia boys into active service.

New York City.—Monster flag pole raised at 8th Coast Defense Armory. It is 206 feet high, weighs 7 tons and cost $12,000. Subtitle: Col. Elmer E. Austin at the hoisting engine.

Washington, D. C.—First Liberty Truck arrives here. President Wilson and Secretary Baker inspect and accept it. Subtitles: Thos. A. Edison gives it the "once over." Secretary Baker able to drive it without previous experience. The President gives it his approval.

Some Blue Blooded Dogs.—Fine specimens from Thos. W. Lawson's Dreamwood Kennels. Subtitle: A plain rubber band—will get the goat of any dog.

New York City.—England sends us a captured German U-boat. A 50-horse team transfers it to Central Park to be used in the service of the Liberty Loan campaign.

Washington, D. C.—America is called upon to feed the world. The success of the U. S. and its Allies in the present war depends upon each individual practicing the strictest economy. Are you doing your bit? Subtitles: The bill became law by the signature of President Wilson, who is responsible for its success and upon whom it confers great power for its enforcement. Mr. Herbert C. Hoover, the Food Administrator, who asks that every man, woman and child become members of the U. S. Food Administration.

Paris, France.—Marshal Joffre receives memorial of his trip to America. General Pershing presents him with the Golden Book.

St. Louis, Mo.—City celebrates first shipment of iron ore by water route. Secretary of Commerce Redfield and other officials are present.

Somewhere-in-France.—Another submarine is added to the under-sea fleet.

STRAND.

MARY'S MERRY MIXUP (One Reel—Nov. 6).—Jay and Billie get married in spite of father's objections. To put a stop to Billie's flirtation father decides to return to town. Unknown to Jay, Billie has a brother whom she greets and kisses. Jay sees them and thinks his wife is false, but he has no chance to talk to her as father rushes to town. Following Billie, Jay secured a disguise and enters his wife's home as a butler.

Babbie, the maid, falls in love with Jay and places him in tight situations. Moreover, Jay is afraid to be recognized by father and, pulling off his sidebeard, he transforms it into moustaches and the same sidebeard is soon transferred into eyebrows to fool mother. This causes a mixup among the family.

In the meantime Jay has to fight the love-making maid and has a hard time to square himself with his wife. Finally he learns that Ernie is Billie's brother and while the family is all upset on account of the sidebeard, mustache and eyebrows, Jay and Billie make up and the bride presents a smooth-faced husband. The family forgives in the hope that Billie will put a stop to her flirtations.

Miscellaneous Subjects

GOLDWYN PICTURES.

THE MANXMAN (Eight Parts—Special Release—October).—The cast: Black Tom's daughter (Mary Merrall); Little Pete (Francis Grant); Clerk of the Rolls (Hubert Willis); Caesar Cregeen (John Fast); Kelley, the poet (John Stanmore); Ould Parson Quiggan (John Milton); the Governor (Philip Newland); the Governor's wife (Mrs. Haydn Coffin); the Governor's secretary (Guy Newell); a fisherman (William Corri); Ross Christian (Kenelm Ross); Philip Christian (Henry Ainley); Pete (Fred Groves); Kate Cregeen (Elisabeth Risdon); Iron Christian (Edward O'Neill); Aunt Nan (Gwynne Herbert); Peter Christian (Bertram Wynne); Thomas (Henry Ainley); Mona (Mina Grey; Little Phillip (Edgar Warner); Black Tom (Lewis Gilbert).

For six generations the eldest son of the Christian family of Ballawhaine, Isle of Man, had held the office of Deemster. The Deemstership is practically the highest office to which a Manxman can aspire, and the Christians of Ballawhaine naturally occupied a unique position on the island. The family name had become a synonym for those high qualities the Manxmen demand of their highest magistrate, who is sworn to execute the laws of the island justly betwixt party and party, "as indifferently as the herring backbone does lie in the middle of the fish."

The sixth member of the Christian family to hold the honored position was popularly known as Iron Christian, and his eldest son well nigh broke the old man's heart by marrying beneath him, then sinking to the level of the wretched woman he took as his wife, who bore him a son, Philip.

Iron Christian's younger son, Peter, married to please his father soon after Thomas' banishment. Peter's cold personality made him no friends, and only one soul on the island was ever known to have loved him, the golden-haired daughter of a poor fisherman. Peter discarded her before his marriage, and while the islanders gossiped mightily, the girl said nothing, only wrapping her love closer about a curly headed little one she called Pete.

Between Pete and Philip, these two of the same blood, there arose a firm boyhood friendship, Pete destined to bear the stain of illegitimacy all his days, and Philip, whose task in life was to be the retrieving of the caste and position his father had lost. In manhood their friendship grew the firmer and the intimacy between Pete, now a fisherman, and Philip, a brilliant lawyer, was spoken of all over the island.

And now the woman. She is Kate Cregeen, daughter of the owner of a little country inn, and she grows up from childhood with Pete, but as the girl becomes a woman she loves Philip. But she has promised to marry Pete, and so she does. Both men love Kate, but both men loved each other none the less dearly on this account.

The story of Kate fairly epitomizes the great story of sex, hers is the struggle, the fleeting happiness, the misery that is sometimes the heritage of woman, and greatly she loves, suffers and endures. As it moves toward its close, when Pete makes the great sacrifice, when Philip turns aside from all the high honors that might have been his, the story grows ever stronger and stronger in its poignant intensity, finally reaching a climax of mighty pathos and power.

TRIANGLE FILM CORP.

THE STAINLESS BARRIER (Five Parts—Oct. 28).—The cast: Betsy Shelton (Irene Hunt); Calvin Stone (Jack Livingston); Roger Enderleigh (H. A. Barrows); Richard Shelton (Rowland Lee); Thos. Crosby (Thos. S. Guise); Wilbur Gray (T. Barney Sherry); Wallace (John Lince); Aunt Ruth Shelton (Kate Bruce); Mammy (Lena Harris); Williams (James G. Farley). Scenario written by Jack Cunningham. Directed by Thomas Heffron.

Betsy Shelton, an orphan since early childhood, lives in Myrtleville with her aunt, and is engaged to marry Calvin Stone, a young lawyer.

Betsy's brother, Dick, ostensibly working in New York to recover the family fortune, becomes involved with one Roger Enderleigh, a shyster promoter, who because of crooked dealings, is forced to flee from the postal authorities. He induces Dick to take him to Myrtleville, where Dick introduces Enderleigh as a prosperous banker promoting a munition plant, thus swindling the townsmen.

The visit terminates in a vivid climax when the postal authorities track Enderleigh, who prepares to flee leaving Dick to bear the brunt. Dick kills Enderleigh and then asks for mercy on the plea that Enderleigh has ruined Betsy.

Stone, true to the code of Southern chivalry, does not lose faith in his fiancee, and in the closing scenes of this photodrama, restores her good name and brings her erring brother to punishment.

FIGHTING BACK (Five Parts—Nov. 4).—The cast: The Weakling (William Desmond); The Fury (Claire McDowell); China-Mex (Jack Richardson); Alama Sam (Curley Baldwin); Mournful Pete (Pete Morrison); James Newton (Wm. Ellingford); Colonel Hampton (Thos. H. Guise); Tony (Thornton Edwards); Dance-Hall Girl (Josie Sedgwick). Directed by Raymond B. Wells.

John Smith, overcome by the heat, is found by two range riders of the C-O ranch. He returns with the cowpunchers to the ranch house, where he secures work to ride herd. Here he earns the name of "The Strange Weakling," because of his cringing at the cowpuncher's abuse and blows.

On pay day the boys from the C-O ranch visit Sleeping Dog and Smith meets "The Fury," queen of the dance hall. He falls in love with her. At the Fourth of July celebration, at Sleeping Dog, the cowpunchers fail to ride the outlaw horses, so China-Mex, owner of the Iron Front saloon, vaults into the corral to prove his mastery only to find the "Strange Weakling" another challenger. Chine-Mex comes out second best and gives Smith a good beating.

"The Strange Weakling" returns to the Iron Front that night and after hurling the dance-hall owner down the stairs, flees with the Fury into Mexico. Here, as Smith is telling her of his disgrace and loss of commission in the U. S. Army, when certain important papers disappeared from his post, a squad of cavalrymen ride up and tell him the papers have been recovered, his name cleared and his commission restored.

UP OR DOWN (Five Parts—Nov. 4).—The cast: Mike (Geo. Hernandez); Esther Hollister (Fritzi Ridgeway); Allan Corey (Jack Gilbert); Boy (Elwood Bredell); "Texas" Jack (Jack Curtis); Sheriff (Graham Pette); Ranch Foreman (Ed Burns). Directed by Lynn Reynolds.

"Dallas Mike," just out of the penitentiary, meets Allan Corey, a young author without an idea. Corey tells Mike he is going to start out in quest of an idea and requests Mike to accompany him.

They wander westward in quest of the idea and finally broke, hit the Rancho Verde County. Mike goes to work on Esther Hollister's ranch. Corey accompanies Esther to the bank for the payroll and Mike holds them up, disguised as "Texas" Jack, leader of a much feared band of outlaws. Corey found the ending for his story, but lost Esther through his cowardice

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and later his manuscript is sent back for more color. Then follows a reign of outlawry perpetuated by Mike, which is charged against "Texas" Jack.

As the story closes, Corey gets his color, captures the real "Texas" Jack single handed and wins Esther. Mike washes his hands clean of crime and returns to the straight and narrow.

BLUEBIRD PHOTOPLAYS, INC.

THE DESIRE OF THE MOTH (Five Parts—Oct. 22).—The cast: Stella Vorhis (Ruth Clifford); Christopher Foy (Monroe Salisbury); Colonel Vorhis (W. H. Bainbridge); John Wesley Pringle (Rupert Julian); Matt Lisner (Milton Brown); Dick Marr (Al Sears). Scenario by Elliott J. Clawson. Directed by Rupert Julian.

Col. Vorhis posted a reward for the capture, dead or alive, of Christopher Foy, the "cattle rustler." Betrayed to the sheriff by one of his friends, Foy is attacked by the officer and his posse, is severely wounded in the shoulder—but escapes. The horse he rides has been stolen from Col Vorhis, and knows the way home. Weakened from loss of blood, Foy is unable to guide his horse, and as a consequence it lands Foy in the Vorhis front yard.

The "rustler" slides from the saddle and is dragged into the house by Stella Vorhis. Although she has at her mercy, with license to kill him, the man who had stolen her father's property, Stella confesses she hasn't the nerve to shoot. On the contrary, the girl binds Foy's wounds and when she hears approaching footsteps, hides her patient in a closet. Her father enters, asks about Foy and opens the closet door just before Sheriff Matt Lisner arrives to make an arrest.

Touched by sympathy through his daughter's humane action, Col. Vorhis tells the sheriff that he will not prosecute Foy; that he will not sanction his arrest and bids the officer depart.

Upon closer acquaintance Col. Vorhis finds Foy hails from Virginia and that settles it. "We are Virginians together, and nothing real bad ever came out of the Old Dominion." Another Virginian was on his way West at the time these incidents transpired—John Wesley Pringle was coming to visit is old friend, Col. Vorhis. Foy was fully restored and had secured a job as ranch foreman by the time Pringle sauntered into the trading post, near the Vorhis ranch, and registered at the town's only hotel.

Entering the saloon, Pringle heard whispers of a conspiracy against Foy. Not knowing anybody in town, but resolved that square deals were in order, Pringle scraped Foy's acquaintance and tipped him off to a plot. Sheriff Lisner was hatching to fasten a murder onto Foy and thus cause the ex-rustler to be run out of the country. Going on to the Vorhis ranch Pringle heard more about Christopher Foy, hooked him up with the Old Domninon, and the three Virginians resolved to stick together.

Pringle further investigated matters, devised ways and means to combat the conspirators and when Sheriff Lisner came to a show-down, Pringle had "the goods" on the officer, proved that he was the real murderer and then went back to the Old Dominion, his visit to Vorhis having developed just the brand of excitement Pringle longed for but could not find at home.

Stella Vorhis had nursed Foy's injured arm, had seen him quit his wild ways and settle down to useful occupation, and, as a natural consequence, they later married.

FOX FILM CORP.

THE SCARLET PIMPERNEL (Five Parts—Oct. 27).—The cast: Sir Percy Blakeney (Dustin Farnum); Lady Blakeney (Winifred Kingston); Chauvelin (William Euress); Foulkes (Bertram Grassby); Desles (Bert Hadley); Anthony (Howard Gaye); Jelleyband (Willard Louis); Armand St. Just (Jack Nelson). Directed by Richard Stanton.

The scarlet pimpernel is a tiny wayside flower adopted as an emblem by a band of Englishmen engaged in rescuing condemned French aristocrats during the great revolution of '92. The leader of the band is Sir Percy Blakeney. Chauvelin, the Revolutionary chief, exerts every influence to discover the identity of this fearless Englishman.

On the surface, Sir Percy is the greatest fop in all England. To his wife, Margaret, Percy seems a listless victim of ennui. At the Fishermen's Rest in Dover the first clashes of the drama commence. There, at the same time, are "The Scarlet Pimpernel," his wife, the leaders of the band and Chauvelin.

Through intercepting notes passing between the members of the Scarlet Pimpernel Association, Chauvelin gets his first hint that Blakeney is their head. He tries to gain the aid of Sir Percy's wife by threatening the safety of her brother, Arman St. Just.

Then follows a series of rapid incidents. At Lord Greenville's ball, Chauvelin tries to confirm his suspicions that Blakeney is the mysterious chief of the organization.

Calais furnishes the last scene of the story. At the Chat Gris Inn, Chauvelin and his soldiers attempt to make a prisoner of Blakeney, but the Englishman once more eludes them. After leading them on a fruitless search through shops and houses and far into the surrounding country, he leaps into a boat and sets out for England. With him is Lady Blakeney, who has at last seen through her husband's boredom, and has realized the great love she has for him.

PATHE EXCHANGE, INC.

HEARST-PATHE NEWS NO. 85 (Oct. 20).

The Blue and the Gray.—Composed of regiments from North and South, the 29th Division symbolizes the solidarity of the Nation behind the flag. Subtitles: At Camp McClellan, Alabama, the Division is preparing to do its bit for the cause. General William Rafferty, Commander of the Blue and the Gray.

San Francisco, Cal.—Three fire fighters lose their lives and many are seriously injured when the walls of a burning lodging house collapse. Subtitles: Soldiers and sailors from nearby camps help to extinguish the blaze.

New York City.—Bluejackets from the Brooklyn Navy Yard take part in a big popular demonstration to boom the second Liberty Loan. Subtitles: The band from the U. S. S. "Recruit" plays patriotic songs. George Augustus Dewey, grand nephew of the illustrious Admiral, is already on the job.

Making the Second Liberty Loan.—Subtitles: Preparing the plate; the engraver, E. C. Kittle, has been in Uncle Sam's employ fifty years. Printing the bonds. Each machine turns out 400 an hour. The foundation of the American Flag LIBERTY BONDS. The appeal is Nationwide. Secretary Daniels urging Navy Yard employees to aid the loan. These men offer their lives and their money to win the war. WHAT ARE YOU DOING?

In France.—Marshall Haig, commander of Britian's field forces, who is steadily driving the Germans back towards the River Rhine. Subtitles: He decorates the heroes of the great advance. They know no quarter and will sweep on till the fight is won.

Oakland, Cal.—All kinds of scrap iron are being utilized by the mills to meet the country's unprecedented need for the product. Subtitles: A 30-ton hearth of molten iron at a temperature of 3,300 degrees. Pouring the iron into moulds. The cooled metal is then rolled into bars.

Over There.—First pictures actually showing the training of the American troops in France. Taken by French Army Cinematographers. Subtitles: Somewhere in France, 'neath the shadow of Autocracy's guns, Pershing's boys are training for their part in the struggle. The poilus are helping them learn the ways of modern war. General Pershing and General Petain, French Commander-in-Chief, reviewing the troops. Waiting for the eventful day. Then, shoulder to shoulder with your Allied comrades, march on—brave warriors—on to the grim task ahead. "We are united and victory will be ours."

New York City.—(New York City and Chicago Only).—Four hundred thousand school children compete in a contest for the best essay on thrift as an aid in winning the war. Subtitles: S. M. Straus, President of the American Thrift Society, awarding the prizes to the successful ones.

HEARST-PATHE NEWS NO. 86 (Oct. 24).

New York City.—Another U-boat arrives in U. S. waters, but it is only a captured one, brought from England to aid the Liberty Loan. Subtitles: The submarine is the mine layer U. C. 5, seized a year ago. Once the ruthless enemy of innocent travelers—it will now serve as a station for America's Liberty Loan.

Kansas City, Mo.—Fire of unknown origin completely destroys more than twenty-five acres of cattle pens in the great stock yards. Subtitle: Thousand of animals perished in the blaze.

St. Louis, Mo.—Towing six barges of ore from St. Paul, the U. S. Steamer Nokomis opens heavy freight traffic on the Mississippi. Subtitles: The Nokomis is the first of the big fleet being built to relieve the railroad congestion. Secretary of Commerce Redfield attends the historic event.

On the Eastern Front.—Advancing over the snow-capped Carpathian hills, the Rumanian armies are gradually liberating their lost lands. Subtitles: Snow-bound. They prepare

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their lines of defense trenches as they advance. A warm dinner is very welcome indeed in this frigid region.

Stamford, Conn.—After two weeks of strenuous exercise in the great outdoors, Col. Roosevelt succeeds in losing 14 pounds of extra weight.

Washington, D. C.—The first two army trucks to be equipped with the "Liberty" motor are formally accepted by Secretary of War Baker. Subtitles: Thomas Edison, the electrical wizard, inspects the machines. Secretary Baker acts as chauffeur on the auto's maiden trip. President Wilson is also interested in this great achievement.

Five Billion Dollars.—A big final drive is launched everywhere to obtain this sum for the second Liberty Loan as proof of America's unity. Subtitles: Thousands of school children of Oakland hold a "Liberty" parade. Sailors at Goat Island, Cal., build a huge "Lilberty" sign. The Nation's soldiers are already preparing to fight for you. Will you back them with your DOLLARS?

London, England (For Exchanges with no Locals).—His Majesty, King George V, holds a public investiture at Buckingham Palace to honor Great Britain's hero fighters. Subtitles: He bestows the Victoria Cross upon them as a mark of their bravery. England also honors the silent heroes of the war, the families of those who fall in battle.

Norfolk, Va. (For Exchanges with no Locals).—Uncle Sam takes possession of the Jamestown Exposition site, to be used as a training station for apprentice seamen. Subtitles: The raising of Old Glory marks the opening of the naval station. The first review of the new drill grounds.

THE SEVEN PEARLS (Episode No. 9—"The Warning on the Wire"—Two Parts—Nov. 11).—The cast: Ilma (Mollie King); Harry Drake (Creighton Hale); Perry Mason (Leon Bary).

A voice on the wire says to Ilma: "Parsons, the jeweler, has one of the pearls." Ilma repeats the news to Harry. They leave for the store at once, where they are shown the pearl, which they discover to be a perfect match. At that moment Mayor Winton and his daughter, Marjorie, are ushered up to the counter. The Mayor wishes to purchase a large pearl to be placed in the center of a necklace. Turning to Ilma the clerk asks if she cares to purchase the pearl for $20,000. She refuses. The Mayor is staggered at the price but finally agrees, requesting that it be delivered to him.

Harry and Ilma determine to follow the Mayor and his daughter. On the street Harry hears the Mayor say that he has a toothache, and that he is going to the dentist. Jumping into his machine he leaves followed by Harry. Marjorie gets into a taxi, and leaves for home. Ilma, who heard the address, follows.

The Mayor arrives at the dentist's and is seen by Perry, who is disguised as a woman. He looks vindictively after the Mayor, mutters something villainous and follows. Harry, who happened to be near, hears the vindictive muttering, and suspects that something is wrong. In the office the Mayor explains his trouble and the dentist starts to work. He is interrupted by his office girl, who brings him a note. It reads: "I want to see you this minute. Remember Sing-Sing. Signed—Bennet." Excusing himself, he goes into the next room, only to see Perry in his disguise of an old woman. Drawing the man close to him, Perry instructs him to do away with the Mayor. To refuse would mean exposure, so he consents.

Ilma, who has followed the Mayor's daughter, manages to see her at her home. Explaining that the pearls were stolen from her and what it will cost her, if she does not recover them, Ilma gets Marjorie to agree that she will have her father return the pearl. Harry endeavors to warn the Mayor, but he refuses to listen to him, saying that he is too busy. That night the Mayor receives a note from Perry telling him that the District Attorney is dead, and the same fate is to fall to him. The Mayor promises to give Ilma and Harry the pearl if they solve this mystery.

While Harry goes in pursuit of Mason, Ilma follows the Mayor to the dentist's office the next morning. While she is waiting, she sees a gunman enter and slip a note to the maid, instructing her to have it delivered to her employer. Reading the note, the dentist leaves, so excited that he leaves the note behind. Ilma picks it up, but it is written in code form. Wondering what it it is, Ilma rushes to Harry. Harry reads the note, sees the word Algol, and guesses the answer. He speaks, "That means under the crown on the Mayor's tooth. Death in six hours."

For safety's sake, the Mayor goes to his summer home in the Adirondacks. Harry and Ilma try to call him up on the 'phone, but are unsuccessful, because, as Ilma is about to explain, a dead tree falls across the wire and breaks the connection. They jump into a machine. Rushing up a mountain road, the machine breaks down. Walking up the mountain, Harry gazes over the edge of the ravine. He sees an electric wire. Running back to the machine, he gets a long rope and some hooks. Ilma ties the rope around her and much against Harry's wishes has him lower her. Ilma reaches the wire and sends a message to the Mayor. Ilma makes another flash, then receives a shock, twists convulsively and hangs limp.

THE FATAL RING (Episode No. 19—"The Crystal Maze"—Two Parts—Nov. 11).—Pearl gets an opportunity to attack Carslake and his henchman. The woman, from whom Carslake has obtained the violet diamond, sees her husband knocked out by Carslake after Pearl has thrown the portieres around both of them. As Pearl is escaping she is overpowered by Carslake's henchman. Tom and the Spider on the roof, see Carslake and his lieutenant make their escape and attack them. Tom battling with the lieutenant, throws Lim off the roof to the earth. Carslake evades the Spider and escapes. Pearl, who has recovered consciousness, reaches the roof in time to see the fight, but is too weak to participate in it. Carslake reaches the ground and with the man left on guard enters a taxicab and starts for one of his hiding places. He tells his men he has the diamond, but when he produces it from his pocket it turns out to be the glass head of a hat pin. Pearl tells Tom and the Spider she has the diamond and shows it to them. She wonders in turn what became of the head of her hat pin, not knowing Carslake had picked it up thinking it to be the diamond.

The Spider goes to Carslake's quarters disguised as an old woman and at the point of a revolver obtains the setting for the violet diamond. As the Spider leaves with the setting, the High Priestess and her followers enter and demand both the violet diamond and the setting from Carslake. He tells them that Pearl Standish has the violet diamond and that the Spider has just obtained the setting from him. They decide to do away with Carslake and turn on the gas after having knocked him unconscious. The Spider goes to his underground den, a mystic crystal maze, and sends a boy for Pearl and Tom. In the meantime Carslake has been rescued by the mistress of the boarding house and has been ordered to leave the house. The Priestess and her adherents go to Pearl's home and have overcome the servants as well as Tom and Pearl, when the boy from the Spider arrives. They force the boy to tell them of the crystal maze and they start for the Spider's den, after securing the violet diamond from Pearl. Pearl and Tom manage to untie their bonds, and led by the boy go to the Spider's den. Carslake also makes his way there, and as he has a plan of the mystic maze he follows it to the Spider's den. Pearl and Tom reach the den by a more direct route, and Pearl tells the Spider that the High Priestess has the violet diamond.

The Priestess and her followers, as well as Carslake, reach the den and in a three-cornered fight secure the setting from the Spider. With the setting and the violet diamond in her possession, the Priestess orders her followers to start with her for Arabia. She leaves one of her men on guard at the entrance to the crystal maze, and this follower sees Tom, Pearl and the Spider coming out. He raises his revolver and covers Pearl as the episode ends.

GREATER VITAGRAPH.

BOBBY OF THE HOME DEFENDERS (One Reel).—The cast: Bobby (Bobby Connelly); Little Girl (Aida Horton).

Bobby's patriotism is fired by a recruiting poster with a picture of Uncle Sam pointing right at him and saying "I Want You." He hustles to an army camp near his home and tries to enlist, but the officers, moved by his earnestness, tell him he can do more for the Colors by staying at home and watching the Pacifists, who are active in Bobby's home town.

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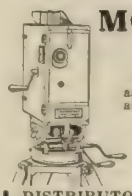

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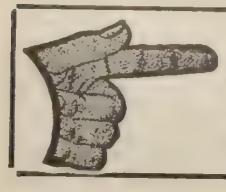

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Then Bobby tries to get into the Home Defenders, composed of boys and young men, but he is only eight and not tall enough, although he strains on tip toe to impress the examining officers with his height. Discouraged, he wanders away and overhears a group of Pacifists urged by a German to blow up a factory. Bobby follows them after dark to the factory, which they enter and plant a bomb.

Bobby, as soon as they depart, stamps out the fuse and telephones the police. The German returns to see why the bomb has not exploded and starts to strangle Bobby, despite the protests of the Pacifists. The police arrive just in time to save Bobby's life and arrest the Pacifists and the German.

When the news of what Bobby has done is known about town, Bobby is made a hero by the soldiers and the Home Defenders. The latter body marches to Bobby's home, where the captain invests the boy with his own sword and cap and turns over to him the command of the company.

BOBBY AND THE FAIRY (One Reel).—The cast: Bored Bobby (Bobby Connelly); Toodles (Aida Horton).

Bobby's mother and father are rich and they love Bobby, but they do not live very happily together and this makes the little son unhappy, and he often dreams of a Fairy who will make them love each other more.

Next door is another family, and they have very little money, but are happy with their little daughter. This girl never visits Bobby, but often climbs a high wall and wishes she could play in the beautiful grounds where Bobby plays all alone. One day she finds in an old trunk a Fairy costume and wand her mother used to wear, and arrayed in this she climbs over the wall and finds Bobby, and he believes her a real Fairy.

The Fairy confides in Bobby that her father must have $100 to pay a mortgage to save their home, and Bobby tells her to wave the wand and she will get it. Bobby's father has stolen up to them and tosses the bills to them. They believe some other Fairy has answered their wish. Then Bobby asks the Fairy to wave the wand again to bring happiness to his father and mother. The latter are both in the summer house now and hearing their son's wish realize they have brought unhappiness into his life and start in right there to begin their home life anew.

The wall between Bobby's home and the Fairy's is torn down and for ever after both families live together amid Love, Wealth and Happiness.

BOBBY AND COMPANY (One Reel).—The cast: Bobby (Bobby Connelly); Skinny (Aida Horton); Marcet (Daddy Lewis).

Among Bobby's acquaintances is an odd character who writes plays, but never can sell them, and he falls sick and is about to be thrown out of his poorly furnished room for want of $2. Now, Bobby has a customer who buys plays and has lots of money and likes Bobby simply because he looks like a real little man despite his rags, and when Bobby bursts into his office, after a fight with the office boy, and asks for a loan of $3 without security or explanation, he hands out the money without a question.

Bobby rushes back to the old man's room his arms filled with things to eat and pays the landlady the $2. He notices an old manuscript on a table and remembering his big friend buys such things, he hides it under his coat and hurries back to his office. There are a lot of actors and theater managers there, but Bobby is undaunted and his friend, as a joke, asks one of his friends to read the script.

They at once recognize that it is a great play. Bobby's friend, who wrote it, is paid a handsome sum for its rights and he moves into a comfortable home, taking Bobby along as his adopted son, who won't have to sell newspapers or sleep in cellarways any more.

THE FIGHTING TRAIL (Episode No. 6—"The Ledge of Despair"—Two Parts—Oct. 15).—The cast: John Gwyn (William Duncan); Nan (Carol Holloway); Cut Deep Rawls (George Holt); Shoestring (Joe Ryan); Hendrik Von Bleck (Walter Rodgers); Casey, mine boss (Fred Burns).

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After a hard struggle Gwyn rescues Nan from the mountain torrent into which she fell, and they finally find the Cinnabar mine, and at once make plans for its development. As they leave the mine they are watched by the outlaws who have been driven into the mountains by vigilantes.

Gwyn and Ned decide to get married and are given a regular Western marriage, after which they sneak away to their mountain cabin near the mine. Here they are found and overpowered by the outlaws and "Cut-Deep" Rawls prepares to run away with Nan. But the cowboys, planning to serenade the bridal couple, arrive at this moment and after a sharp battle drive off Cut-Deep and his gang.

In escaping, Cut-Deep leaps through a window. Gwyn leaps after him and pursues him. A death struggle ensues on a cliff overlooking a mountain torrent. Both men are in peril of plunging into the water as the episode closes.

THE FIGHTING TRAIL (Episode No. 7—"The Lion's Prey"—Two Parts—Oct. 22.—"Cut Deep" Rawls, the villain, is hurled into the torrent by Gwyn, who leaps after him, but he finally escapes Gwyn by diving and swimming under water to a cave, where he is joined by his confederates. Gwyn and Nan, believing themselves safe from further molestation enter the old mine to investigate it. The outlaws, however, have followed them and close the entrance to the mine with boulders, trapping Gwyn and Nan.

After adventures in the mine tunnels with snakes and mountain lions the pair find an old exit near the top of the mine. They climb out on a narrow ledge and by a chain lower themselves to a narrow trail, which, however, leads nowhere. Darkness comes and a lion appears above them on the ledge. Gwyn makes Nan climb down to safety on the chain while he prepares to fight the lion.

THE FIGHTING TRAIL (Episode No. 8—"The Strand of Doom"—Two Parts—Oct. 29).—The following day Gwyn vainly searches for more chain, and then, leaving Nan, climbs to the top of the mountain. Here he comes upon the outlaws, but eludes them and manages to secure their lariats. They discover him and he escapes only by leaping a gorge. Gwyn ties the lariats about himself and swings down to Nan.

Meanwhile Gwyn's friends have come on the scene and passed through the mine seeking them. They emerge on the ledge just as the outlaw leader orders his men to cut the rope on which Gwyn and Nan are swinging helplessly hundreds of feet above a mountain torrent. They manage to swing to a projecting ledge where they stay until the outlaws disappear.

THE FIGHTING TRAIL (Episode No. 9—"The Bridge of Death"—Two Parts—Nov. 5).—Gwyn and Casey, failing to get the sheriff to round up the outlaws essay to serve the warrants themselves and capture the leaders. They succeed, but on the way to town are in turn captured and thrown into a deserted cabin.

Nan, by a decoy note, is lured to the cabin. They manage to escape, but are pursued by the outlaws to a hanging bridge. Gwyn crosses and Nan is half way across when the outlaws come on the bridge, which gives way, plunging several of the gang to death. Gwyn, by superhuman efforts, holds his end of the bridge, while Nan tries to climb up to him, closely followed by the remnants of the outlaw band.

THE FIGHTING TRAIL (Episode No. 10—"The Sheriff"—Two Parts—Nov. 12).—Gwyn manages to hold to the bridge until Nan reaches safety and then drops the bridge into the chasm, but not until the outlaw leaders gain a place of safety by grabbing onto a rope. Then follows a lapse in hostilities in which Gwyn gets the mine in operation.

The outlaws, however, plot to attack the mine and begin by stealing the first pay roll, together with the mine deeds.

A wild race to the recorder's office is made in which the Central Powers agent wins.

THE FLAMING OMEN (Five Parts—Oct. 29).—The cast: Dorian as a man (Alfred

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Whitman); Blanca, his sweetheart (Mary Anderson); Lord Haviland (Otto Lederer); Natche, Inca chieftain (S. M. Jennings); Coya (Clara King). Directed by William Wolbert.

Dorian, called "The Red Prince," because of the color of his skin, is the son of Watkins, an Englishman, seeking his fortune in Peru. In the opening scenes are shown the native Peruvians, or sun-worshippers, performing their religious rites. They attribute an eclipse of the sun to the evil presence of Christian Incas, and descending on their village slay the priests and scatter the worshippers. Among the latter is Coya, who is found by Watkins and carried away to his cabin.

Five years later Lord Haviland is visiting his Peruvian estates seeking health for his daughter, Lydia. They are driving up a mountain to witness the grandeur of the sunset when they come upon a woman, who has just killed herself at the foot of an image of Inti, the Sun God. It is Coya, who is deserted by Watkins, who returns to England with his hoard of gold. Crying by the woman is a little boy, their son. The Havilands adopt this child, who is named Dorian and known as "The Red Prince."

Twenty years more pass and Dorian has succeeded to the title and riches of Lord Haviland. Watkins, forgetting his years in Peru, has married an English woman and has a beautiful daughter, Violet. She and Dorian fall in love, little dreaming they have the same father, but every time Dorian starts to speak of his love there appears to him in a vision his Inca mother dying at Inti's feet and swearing vengeance on the man who deserted her.

There is visiting at the Havilands, Blanca, an Inca girl, who loves Dorian because, he, too, is of Inca blood. Dorian is made a nervous wreck by his constant hallucinations and visions every time he is in Violet's company, and he goes to Peru to his estate, the place where he was born. He realizes that he cannot marry Violet and that Blanca is the girl for him and tells her of his love.

Natche, Inca chieftain, hopes to win Blanca and, being repulsed, leads his tribesmen against the Haviland estates, planning to carry her off. Meanwhile Watkins and Violet have come to Peru, and in the battle which follows, Watkins is slain on the very spot where Coya, his wife, ended her life. Violet also is killed and Dorian slays Natche. Watkins, dying, tells the story, which explains the visions which prevented Dorian from marrying his own half-sister.

WORLD PICTURES.

THE MAID OF BELGIUM (Five Parts—Nov. 5).—The cast: Adoree (Alice Brady); Mrs. Claire Hudson (Louise de Rigney); Mr. Roger Hudson (George MacQuarrie); Rollins (Richard Clarke); Dr. Thorn (Lotta Burnell); Joan (Anthony Merle). Story by Adrian Gil-Spear. Directed by George Archainbaud.

Out of the war-ruined village of Saint Michelet comes Adoree, her memory gone, because of her sufferings. Among the ruins she finds a battered doll and this she hugs to her breast. Mr. and Mrs. Roger Hudson, on an automobile tour of Belgium, adopt her and bring her to their American home.

At a garden party Adoree is taken ill. Dr. Thorn, a woman doctor, is called and makes the discovery that Adoree is about to become a mother. The next day a letter calls Mr. Hudson to Brazil. Mrs. Hudson tells him that when he comes home his greatest desire will be realized.

Dr. Thorn proposes that Adoree entrust her child to Mrs. Hudson, relinquishing all her rights to the infant so that the child may have the protection of an honorable name. Adoree consents. The child is born and Dr. Thorn sends a cablegram to Mr. Hudson calling him home. He returns to find his wife in bed clasping the infant and he greets the baby as "Our son." At the mountain lodge of the Hudsons to which Adoree has been taken, she longs for her baby. She throws the doll, which comforted her so many times, to the floor in disgust. Finally she goes to the Hudson home, kidnaps her baby and flies with it to an island in the lake.

Finding the baby gone Mrs. Hudson also finds a note: "I can't give up my baby. If you follow and take him from me, I will tell the truth—that he is mine. Adoree." The gardner brings in a coat, discarded by Adoree which he has found in the lake. Mr. Hudson immediately takes it for granted that Adoree and the baby have been drowned and he orders the lake dynamited to bring the bodies to the surface.

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Exclusive Canadian Distributors
PERKINS ELECTRIC CO.
Head Office: Montreal, Can.

Adoree comes from her hiding place. A dynamite explosion throws her to the ground. Mr. Hudson comes to her in a boat and finds the baby safe. Adoree is placed under the care of Dr. Thorn. Mr. Hudson determines that Adoree is not to be trusted and must be sent to an asylum. The shock restores Adoree's memory. She recalls her marriage to Vicomte Jean de Michelet, of his call to the front on the morning after their marriage and of the attack on her home which ended with the Hudson's finding her. She finishes her recital by demanding her baby.

Dr. Thorn is now convinced that the baby must be given back to Adoree. Dr. Thorn goes to Mrs. Hudson. She determines to tell the truth to her husband. "I lied because I wanted to make you happy," she concludes. "Perhaps her story is just another scheme of her poor crazed brain," suggests Mr. Hudson. "If her statements are true," continued Mr. Hudson, "they are easily verified. The Vicomte de Michelet is here, collecting funds for the Belgian relief. I talked with him at the country club less than an hour ago."

The Vicomte is brought to the house. Mr. Hudson asks him if he has ever been married. The Vicomte says yes and tells the same story that Adoree told. He is taken to Adoree and they are happily reunited while Mr. Hudson forgives his wife.

METRO PICTURES CORP.

A SLEEPING MEMORY (Seven Parts—October 15).—The cast: Eleanore Styles Marston (Emily Stevens); Powers Fiske (Frank Mills); Dr. Stephen Trow (Mario Majeroni); Henry Johnson (Walter Horton); Chadwick (Richard Thornton); Angus Hood (Frank Joyner); Mrs. Fiske (Kate Blancke). Adapted by Albert Shelby Le Vine from the novel of E. Phillips Oppenheim. Directed by George D. Baker. Produced under the supervision of Maxwell Karger.

Eleanore Marston is summoned from a house-party to learn that the dishonesty of her father has been discovered and that he has committed suicide. He has left a large amount for her, but she uses it to make restitution to the people he has defrauded. She breaks off her engagement to Angus Hood, and finally obtains work in a department store.

Chadwick, the manager, and Johnson, the floor walker, both make love to her. Chadwick in an offensive way. Powers Fiske, a young man of wealth, overhears her say that for one day of decent living she would gladly die, and tells her to come to him whenever she makes up her mind to do so. She is discharged for repulsing the advances of Chadwick, and goes to Fiske.

Fiske offers Eleanore a life of luxury if she will consent to having an operation on her brain performed, which will completely deprive her of her memory. She consents. Fiske has been asked to take care of Rose Harding, the daughter of an old friend. When news comes that the ship has been sunk by a submarine Fiske decides to give Eleanore her name and identity, as she has lost all memory of her life as Eleanore Marston. Henry Johnson has discovered her whereabouts, and thinking Fiske has wronged her he attempts to kill him.

Fiske is soon horrified to learn he has robbed Eleanore of her individuality, and that she has become cruel, selfish and remorseless.

Dr. Trow, a friend of Fiske's, reminds him of his intention to hypnotize Eleanore and get her to tell of her previous incarnations. Fiske refuses, and Trow hypnotizes her himself.

First she remembers herself as the mate of Ulric, a Viking of old, who made war on England. She was faithless, and Ulric made her kill her British lover. Her heartless nature gloried in the deed. Next Eleanore's memory seeks out her soul, living in the body of a Borgian princess. To punish a man whom she has failed to ensnare she asked the right to take his life, but later, becoming merciful, urged that his life be spared. The soul was progressing, learning wisdom with the ages. Next the wrongs, instead of being done by the soul, were directed against it, as shown in Eleanore's memory of herself as a persecuted woman in the days of Salem witchcraft. Trow later succeeds in getting her to join him on the brow of the cliff. Johnson has followed them; and upon Eleanore's request for help leaps upon Trow. The men go hurtling together over the cliff, and sink to the bottom of the water, locked in each other's arms. Fiske has followed Eleanore and leads her back to the house. He appeals to a great scientist, who restores her memory by means of a second operation, and Eleanore becomes the bride of Fiske.

TYPHOON COOLING SYSTEM
TYPHOON FAN COMPANY 1544 BROADWAY NEW YORK CITY

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STENOGRAPHER—Secretary. Young lady, four years film business, competent, possessing common sense knowledge office details. Accurate, care M. P. World, N. Y. City.

MUSICIAN—Experienced in accompaning pictures as orchestra conductor, pipe organist, pianist desires theater engagement. C. E. J., 2532 Broadway, N. Y. City.

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MOVING PICTURE WORLD
17 Madison Ave., New York City

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ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

(For Daily Calendar of Program Releases See Page 914.)

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

The Last of the Troubadours (One of the O. Henry Series—two parts—Drama).
The Duplicity of the Hargraves (One of the O. Henry Series—Four parts—Drama).
The Lonesome Road (One of the O. Henry Series—Two parts—Drama).
Dry Valley Johnson (One of the O. Henry Series—Four Parts—Drama).
Law and Order (One of the O. Henry Series—Two Parts—Drama).
A Night in Arabia (One of the O. Henry Series—Four parts—Drama).
The Enchanted Kiss (One of the O. Henry Series—Two parts—Comedy-Drama).
The Renaissance at Charleroi (One of the O. Henry Series—Two parts—Comedy-Dr.).

CHAPLIN COMEDIES.

The Champion (Two Parts—Comedy).
A Jitney Elopement (Two Parts—Comedy).
By the Sea (Two parts—Comedy).

CINEMA NEWS SYNDICATE.

American War News Weekly.

ESSANAY.

The Fable of All that Triangle Stuff as Sized Up by the Meal Ticket (George Ade Fable—Two Parts—Comedy).
The Fable of the Film Fed Family (George Ade Fable—Two Parts—Comedy).
The Fable of the Uplifter and His Dandy Little Opus (One of the George Ade Fables—Two parts—Comedy).
The Girl Who Took Notes and Got Wise and Then Fell Down (George Ade Fable—Two Parts—Comedy).

FALCON FEATURES.

The Climber (Four Parts—Drama).
The Understudy (Four Parts—Drama).
The Best Man (Four Parts—Drama).
The Lady in the Library (Four Parts—Drama).
The Clean Gun (Four Parts —Drama).
Feet of Clay (Four Parts—Drama).
Brand's Daughter (Four parts—Drama).
His Old-Fashioned Dad (Four Parts—Drama).
Zollenstein (Four parts—Drama).

HANOVER FILM COMPANY.

Camille (Helen Hesperia—Six Parts—Drama).
The Marvelous Maciste (Six parts—Drama).

JAXON COMEDIES.

(*Fourth Series.*)

From Bad to Worse.
A Day Off.
How It Happened.
Too Much Alike.
Baruyard Frolics.
Breaking In.

KALEM.

The Bath Tub Bandit (Ham Comedy).
The Mystery of Room 422 (Grant, Police Reporter Series—One Part—Drama).
A Deal in Bonds (Grant, Police Reporter, Series—One Part—Drama).
The Sign of the Scarf (Grant, Police Reporter Series—One Part—Drama).
The Man With the Limp (Grant, Police Reporter Series—One Part—Drama).
A Race to the Drawbridge (Daughter of Daring Series—One part—Drama).
The Munitions Plot (Daughter of Daring Series—One part—Drama).
The Detective's Daughter (Daughter of Daring Series—One part—Drama).
The Railroad Smugglers (Daughter of Daring Series—One part—Drama).
The Deserted Engine (Daughter of Daring Series—One part—Drama).

PHYSICAL CULTURE PHOTOPLAY CO.

Physical Culture Magazine (Monthly).

RAY COMEDIES.

A Peaceful Flat.
Cheating His Wife.
A Bathtub Marriage.

SELIG.

Training Our Khaki-Clad Heroes (Two Parts—Military).
Selig-World Library No. 19 (Edu.).
The Angel of Poverty Row (One Part—Drama).
Selig World Library No. 20 (Educational).
The Rustler's Vindication (Two Parts—Drama).
The Witness for the State (One Part—Drama).
Selig-World Library No. 21 (Educational).
Selig World Library No. 22 (Educational).
Selig-World Library No. 23 (Educational).
Selig World Library No. 24 (Educational).

SPARKLE COMEDIES.

(*Fourth Series.*)

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Fat and Foolish.
A Harem Romance.
His Winning Way.
A Boarding House Battle.
Stealing a Sweetheart.
A Hash House Romance.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF OCTOBER 14.

Stranded in Arcady (Pathe Plays—Five Parts—Drama).
The Torture of Silence (Five Parts—Drama—Gold Rooster).
The Fatal Ring (Episode No. 15—"The Dagger Duel"—Two Parts—Astra).
The Seven Pearls (Episode No. 5—"Between Fire and Water"—Two Parts—Astra).
Baritz, France—(The Fashionable Pathe Colored Travel Picture—Half Reel), and
Warblers of France (Educational—Colored—Half Reel).
Bliss (Comedy—One Part—Rolin).
Katzenjammer Kids—"Der End of der Limit" (Carton) and Making Steel Plates for Our New Merchant Marine (Educational—International Split Reel).
Hearst-Pathe News No. 84 (Topical).
Hearst-Pathe News No. 85 (Topical).

RELEASES FOR WEEK OF OCT. 21.

The Painted Doll (Five parts—Drama—Russian Art Films—Special).
The Fatal Ring (Episode No. 16—"The Double Disguise"—Two parts—Drama—Astra).
The Seven Pearls (Episode No. 6—"The Abandoned Mine"—Two parts—Drama—Astra).
Lonesome Luke from London to Laramie (Two parts—Comedy—Rolin).
A Corner of the Moravan, L'Yonne, France (Half Reel—Travel—Pathe Colored) and Our Game Birds—The Wild Duck (Half Reel—Educational—Pathe Colored).
The Children's House (Half Reel—Educational—International) and Boarder Busters (Half Reel—Comedy—Rolin).
Hearst-Pathe News No. 86 (Topical).
Hearst-Pathe News No. 87 (Topical).

RELEASES FOR WEEK OF OCTOBER 28.

The Seven Pearls (Episode No. 7—"The False Pearl"—Two Parts—Drama—Astra).
The Fatal Ring (Episode No. 17—"The Death Weight"—Two Parts—Drama—Astra).
Rainbow Island (Comedy—Rolin).
The Mole Cricket (Colored—Half Reel) and Springtime in the Rivieria (Colored—Half Reel—Pathe Educational).
Happy Hooligan Cartoon—At the Picnic (Cartoon Comedy) and Doing Their Bit (Educational—International Split Reel).
Hearst-Pathe No. 88 (Topical).
Hearst-Pathe No. 89 (Topical).

RELEASES FOR WEEK OF NOV. 4.

The Mark of Cain (Five parts—Drama—Astra).
The Fatal Ring (Episode No. 18—"The Subterfuge"—Two parts—Drama—Astra).
The Seven Pearls (Episode No. 8—"The Man Trap"—Two parts—Drama—Astra).
Fifth Avenue—New York—U. S. A. (One reel—Travel—Mr. Moore).
Lonesome Luke in Love, Laughs and Lather (Two parts—Comedy—Rolin).
Happy Hooligan—"The Tale of a Fish" (Half reel—Cartoon Comedy) and Making Rifles (Half reel—Educational) (International split reel).
Hearst-Pathe News No. 90 (Topical).
Hearst-Pathe News No. 91 (Topical).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Aug. 6—Susie, the Sleepwalker.
Sept. 17—Susie's Scheme.
Oct. 7—Susie Slips One Over.
Oct. 15—Nearly a Baker.

KLEVER KOMEDY.

Sept. 10—Camping.
Sept. 24—In Bed—In Bad.
Oct. 14—The Cow Jumped Over the Moon.
Oct. 22—Home Defense.

PARAMOUNT-MACK SENNETT COMEDIES.

Oct. 7—A Bedroom Blunder.
Oct. 21—Roping Her Romeo.
Nov. 4—Pullman Bride.
Nov. 18—Are Waitresses Safe.

PARAMOUNT-ARBUCKLE COMEDY.

Aug. 20—His Wedding Night (Two parts).
Sept. 30—Oh, Doctor! (Two parts).
Oct. 29—Fatty at Coney Island.

PARAMOUNT FEATURES.

Oct. 8—The Trouble Buster (Five Parts—Drama).
Oct. 15—The Call of the East (Five Parts—Drama).
Oct. 22—The Son of His Father (Five Parts—Drama).
Oct. 29—Bab's Burglar (Five Parts—Drama).
Oct. 29—The World for Sale (Five Parts—Drama).
Nov. 5—The Antics of Ann (Five parts—Dr.).
Nov. 5—The Hungry Heart (Five parts—Dr.).
Nov. 12—The Clever Mrs. Carfax (Five Parts—Drama).
Nov. 12—Jack and Jill (5 Parts—Drama).
Nov. 19—Molly Entangled (Five parts—Dr.).
Nov. 19—The Judgment House (Five parts—Drama—J. Stuart Blackton's Production).

PARAMOUNT-BURTON HOLMES.

Oct. 8—The Singular City of Seoul (Scenic).
Oct. 15—Queer Korean Customs (Scenic).
Oct. 22—Tokyo, the Metropolis (Scenic).
Oct. 29—Nikko in Snow Time (Scenic).
Nov. 5—The Land of Mme. Butterfly (Scenic).
Nov. 12—Around Fujiyama (Scenic).
Nov. 19—Kyoto, the Ancient Capital (Scenic).

PARAMOUNT-BRAY PICTOGRAPHS.

Oct. 4—Subjects on Reel: Higher Education for Army Cooks; A Denishawn Entertainment; Goodrich Dirt, Lunch Detective.
Oct. 8—Subjects on Reel: A Southern Deer Hunt, with R. F. Warner of Field and Stream; Uncle Sam's Hints to Housewives, No. 1, Soap Making at at Home; A Wood-Chopping Contest in N. Zealand; Cartoon—Bobby Bumps "World Series."
Oct. 15—Subjects on Reel—Woodcraft and Camping; Uncle Sam's Hints to Housewives, No. 2, The Ice-Refrigerator; Denizens of a Metropolitan Jungle; Cartoon—Quacky Doodles the Cheater.
Oct. 22—Subject on Reel—Humpback Whaling in the Pacific; Uncle Sam's Hints to Housewives, No. 3, The Meatless Meat Loaf; Leventhal's Aeroplane Machine Gun.

Producers.—Kindly Furnish Titles and D ates of All New Releases Before Saturday.

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List of Current Film Release Dates

ON UNIVERSAL, METRO AND TRIANGLE PROGRAMS

(For Daily Calendar of Program Releases See Page 914).

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Oct. 4—Number 92—(Topical).
Oct. 11—Number 93 (Topical).
Oct. 18—Number 94 (Topical).
Oct. 25—Number 95 (Topical).
Nov. 1—Number 96 (Topical).
Nov. 8—Number 97 (Topical).

BISON.

Sept. 24—The Dynamite Special (Two parts—Drama).
Oct. 1—The Lion's Lair (Two parts—Drama).
Oct. 8—Saving the Fast Mail (Two Parts—Drama).
Oct. 15—The Temple of Terror (Two Parts—Drama).
Oct. 22—The Getaway (Two Parts—Drama).

BUTTERFLY PICTURES.

Oct. 1—The Secret Man (Five parts—Drama).
Oct. 8—The Girl Who Won Out (Five Parts—Drama).
Oct 15—'49-'17 (Five Parts—Drama).
Oct. 22—Society's Driftwood (Five Parts—Drama).
Oct. 29—A Marked Man (Five parts—Drama).
Nov. 5—John Ermine of Yellowstone (Five parts—Drama).

GOLD SEAL.

Sept. 17—The Pullman Mystery (Three parts—Drama).
Sept. 24—The Master Spy (An episode of "The Perils of the Secret Service"—Three parts—Drama).
Oct. 1—The Storm Woman (Three parts—Drama).
Oct. 8—The Ninth Day (Three Parts—Drama).
Oct. 15—The Taming of Lucy (Three Parts—Drama).
Oct. 22—The End of the Run (Three Parts—Drama).
Oct. 29—The Mysterious Iron Ring (An episode of "The Perils of the Secret Service"—Three parts—Drama).

JOKER.

Sept. 10.—Nearly a Queen (Comedy).
Sept. 17—Hawaiian Nuts (Comedy).
Sept. 17—Circus Sarah (Comedy).
Sept. 24—Marble Heads (Comedy).
Sept. 24—The Fountain of Trouble (Comedy).
Oct. 1—Her Naughty Choice (Comedy).
Oct. 1—The Masked Marvels (Comedy).
Oct. 8—The Wart on the Wire (Comedy).
Oct. 8—Rainstorms and Brainstorms (Comedy).
Oct. 15—The Magic Jazz-Bo (Comedy).
Oct. 15—Who Done It? (Comedy).
Oct. 22—The Tight Wad (Comedy).
Oct. 22—A Wise Dummy (Comedy).
Oct. 29—I Quit (Comedy).

L-KO.

Aug. 27—Props, Drops and Flops (Two parts—Comedy).
Sept. 3—Backward Sons and Forward Daughters (Two parts—Comedy).
Sept. 10.—From Cactus to Kale (Two parts—Comedy).
Sept. 17—A Prairie Chicken (Two parts—Com.).
Sept. 24—Soapsuds and Sirens.
Oct. 1—Counting Out the Count (Two parts—Comedy).
Oct. 8—The Nurse of An Aching Heart (Two Parts—Comedy).
Oct. 15—Vamping Reuben's Millions (Two Parts—Comedy).
Oct. 22—Fat and Furious (Two Parts—Comedy).
Oct. 29—Even As Him and Her (Two parts—Comedy).
Nov 7—Double Dukes (Two parts—Com.)

NESTOR.

Sept. 3—Looking 'Em Over (Comedy).
Sept. 10.—The Boulevard Speed Hounds (Comedy).
Sept. 17—Welcome Home (Comedy).
Sept. 24—Taking Their Medicine (Comedy).
Oct. 1—Pete the Prowler (Comedy).
Oct. 1—A Prairie Romeo (Two parts—Drama).
Oct. 8—Hot Applications (Comedy).
Oct. 15—Wild and Wooly Women (Comedy).
Oct. 22—A Fire Escape Finish (Comedy).
Oct. 29—A Bad Little Good Man (Comedy).

POWERS.

Aug. 13—Doing His Bit (Cartoon Comedy), and Algieria, Old and New) (Scenic) (Split reel).
Aug. 20—Colonel Pepper's Mobilized Farm (Cartoon Comedy), and "The Home Life of the Spider (Ditmar's Edu.) (Split Reel).

STAR FEATURETTE.

Sept. 3—A Dream of Egypt (Two parts—Dr.).
Sept. 10.—To the Highest Bidder (Two parts—Society Drama).
Sept. 17—The Right Man (Two parts—Drama).
Sept. 24—A Romany Rose (Two parts—Drama).
Oct. 8—A Prince for a Day (Two Parts—Drama).
Oct. 15—The Cross-Eyed Submarine (Two Parts—Comedy).
Oct. 22—Little Mariana's Triumph (Two Parts—Drama).

VICTOR.

Aug. 13—The Brass Girl (Two parts—Comedy-Drama).
Aug. 20—A Five Foot Ruler (Two parts—Comedy-Drama).
Aug. 27—Scandal Everywhere (Comedy).
Sept. 3—The Curse of a Flirting Heart (Com.).
Sept. 10.—In the Clutches of Milk (Comedy).
Sept. 17—Marathon Maniacs (Comedy).
Sept. 24—Your Boy and Mine (Comedy).
Oct. 1—Kicked in the Kitchen (Comedy).
Oct. 8—A Walloping Time (Comedy).
Oct. 15—When Liz Lets Loose (Comedy).
Oct. 22—What'll We Do With Uncle? (Comedy).

UNIVERSAL SCREEN MAGAZINE.

Sept. 3—Issue No. 35 (Educational).
Sept. 10.—Issue No. 36 (Educational).
Sept. 17—Issue No. 37 (Educational).
Sept. 24—Issue No. 38 (Educational).
Oct. 1—Issued No. 39 (Educational).
Oct. 8—Issue No. 40 (Educational).
Oct. 15—Issue No. 41 (Educational).
Oct. 22—Issue No. 42 (Educational).
Oct. 29—Issue No. 43 (Educational).
Nov. 9—Issue No. 44 (Educational).

UNIVERSAL SPECIAL FEATURE.

Sept. 17—The Gray Ghost (Episode No. 12—The Poisoned Ring—Two parts—Drama).
Sept. 24—The Gray Ghost (Episode No. 13—"The Tightening Snare."—Two parts—Dr.).
Oct. 1—The Gray Ghost (Episode No. 14, "At Bay"—Two parts—Drama).
Oct. 8—The Gray Ghost (Episode No. 15, "The Duel"—Two Parts—Drama).
Oct. 15—The Gray Ghost (Episode No. 16, "From Out of the Past"—Two Parts—Drama).
Oct. 22—The Red Ace Episode No. 1, "The Silent Terror" — Two Parts—Drama).
Oct. 22—Seeing New York With Hy Mayer (One-Reel Travelaugh).
Oct. 29—The Red Ace (Episode No. 2—"The Lure of the Unattainable"—Two Parts—Drama).
Nov. 5—The Red Ace (Episode No. 3—"The Leap for Liberty"—Two parts—Drama).
Nov. 9—The Red Ace (Episode No. 4, "The Undercurrent"—Two parts—Dr.).
Nov. 9—Finley Nature Pictures (One Reel Educational).

UNIVERSAL CURRENT EVENTS.

Aug. 31—Issue No. 16 (Topical).
Sept. 7.—Issue No. 17 (Topical).
Sept. 14—Issue No. 18 (Topical).
Sept. 21—Issue No. 19 (Topical).
Sept. 28—Issue No. 20 (Topical).
Oct. 5—Issue No. 21 (Topical).
Oct. 12—Issue No. 22 (Topical).
Oct. 19—Issue No. 23 (Topical).
Oct. 26—Issue No. 24 (Topical).
Nov. 2—Issue No. 25 (Topical).
Nov. 9—Issue No. 26 Topical.

Metro Pictures Corporation.

METRO PICTURES CORP.

Aug. 27.—To the Death (Five parts—Drama).
Sept. 10—The Lifted Veil (Five parts—Drama).
Sept. 17—Their Compact (Seven parts—Drama).
Sept. 24—The Silence Sellers (Five parts—Dr.).
Oct. 8—Life's Whirlpool (Five Parts—Drama).
Oct. 15—A Sleeping Memory (Seven parts—Drama).
Oct. 22—More Truth Than Poetry (Five parts—Drama).
Oct. 29—The Adopted Son (Six parts—Drama).
Nov. 5—The Outsider (Six parts—Drama).

YORKE FILM CORP.

July 16—The Hidden Spring (Five parts—Dr
Sept. 3.—Under Handicap (Seven parts—Drama).
Oct. 1—Paradise Garden (Five Parts—Drama).

METRO COMEDIES.

Sept. 17—Henry's Ancestors (Drew).
Sept. 24—His Curiosity (Drew).
Oct. 1—The Joy of Freedom (Drew).
Oct. 8—His Double Life (Drew).
Oct. 15—The Dentist—(Drew).
Oct. 22—Hist! Spies (Drew).
Oct. 29—Twelve Good Hens and True (Drew).
Nov. 5—His Deadly Calm (Drew).

Triangle Film Corporation.

TRIANGLE PRODUCTIONS.

Sept. 16—Mountain Dew (Five Parts—Drama).
Sept. 16—Flying Colors (Five Parts—Drama).
Sept. 23—The Bond of Fear (Five Parts—Drama).
Sept. 23—Devil Dodger (Five Parts—Drama).
Sept. 30—Broadway, Arizona (Five Parts—Drama).
Sept. 30—The Tar Heel Warrior (Five Parts—Drama).
Oct. 7—Ashes of Hope (Five Parts—Drama).
Oct. 7—A Phantom Husband (Five Parts—Drama).
Oct. 14—One Shot Ross (Five parts—Drama).
Oct. 14—Wild Sumac (Five parts—Drama).
Oct. 21—The Firefly of Tough Luck (Five parts—Drama).
Oct. 21—Cassidy (Five parts—Drama).
Oct. 28—The Stainless Barrier (Five parts—Drama).
Oct. 28—Man Hater (Five parts—Drama).

TRIANGLE KOMEDY.

Sept. 23—Her Fickle Fortune.
Sept. 30—His Saving Grace.
Sept. 30—Caught In the End.
Oct. 7—Half and Half.
Oct. 7—All at Sea.
Oct. 14—Their Love Lesson.
Oct. 14—A Prairie Heiress.
Oct. 21—His Busy Day.
Oct. 21—A Modern Sherlock.
Oct. 28—Their Husband.
Oct. 28—Somebody's Wife.

KEYSTONE COMEDY.

Aug. 19—The Pawnbroker's Heart (Two parts).
Aug. 26—Two Crooks (Two parts).
Sept. 2—A Shanghaied Jonah (Two parts).
Sept. 9—His Precious Life. (Two parts—Com.).
Sept. 16—Hula Hula Land (Two parts—Com.).
Sept. 23—The Late Lamented (Two parts).
Sept. 30—The Sultan's Wife (Two parts).
Oct. 7—His Crooked Career (Two Parts).
Oct. 14—Pearls and Perils (Two parts).
Oct. 21—A Hindu Hoodoo (Two parts).
Oct. 28—His Disguised Passion (Two parts).

TRIANGLE REISSUES.

Sept. 2—The Lamb (Five Parts—Drama).
Sept. 16—Hell's Hinges (Five Parts—Drama).

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List of Current Film Release Dates

MUTUAL PROGRAM AND MISCELLANEOUS FEATURES

(For Daily Calendar of Program Releases See Page 914.)

Mutual Film Corp.

CUB.

Sept. 27—Jerry's Big Deal (Comedy).
Oct. 4—Jerry in Yodel Land (Comedy).
Oct. 11—Jerry and the Bully (Comedy).
Oct. 18—Jerry's Jam (Comedy).
Oct. 24—Jerry's Soft Snap (Comedy).
Nov. 1—Jerry's Lucky Day (Comedy).
Nov. 7—Jerry and the Vampire (Comedy).

GAUMONT.

Oct. 18—Reel Life No. 77 (Subjects on Reel: A Colonial Church of South Carolina, When Dishwashing is a Pleasure; The Banana Industry; A Primitive Jeweler; An Optical Illusion—Animated Drawings from "Life").
Oct. 24—Reel Life No. 78 (Subjects on Reel: Rocky Mountain Jay; Then and Now, or High Living Cost Wins the Race; Queer Trees of Trinidad; Dining on Wheels—How the American Traveler Is Fed; Animated Drawings from "Life"—The Apparel and the man; Not Guilty.
Nov. 1—Reel Life No. 79—Subjects on Reel—Building Our Modern Fleet; Important Industries of Argentina; An Unusual Foster Mother; A Dry Land Periscope; Had Your Mining Stock Panned Out; Animated Drawing from "Life."
Nov. 8—Reel Life No. 80—Subjects on reel: Safety Last; The Pipe Organ; A Cord Tire Machine; The Story of Water; It Was Not the Colic, from "Life."

MUTUAL WEEKLY.

Oct. 28—Number 148 (Topical).
Nov. 4—Number 149 (Topical).
Nov. 11—Number 150 (Topical).
Nov. 18—Number 151 (Topical).

STRAND COMEDY.

Oct. 9—Firing Father.
Oct. 16—For Sweet Charity (Comedy).
Oct. 23—And Along Came Mary.
Oct. 30—A Two-Cylinder Courtship.
Nov. 6—Mary's Merry Mixup (Comedy).

MUTUAL SPECIALS.

Oct. 22—The Adventurer (Charlie Chaplin Picture No. 12—Two parts—Comedy).

MUTUAL STAR PRODUCTION.

Oct. 8—The Girl Angle (Horkheimer—Five Parts—Drama).
Oct. 15—The Calendar Girl (American—Five Parts—Drama).
Oct. 15—The Beautiful Adventure (Frohman—Five Parts—Drama).
Oct. 22—The Unforeseen (Frohman—Six parts—Drama).
Oct. 22—The Sea Master (American—Five parts—Drama).
Oct. 29—A Daughter of Maryland (Goodrich—Five parts—Drama).
Oct. 29—Peggy Leads the Way (American—Five parts—Drama).
Nov. 5—A Game of Wits (American—Five parts—Drama).

SIGNAL.

Oct. 11—The Lost Express (Episode No .4, "The Oil-Well Conspiracy"—Two Parts—Drama).
Oct. 18—The Lost Express (Episode No. 5—"In Deep Waters"—Two Parts—Drama).
Oct. 25—The Lost Express (Episode No. 6—"High Voltage"—Two Parts—Dr.).
Nov. 1—The Lost Express (Episode No. 7—"The Race With the Limited"—Two parts—Drama).
Nov. 7—The Lost Express (Episode No. 8—"The Mountain King"—Two parts—Drama).

Feature Releases

ARTCRAFT PICTURES CORPORATION.

Sept. 10—Barbary Sheep (Five parts—Drama).
Oct. 1—The Man from Painted Post (Five Parts—Comedy-Drama).
Oct. 15—The Narrow Trail (Five Parts—Drama).
Oct. 22—The Woman God Forgot (Five Parts—Drama).
Nov. 5—The Little Princess (Five parts—Dr.).
Nov. 19—The Rise of Jennie Cushing (Five parts—Drama).
Nov. 26—Desert Dust (Five parts—Drama).

ART DRAMAS, INC.

Sept. 10—Blood of His Fathers (Horsley—Five parts—Drama).
Sept. 17—Peg o' the Sea (Van Dyke—Five parts—Drama).

BLUEBIRD PHOTOPLAYS, INC.

Oct. 8—Anything Once (Five Parts—Drama).
Oct. 15—Bondage (Five Parts—Drama).
Oct. 22—The Desire of the Moth (Five parts—Drama).
Oct. 29—The Man Trap (Five parts—Drama).
Nov. 5—The Lash of Power (Five Parts—Drama).
Nov. 12—Princess Virtue (Five parts—Drama).
Nov. 19—The Savage (Five parts—Drama).

BRIND EDUCATIONAL MOVING PICTURES.

All About Bees (Approx. 725 feet).
Beautiful Goldfish (Approx. 467 feet).
My Friend the Ant (Approx. 671 feet).
The Freshwater Aquarium (Approx. 522 feet).
The Infinitely Small (Approx. 732 feet).
Denizens of the Deep, No. 1 (Approx. 616 feet).
Denizens of the Deep, No. 2 (Approx. 532 feet).

EDUCATIONAL FILMS CORP.

Oct. 1—Our Vanishing Game (Ditmar's "Living Book of Nature").
Oct. 8—Life of the Spider (Ditmar's "Living Book of Nature").
Oct. 15—Nature's Songsters (Ditmar's "Living Book of Nature").
Oct. 22—The Animals in Mid-Summer (Ditmar's "Living Book of Nature").
Oct. 1—A Flying Trip Through Hawaii (Scenic and Educational).
Oct. 15—Seals and Pelicans in Their Native Haunts (Scenic and Educational).

FIRST NATIONAL EXHIBITORS' CIRCUIT

Daughter of Destiny (Petrova Picture Co.).

FOX SPECIAL FEATURES.

Oct. 14—Thou Shalt Not Steal (Five Parts—Drama).
Oct. 21—This is the Life (Five Parts—Drama).
Oct. 28—The Scarlet Pimpernel (Five parts—Drama).
Nov. 4—Miss U. S. A. (Five parts—Drama).
Nov. 11—The Painted Madonna (Five parts—Drama).

FOX STANDARD PICTURES.

Sept. 2—Jack and the Beanstalk (Ten parts).
Sept. 16—The Conqueror (Ten parts).
Sept. 30—Camille.
Oct. 7—When a Man Sees Red.
Oct. 14—Aladdin and the Wonderful Lamp.
Nov. 18—The Babes in the Woods (Eight parts).

FOXFILM COMEDIES.

Sept. 3—Tom and Jerry Mix (Two parts).
Nov. 11—Wedding Bells and Roaring Lions (Two parts).
Nov. 18—A Milk-Fed Vamp (Two parts).
Dec. 9—His Smashing Career (Two parts).

GOLDWYN PICTURES CORP.

Sept. 23—Baby Mine (Six parts—Drama).
Oct. 7—Fighting Odds (Six Parts—Comedy).
Oct. 21—The Spreading Dawn (Six parts—Drama).
Nov. 4—Sunshine Alley (Six parts—Drama).
Nov. 18—Nearly Married (Six parts—Drama).

GOLDWYN DISTRIBUTING CORP.

The Manxman (Eight parts—Drama).
For the Freedom of the World.
The Auction Block.

GREATER VITAGRAPH (V-L-S-E).

Oct. 8—Favorite Film Features: Auld Lang Syne (Two parts—Drama) and The Troublesome Secretaries (One Reel—Comedy).
Oct. 8—Bobby, Mayor of Kid City (Bobby Connelly Series).
Oct. 8—The Fighting Trail (Episode No. 5—"Torrent Rush"—Two Parts—Dr.).
Oct. 8—The Love Doctor (Five Parts—Drama).
Oct. 15—Favorite Film Features—Dr. Lafleur's Theory (One reel—Drama) and Jerry's Uncle's Namesake—(Two parts—Comedy).
Oct. 15—Dead Shot Baker (Five parts—Drama).
Oct. 15—The Fighting Trail (Episode No. 6—"The Ledge of Despair"—Two parts—Drama).
Oct. 22—The Fighting Trail (Episode No. 7—"The Lion's Prey"—Two parts—Drama).
Oct. 22—Favorite Film Features—"The Still Voice" (Two parts—Drama) and Chumps (One reel—Comedy).
Oct. 22—The Bottom of the Well (Five parts—Drama).
Oct. 29—The Fighting Trail (Episode No. 8—"The Strands of Doom"—Two parts—Drama).
Oct. 29—The Flaming Omen (Five parts—Drama).
Bobby of the Home Defenders (Bobby Connelly Series).
Bobby and the Fairy (Bobby Connelly Series).
Bobby and Company (Bobby Connelly Series).

JEWEL PRODUCTIONS, INC.

Pay Me (Drama).
Sirens of the Sea.
The Man Without a Country (Drama).
"K" (Drama).

GEORGE KLEINE SYSTEM.

Oct. 1—The Apple-Tree Girl (Edison-Perfection Picture—Five Parts—Drama).
Oct. 1—A Bear Fact (Selig—Two Parts—Comedy).
Oct. 8—A Fool for Luck (Essanay-Perfection Picture—Five Parts—Drama).
Oct. 15—The Fibbers (Essanay-Perfection Picture—Five Parts—Drama).
Oct. 22—Cy Whittaker's Ward (Edison)-Perfection Pictures—Five parts—Dr.).
Oct. 29—Young Mother Hubbard (Essanay-Perfection Pictures—Four parts—Drama).
Nov. 5—Two Bits Seats (Essanay-Perfection Pictures—Four parts—Comedy-Drama).

PARALTA PLAYS, INC.

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A Man's Man.

SELECT PICTURES CORP.

The Silent Master (Seven Parts).
Scandal.
The Moth.
Lest We Forget.
Magda.
The Wild Girl.

WHOLESOME FILMS CORPORATION.

Sept. 3—The Penny Philanthropist (Five parts—Drama).
Sept. 3—Cinderella and the Magic Slipper (Four parts—Drama).

WORLD PICTURES.

Oct. 1—The Corner Grocer (Five parts—Drama).
Oct. 8—Rasputin, the Black Monk (Eight Parts—Drama).
Oct. 15—Shall We Forgive Her? (Five Parts—Drama).
Oct. 22—The Dormant Power (Five parts—Drama).
Oct. 29—The Burglar (Five parts—Drama).
Nov. 5—The Maid of Belgium (Five parts—Drama).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

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Do not let your competitors draw any of your regular patrons away from your theatre.

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Saint Louis, Missouri

(550)

List of State Rights Pictures

(For Daily Calendar of Program Releases See Page 914).

Note—For further information regarding pictures listed on this page, address State Rights Department, Moving Picture World, and same will be gladly furnished.

BERNSTEIN FILM PRODUCTION.
Humility (First of "Seven Cardinal Virtues"—Drama).
June—Who Knows? (Six parts—Drama).
Loyalty (Drama).

J. FRANK BROCKLISS, INC.
U. S. Navy (Five parts).
Terry Human Interest Reels (900 Feet Every Other Week).
Russian Revolution (Three parts).
Land of the Rising Sun (10,000 feet—Issued complete or in series of 2,000 feet or 5,000 feet).

BRENON PRODUCTIONS.
Lone Wolf (Seven Parts).
Fall of the Romanoffs (Eight Parts).
Empty Pockets (Seven Parts).
Kismet.

CAMERAGRAPH FILM MFG. CO.
June.—What of Your Boy? (Three parts—Patriotic).
June.—The Automobile Owner Gets Acquainted With His Automobile (Educational).

CORONA CINEMA CO.
May—The Curse of Eve (Seven parts—Dr.).

CENTURY COMEDIES.
Sept. 1—Balloonatics (Two parts—Comedy).
Oct. 1—Automaniacs (Two parts—Comedy).
Nov. 1—Neptune's Naughty Daughter (Two parts—Comedy).
Dec. 1—Her Bareback Career (Two parts—Comedy).

BENJAMIN CHAPIN PRODUCTIONS.
(*The Lincoln Cycle Pictures.*)
My Mother (Two parts).
My Father (Two parts).
Myself (Two parts).
The Call to Arms (Two parts).

CHRISTIE FILM CO.
July 23—Skirts (Comedy).
July 30—Won in a Cabaret (Comedy).
Aug. 7—His Merry Mix-Up (Comedy).
Aug. 14—A Smokey Love Affair (Comedy).
Oct. 1—Local Color (Comedy).
Oct. 8—Love and Locksmiths (Comedy).

CINEMA DISTRIBUTING CORP.
June—The 13th Labor of Hercules (Twelve single parts).

CORONET FILM CORP.
Living Studies in Natural History.
Animal World—Issue No. 1.
Animal World—Issue No. 2.
Birdland Studies.
Horticultural Phenomena.

COSMOFOTOFILM, INC.
I Believe (Seven parts—Drama).

CRYSTAL PHOTOPLAYS CORP.
Mother Love and The Law (Drama).

E. I. S. MOTION PICTURES CORP.
Trooper 44 (Five parts—Drama).

M. S. EPSTEIN.
Kerensky in the Russian Revolution of 1917.

EXPORT AND IMPORT FILM CO.
June—Robespierre.

FAIRMOUNT FILM CORP.
June—Hate (Seven parts—Drama).

FLORA FINCH FILM CO.
"War Prides" (Two parts—Comedy).

FORT PITT CORPORATION.
The Italian Battlefront.

FRATERNITY FILMS, INC.
Oct.—Devil's Playground (Nine parts—Drama).

FRIEDMAN ENTERPRISES.
A Mormon Maid (Six parts—Drama).

FRIEDER FILM CORP.
June—A Bit o' Heaven (Five parts—Drama).

FROHMAN AMUSEMENT CORP.
April—God's Man (Nine parts—Drama).

BUD FISHER FILMS CORP.
Mutt and Jeff Animated Cartoons.

JOSEPH M. GAITES.
August—The Italian Battlefront.

GENERAL ENTERPRISES, INC.
The Warrior (Seven parts—Comedy-Drama).

GOLDIN FEATURES.
A Bit of Life (One Reel Comedy-Drama).

HILLER & WILK, INC.
Alma, Where Do You Live (6 Parts—Drama).

HISTORIC FEATURES.
June—Christus (Eight parts—Drama).

HOFFMAN-FOURSQUARE PICTURES.
The Sin Woman (Seven Parts—Drama).
The Bar Sinister.
The Silent Witness (Seven Parts—Drama).
Her Fighting Chance.
Should She Obey.
The Great White Trail.
Madame Sherry.
One Hour (Six Parts—Drama).

INTER-ALLIED FILMS.
Aerial Photograph (Box Kites and Captive Balloons with Cameras).
Falcons of the Sea (Hydroplanes for Coast Patrol).
Eyes of the Artillery (Use of Observation Balloons).

IVAN FILM PRODUCTIONS.
August—Rabbling Tongues (Six parts—Dr.).
Married in Name Only (Six Parts—Drama).

KING BEE FILMS CORP.
July 1—Cupid's Rival (Two parts—Comedy).
July 15—The Villain (Two parts—Comedy).
Aug. 1—The Millionaire (Two parts—Com.).
Aug. 15—The Goat (Two parts—Comedy).
Sept. 1—The Fly Cop (Two parts—Comedy).
Sept. 15—The Chief Cook (Two parts—Com.).
Oct. 1—The Chief Cook (Two parts—Com.).
Oct. 15—The Candy Kid (Two Parts—Comedy).
Nov. 1—The Hobo (Two parts—Comedy).

A KAY CO.
Some Barrier (Terry Cartoon Burlesque).
His Trial (Terry Cartoon Burlesque).
Terry Human Interest Reel No. 1 (Character As Revealed in the Face).
Terry Human Interest Reel No. 2 (Character As Revealed in the Eyes).

KLOTZ & STREIMER.
June.—Whither Thou Goest (Five parts—Drama).
June—The Secret Trap (Five parts—Drama).

MARINE FILM CORP.
August—Lorelei of the Sea (Drama).

MAYFAIR FILM CORP.
Persuasive Peggy (Drama).

M'CLURE PICTURES.
Mother (Drama).

MOE STREIMER
June—A Daughter of the Don (Ten parts—Drama).

NEVADA MOTION PICTURE CORP.
June—The Planter (Drama).

OGDEN PICTURES CORP.
August—The Lust of the Ages (Drama).

OVERLAND FILM CO.
The Russian Revolution.

PARAGON FILMS, INC.
The Whip (Eight parts—Drama).

PATHE EXCHANGE, INC.
To-Day (Seven parts—Drama).
Mad Lover (Six parts—Drama).

PETER PAN FILM CORP.
Mo-Toy Troupe (Release No. 9, "Golden Locks and the Three Bears").
Mo-Toy Troupe (Release No 10, "Dolly Doings").
Mo-Toy Troupe (Release No. 11 "School Days").
Moy-toy Troupe (Release No. 12, "Little Red Riding Hood").
Moy-toy Troupe (Release No. 13, "Puss in Boots").
Mo-Toy Troupe (Release No. 14—"Jimmie the Soldier Boy").
Mo-Toy Troupe (Release No. 15—"Jimmie and Jam").
Mo-Toy Troupe (Release No. 16—"In Japoland").

PURKALL FILM CO.
July—The Liar (Six parts—Drama).

HARRY RAVER.
The Public Defender (Drama).

RENOWNED PICTURES CORP.
June—In Treason's Grasp (Five parts—Drama)

ROBARD PLAYERS.
Mothers of Men (Five parts—Drama).

WILLIAM N. SELIG.
April—The Garden of Allah.
May—Beware of Strangers (Eight parts—Dr.)

FRANK J. SENG.
May—Parentage (Drama).

SHERMAN PICTURE CORP.
July—Corruption (Six parts—Drama).

JULIUS STEGER.
May—Redemption (Six parts—Drama).

SUPREME FEATURE FILMS, INC.
May—Trip Through China (Ten parts).

TRIUMPH FILM CORP.
Just a Woman.

ULTRA FILMS, INC.
A Day at West Point (Educational).
West Is West.
Rustlers' Frame-Up at Big Horn.

UNIVERSAL (STATE RIGHTS)
May—The Hand that Rocks the Cradle (Six parts—Drama).
June—The Cross-Eyed Submarine (Three parts—Comedy).
June—Come Through (Seven parts—Drama)

VICTORIA FEATURE FILMS.
Sept.—The Fated Hour (Six Parts—Drama).
Sept.—The Slave Mart (Six Parts—Drama).

E. WARREN PRODUCTION.
April—The Warfare of the Flesh (Drama)
The Weaver of Life (Drama).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

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Spectro	5	Lucky	125
A Modern Magdalen	5	Life Photo	100
Captain Swift	5	Life Photo	100
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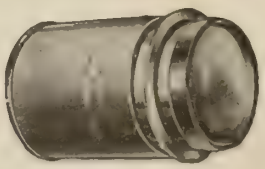

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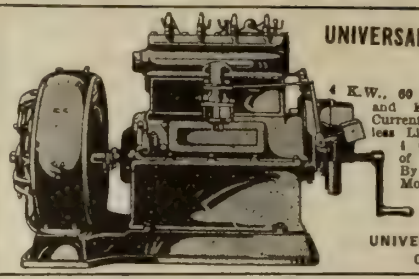

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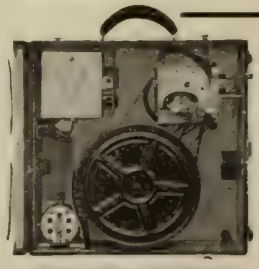

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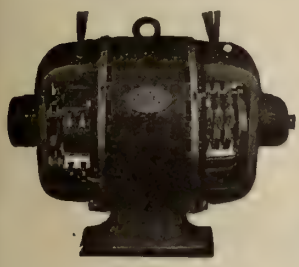

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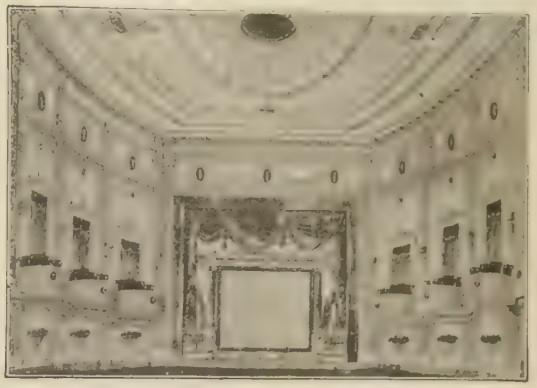

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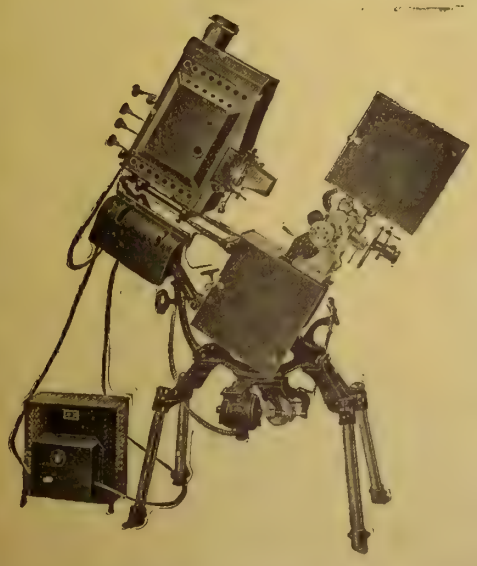

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